

WOMEN JAZZ SINGERS OF THE BIG BAND ERA (1930-1945): AN ANNOTATED
BIBLIOGRAPHY AND RESEARCH GUIDE

THESIS

Presented to the Graduate Council of
Texas State University-San Marcos
in Partial Fulfillment
of the Requirements

for the Degree

Master of MUSIC

by

Sarah E. McNair, B.M.E.

San Marcos, Texas
December 2012

WOMEN JAZZ SINGERS OF THE BIG BAND ERA (1930-1945): AN ANNOTATED
BIBLIOGRAPHY AND RESEARCH GUIDE

Committee Members Approved:

Kevin E. Mooney, Chair

John C. Schmidt

Keith R. Winking

Approved:

J. Michael Willoughby
Dean of the Graduate College

COPYRIGHT

by

Sarah Elise McNair

2012

FAIR USE AND AUTHOR'S PERMISSION STATEMENT

Fair Use

This work is protected by the Copyright Laws of the United States (Public Law 94-553, section 107). Consistent with fair use as defined in the Copyright Laws, brief quotations from this material are allowed with proper acknowledgment. Use of this material for financial gain without the author's express written permission is not allowed.

Duplication Permission

As the copyright holder of this work I, Sarah E. McNair, authorize duplication of this work, in whole or in part, for educational or scholarly purposes only.

This thesis is dedicated to my Lord and Savior Jesus Christ, who gives all the good things
I don't deserve and the grace to succeed in every trial.

ACKNOWLEDGEMENTS

I would first like to thank my husband Billy for his endless support, prayers, and encouragement. Mom, I am so grateful for your love and for rallying the troops! Dad and Hannah, thank you for your loving words, and support. Your combined prayers gave me the strength to complete the work that was set before me.

My sincere appreciation goes to Dr. Mooney, for your guidance and direction, your constructive criticism, flexibility, understanding, and patience. Without your advice, this thesis would not have been possible. I have learned so much from you through this process and am grateful for all that you have done to help me in this endeavor.

Furthermore, I owe many thanks to my thesis committee: Dr. Kevin E. Mooney, Dr. John C. Schmidt, and Dr. Keith R. Winking. The time you have taken to provide guidance and input has been invaluable to me. I would also like to thank Dr. Nico Schüler who got me started in this program and who also helped me finish. Finally, thank you to all of the faculty and staff in the School of Music and Graduate College with whom I have had the honor of working. The aid and support you have provided is second to none. I am so grateful and proud to attend Texas State University-San Marcos.

This manuscript was submitted on November 8, 2012.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	vi
ABSTRACT	viii
CHAPTER	
I. INTRODUCTION.....	1
II. DICTIONARIES AND ENCYCLOPEDIAS	6
III. HISTORIES.....	13
IV. BIOGRAPHIES.....	29
Biographies and Autobiographies Centered on a Specific Singer.....	30
Biographical Compilations	43
V. DISCOGRAPHIES.....	53
VI. ICONOGRAPHIES.....	62
Portrait Collections Located at the New York Public Library and the Schomburg Center for Research in Black Culture.....	69
VII. DISSERTATIONS AND THESES.....	72
VIII. BIBLIOGRAPHIES.....	81
WORKS CITED.....	87

ABSTRACT

WOMEN JAZZ SINGERS OF THE BIG BAND ERA (1930-1945): AN ANNOTATED BIBLIOGRAPHY AND RESEARCH GUIDE

by

Sarah Elise McNair, B.M.E

Texas State University-San Marcos

December 2012

SUPERVISING PROFESSOR: KEVIN MOONEY

There is a growing body of reference works on women in music: Carolyn Rabson's *Women in Music: An Annotated Bibliography* (1985); Margaret Erickson's *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music, 1987-1992* (1996); Karin Pendle's *Women in Music: A Research and Information Guide* (2005); and, more specifically, resources on women in jazz include Marie Rodgers's *The Harlem Renaissance: An Annotated Reference Guide for Student Research* (1998) and Karen Kindig's *Women in Jazz: An Annotated Bibliography* (2001). An extensive research guide has yet to be compiled on women jazz vocalists of the big band era. By identifying selected sources in the categories of dictionaries and

encyclopedias, histories, biographies, discographies, iconographies, dissertations and theses, and other bibliographies, this thesis, an annotated bibliography, documents the historiography of female jazz singers, validating their positions as jazz musicians as well as highlighting references on this topic, thus laying the groundwork for others interested in similar research.

CHAPTER I

INTRODUCTION

There is a growing body of reference works on women in music: Carolyn Rabson's *Women in Music: An Annotated Bibliography* (1985); Margaret Erickson's *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music, 1987-1992* (1996); Karin Pendle's *Women in Music: A Research and Information Guide* (2005); and more specifically resources on women in jazz include Marie Rodgers's *The Harlem Renaissance: An Annotated Reference Guide for Student Research* (1998) and Karen Kindig's *Women in Jazz: An Annotated Bibliography* (2001). An extensive research guide has yet to be compiled on women jazz vocalists of the big band era. This thesis, an annotated bibliography, documents the historiography of female jazz singers, validating their positions as jazz musicians as well as highlighting references on this topic, thus laying the groundwork for others interested in similar research.

The intent of this bibliography is not to be comprehensive but rather to highlight the sources that most extensively cover both famous and lesser-known singers, though the latter still await more scholarly treatment. Using Laurie Sampsel's *Music Research: A Handbook* as a model, I have divided the sources by category into seven chapters. The first is devoted to dictionaries and encyclopedias, and Chapter 2 includes histories. The third chapter contains biographies and differs slightly in format than the others. It is organized into two sections: 1) biographies centered on a specific singer and 2)

biographical compilations. Autobiographies are also included in this chapter; however, their number is small. The next four chapters cover discographies, iconographies, dissertations and theses, and finally other bibliographies. Those sources highlighted with an asterisk are either most inclusive of female jazz singers or are some of the most important sources on jazz that also include female vocalists.

This bibliography covers female jazz singers of the big band era from 1930 to 1945. My research primarily centered on books, but I have also included articles and web sources in an effort to cover the limited body of literature on lesser-known singers. Some of the internet sources listed were not written by jazz scholars; nevertheless, they are the most comprehensive available and thus warrant inclusion. The Boswell website is a fitting example with its biographical information, photographs, and discography. For such singers as Helen Forrest and Peg LaCentra, obituaries are included since they provide a synopsis of their lives. Articles, such as Sherrie Tucker's "Big Ears: Listening for Gender in Jazz Studies," are included because their content is relevant to the study of female jazz singers and highlight the need for further research.

Though female jazz vocalists are not completely left out of the large body of jazz literature, in many sources they often seem to be an afterthought, if included at all.¹ For example, the first few editions of Mark C. Gridley's *Jazz Styles: History and Analysis* did not include female jazz vocalists. It has only recently (tenth edition) included Billie Holiday and a few other famous singers. My own conclusions are that if standard jazz textbooks do not include, or only slightly include, female jazz singers, then they are still not being recognized equally. Other researchers have brought this issue to light, and as

¹ Sherrie Tucker, *Swing Shift: "All-Girl" Bands of the 1940s* (Durham: Duke University Press, 2000), 3-5.

Tucker posits, “The dominant swing texts are not gender neutral (although they pass themselves off as such); they are histories of musical men.”²

Additionally, other sources that include female jazz singers of the big band era often only include two or three singers. While those singers’ contributions are many and great, there are several other women who took part in and influenced this time period. A research guide in this area is a necessary tool for anyone interested in the state of research dedicated to female jazz vocalists of the big band era.

My criteria for selecting these sources was as follows: For sources containing multiple entries, I considered the number of female jazz singers included, the extent to which they were discussed, the credibility of the source, and additional research tools included in the source, such as a bibliography, discography, notes, and photographs. If two or more female jazz singers are mentioned and the content devoted to them was equal to that of their male counterparts, I included them. I also considered the extent of detailed biographical information, contributions, style discussion, performers with whom they worked, performance reviews, and the influences of the social climate in which they lived. If two or more of these elements were in the text, the source warranted inclusion.

Sources that did not meet the two or more criteria were considered if they included one female singer or group that did not have a significant body of written work. For instance, “Close Harmony: Early Jazz Styles in the Music of the New Orleans Boswell Sisters” in *Women and Music in Cross-Cultural Perspective* by Jane Hassinger is the only article in the book devoted to female jazz vocalists of the big band era, and there is not a lot of work dedicated specifically to the Boswell Sisters.

² Tucker, *Swing Shift*, 6.

One challenge I faced in determining which sources to include was the definition of a jazz singer. According to Will Friedwald's *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond*, not all singers can be considered a jazz singer. In his effort toward a definition, Friedwald discusses the extent to which improvisation, rhythmic variation, and other characteristics define jazz singing. He argues that two different singers can sing the same song and be labeled as both jazz and pop depending on the individual singing it. According to Friedwald, "Setting makes a difference only with pop singers of the band era, who having reached musical maturity in such close contact with jazz, could go either way depending on what the occasion called for."³ He then acknowledges that jazz singing, to some extent, is subjective, and many women who may not necessarily meet all jazz criteria are included in other sources as jazz singers. Additionally, jazz, blues, and popular music have intermingled and borrowed from each other throughout their development, making it sometimes difficult to differentiate. Friedwald posits, "Part of the problem lies in jazz's close relationship with the blues and pop singing. From the twenties onward, the three musics have benefited from a mutual trade agreement, each taking what it needs when it needs it from one or both of the others, as well as occasionally borrowing from other sources."⁴

In contrast, Roy Hemming and David Hajdu's *Discovering Great Singers of Classic Pop: A New Listener's Guide to the Sounds and Lives of the Top Performers and Their Recordings, Movies, and Videos* discuss the definitions of popular singers. This book includes many of the same singers found in Friedwald, such as Billie Holiday and

³ Will Friedwald, *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond* (New York: C. Scribner's Sons, 1990), 13.

⁴ *Ibid.*, 12.

Ella Fitzgerald, all of which are discussed as popular singers, though they are widely considered jazz artists. The authors acknowledge that many singers performed in the genres of jazz, pop, and blues; however, they defined popular singers as those whose repertory was predominantly popular music, which was their primary criterion for inclusion. Unlike Friedwald, they do not seem to take into account that though some of these artists were singing popular songs, they were singing them in a jazz style.

Because several female jazz singers simultaneously performed in both the popular and jazz genres, I have chosen to include singers that some may not consider purely jazz. Such performers as Rosemary Clooney and Helen Forrest may not be considered jazz singers, but their influences were from blues and jazz, and they performed with jazz musicians during the big band era and included the jazz rhythm and “feel” in much of their work.⁵

I included such sources as Stanley Dance’s *The World of Swing: An Oral History of Big Band Jazz*, because a few specific female singers are covered in detail and several others are casually mentioned when associated with a particular band. Two chapters are dedicated to specific women, one centers on Mildred Bailey and the other Billie Holiday. Dance then mentions a few other singers in passing, such as Ella Fitzgerald, Pearl Bailey and the Andrews Sisters. Hence, although this source only specifically covers two singers, indirect references to other singers provides insight into their careers during that period.

⁵ Though Clooney’s career began in 1945 in radio, she is included here because her performing career is within the timeframe of this thesis.

CHAPTER II

DICTIONARIES AND ENCYCLOPEDIAS

Both general and specialized encyclopedias cover female jazz singers of the big band era. *Oxford Music Online* is a consortium of dictionaries and encyclopedias that include coverage of female jazz vocalists. More complete information, however, can be found in the *New Grove Dictionary of American Music*, a new edition of which is forthcoming, and the *New Grove Dictionary of Jazz*. While both contain many entries on female jazz vocalists, the *New Grove Dictionary of American Music* is a more general dictionary and does not cover as many of the more obscure singers that can be found in the *New Grove Dictionary of Jazz*. *The Complete Encyclopedia of Popular Music and Jazz, 1900-1950* is useful when looking for specific female jazz singers, because it contains a more complete listing of their works in each entry.

More specific titles include *American Women Songwriters: A Biographical Dictionary* and *Women and Music in America since 1900*. The former is not specifically on women jazz singers but provides information on women singer-songwriters of the big band era. Each entry includes a bibliography. *Women and Music in America Since 1900* covers female jazz singers of the big band era but also addresses such other topics as gender issues and education in addition to highlighting important individuals and providing standard biographical data. While they are both specifically about women,

they are more generally about women musicians than women jazz musicians.

Baker's Biographical Dictionary of Musicians and *Solid* are both informative sources to consult when looking for information on a specific female jazz singer. Their entries are concise yet cover a broader spectrum of singers. The information favors breadth rather than depth. *Baker's* is a general printed resource but is extensive enough to include female jazz singers, while *Solid* is more specifically about jazz musicians. *Solid* is an easy-to-use online resource and is as useful for the jazz enthusiast as it is for the researcher. Nevertheless, *Baker's* dictionary arguably has more credibility, since it has been continuously revised and used by jazz historians and enthusiasts alike.

The *Encyclopedia of African-American Culture and History* is unique to these entries in that it is not specifically about jazz or music, but it highlights some of the most famous African-American female jazz vocalists. The information is mostly biographical as one would expect from an encyclopedia, and some entries include a short discography. It is a more general source in regard to jazz, but it is specific towards African Americans and their contributions, which makes it equally valuable to research on female jazz singers, since many of them were and are African American.

Burns, Kristine H. *Women and Music in America Since 1900: An Encyclopedia Vols. 1-2*. Greenwood Press: Westport, Connecticut 2002.

“Represents the first major effort to describe the role of women in all forms of music in the U.S. since 1900. Covers biographical overviews, gender issues, education, music genres, honors and awards, organizations, and professions. Criteria for inclusion are based on the significance of an individual's contribution. Included individuals must have been born in, been a resident of, or made most of her contributions in the U.S.” Each

entry concludes with a short list of further readings. Contains an introductory historical overview, photographs, a chronology, and guide to related topics, general bibliography, and an index. (Author)

Case, Brian, Stan Britt, and Chrissie Murray. *The Harmony Illustrated Encyclopedia of Jazz*. New York: Harmony Books, 1987.

Contains about ten to twelve entries on female jazz singers such as Ivie Anderson, Billie Holiday, Ella Fitzgerald, and others. Only briefly mentions others such as the Boswell Sisters and Alberta Hunter. While there are over 400 photographs and album covers, not all of the female vocalist entries contain photos. Some entries also list a few of the artists' more popular albums.

Drozowski, Ted, Howard Mandel, and John Scofield. *The Billboard Illustrated Encyclopedia of Jazz & Blues*. New York: Billboard Books, 2005.

Written by mostly blues and jazz journalists. Includes some female jazz vocalists, both well known and lesser known, though no more than a few paragraphs on each. Lists key recordings of Billie Holiday and some of the other artists, contains various photographs, and highlights key songs that summarize the musical style of the decade in which the song is listed. Contains an artist index and short bibliography for each chapter.

*Feather, Leonard, and Ira Gitler. *The Biographical Encyclopedia of Jazz*. New York: Oxford University Press, 1999.

Contains over 3,000 entries of jazz musicians. The content under each entry is not extensive. It is not specifically about female jazz vocalists of the big band era, but they are mentioned throughout. Recording, film, and television appearances are listed.

*------. *The Encyclopedia of Jazz*. New York, N.Y.: Da Capo Press, 1984.

Over 2,000 entries of jazz musicians. Contains a chronology of jazz, highlighting the various contributions and major events in jazz. Includes several female jazz singers such as Helen Humes, Maxine Sullivan, Connie Boswell, Peggy Lee, Ina Ray Hutton, and many others. Includes a bibliography and photographs.

Grattan, Virginia L. *American Women Songwriters: A Biographical Dictionary*. Westport, Conn: Greenwood Press, 1993.

Includes women jazz singers such as Billie Holiday, Peggy Lee, Betty Carter, and some lesser-known singers like Una Mae Carlisle, and others. Each chapter is given the title of a genre such as "Jazz," "Blues," or "Pop Rock," and the table of contents lists the women discussed in each chapter. The data on each woman is not extensive, but at the end of the entry a brief bibliography is provided. Includes both a selected bibliography and index of song titles.

*Hitchcock, H. Wiley, and Stanley Sadie. *The New Grove Dictionary of American Music*. New York, N.Y.: Grove's Dictionaries of Music 1986.

Encompasses most female jazz vocalists. A short discography and bibliography is listed at the end of each article. Most entries are only one to two paragraphs, depending on the popularity of the singer. There are illustrations, though not all are specific to the big band era. Many of the entries were previously published in *The New Grove Dictionary of Music and Musicians*. An updated version is expected in 2013.

Holmes, Thom. *Jazz*. New York, NY: Facts On File, 2006.

Includes a brief biography of the more famous singers such as Billie Holiday and Ella Fitzgerald. It is written for a wide audience and is meant to be an introduction to the genre. Most of the entries are short, depending on the prominence of the topic or

individual. The introduction has a brief section on women in jazz and contains a few appendices on specific topics such as “Jazz in the Movies,” “A Century of Jazz Recordings,” an index, and endnotes. Some photos are included as well.

*Kernfeld, Barry ed. *The New Grove Dictionary of Jazz Vols. 1-2*. New York: Macmillan Press, 1988.

Contains most female jazz vocalists, including some left out of the first edition of *New Grove Dictionary of American Music*, such as Ernestine and Ivie Anderson. A selective bibliography and discography are listed at the end of each article. The scope of each entry depends on the popularity of the artist. In addition to the individual bibliographies, it also contains an extended bibliography and a few illustrations. Some articles can be found in the *New Grove Dictionary of Music and Musicians*.

*Kinkle, Roger D. *The Complete Encyclopedia of Popular Music and Jazz, 1900-1950*. New Rochelle, N.Y.: Arlington House 1974.

Covers many female jazz vocalists. The first volume lists popular songs by year, organized by musicals, popular songs, and representative recordings. The second and third volumes are biographies with discographies, and the fourth volume contains appendices, indexes, and a bibliography.

*------. *Leading Musical Performers (Popular Music and Jazz) 1900-1950: 2150 Biographies Updated to 1996 with Additions and Corrections. Volume III*. Mt. Vernon, Ind: Windmill Publications, 1997.

A more current edition of *The Complete Encyclopedia of Popular Music and Jazz*. The biographical entries have been updated, and the third volume contains a list of corrections to volumes one and two.

Lansing, Autumn. *Solid! The Encyclopedia of Big Band, Lounge, Classic Jazz and Space-Age Sounds*. Parabrisas 1996-2005. <http://www.parabrisas.com/index.php>.

An online guide to big band and jazz music. Covers several female jazz vocalists with short biographical notes. Some entries include reviews of their recordings, other artists they worked with, and links to their individual home pages.

Larkin, Colin. *The Virgin Encyclopedia of Jazz*. London: Virgin in association with Muze UK Ltd, 2004.

Contains 3500 entries and includes brief entries on jazz women singers; most are written as an introduction to the genre. Much of the text is taken from *The Encyclopedia of Popular Music*. Contains an album chronology with a five-star rating system for each album.

Palmer, Colin A. ed. *Encyclopedia of African-American Culture and History*. 2nd ed. Detroit: Macmillan Reference USA, 2006.

Contains a few of the more famous female African-American jazz singers, such as Ethel Waters, Billie Holiday, Ella Fitzgerald, Carmen McRae, and others. Briefly discusses recording dates and the names of the other artists on the record with them, as well as any films or other venues in which they performed. Some photos are included and a short bibliography is at the end of each entry as well as an occasional short discography.

Randel, Don. Michael. *The Harvard Biographical Dictionary of Music*. Cambridge, Mass: Belknap Press of Harvard University Press, 1996.

Mentions female jazz singers such as the Andrews Sisters, Billie Holiday, Ella Fitzgerald, Helen Humes, Carmen McRae, Sarah Vaughan, and others. Entries are brief; includes a bibliography as well as photographs.

Rolf, Julia, and Jeff Watts. *The Definitive Illustrated Encyclopedia: Jazz & Blues*. London: Star Fire Books, 2007.

Inclusion of female jazz singers is not as extensive as in other encyclopedias; however, Billie Holiday has her own entry, and such singers as Ella Fitzgerald, Helen Humes, and Mildred Bailey are mentioned throughout but usually as part of a male musician's entry.

Slonimsky, Nicolas, and Laura Diane Kuhn. *Baker's Biographical Dictionary of Musicians*. New York: Schirmer Books, 2001.

Each entry is short, but several female singers are mentioned throughout. Not only are the more famous singers mentioned, but coverage of some of the more obscure singers are included as well.

CHAPTER III

HISTORIES

There are a great number of histories on the topic of jazz; however, many do not cover female jazz vocalists of the big band era to the same extent as their male counterparts. The goal of this chapter is to highlight some of the histories on or including female jazz singers of the big band era. Some cover historical facts in a textbook style, while others are more narrative in nature. Many discuss specific songs and artists, exploring how women have impacted jazz. Some of the histories included here not only mention female jazz singers, but they also provide contextual data which plays a role in the researcher's understanding of how women jazz singers were treated in the past and present within the context of the jazz canon.

A few entries listed may only cover one or two female vocalists. They are included because the information is either very detailed or because it provides insight into the attitudes and biases during the big band era. While books and articles by Sherrie Tucker are included, they focus on female instrumentalists and demonstrate the attitudes toward women in jazz at that time. She is an authority on the subject of women in jazz and her insights and historical analyses should be included in all serious studies of women jazz singers.

One of the most encompassing histories of female jazz singers is *Satin Dolls* by Andrew Hager. It is biographical in nature but also covers female jazz vocalists' historical contributions to the genre. Additionally, Bill Kirchner's *The Oxford Companion to Jazz* is also representative of some of the most inclusive general histories. Furthermore, one of the best histories is Richard Grudens's *Star Dust: The Bible of the Big Bands*, since Grudens knew many of the artists personally and included several firsthand accounts.

Such histories as *Some Liked it Hot: Jazz Women in Film and Television, 1928-1959* by Kristen McGee and *Strange Fruit: Billie Holiday, Café Society, and an Early Cry for Civil Rights* by David Margolick address the social and political aspects of female jazz vocalists of the big band era. They stand out from the other histories, because they not only address the politics of the time but also the impact of female jazz singers on their contemporary and future audiences. Both sources address the outcomes and influences of the era and the role of women in jazz.

Alkyer, Frank. *DownBeat: The Great Jazz Interviews: A 75th Anniversary Anthology*. New York: Hal Leonard, 2009.

Highlights mostly male jazz artists, but does mention a few female jazz singers such as Ella Fitzgerald and Billie Holiday. Provides an overview of jazz and the big band era.

*Bratcher, Melanie E. *Words and Songs of Bessie Smith, Billie Holiday, and Nina Simone: Sound Motion, Blues Spirit, and African Memory*. New York: Routledge, 2007.

Discusses the social and historical experiences of each woman listed in the context of their black ethnicity. Selected performances of each vocalist are discussed through the “prism of the black aesthetic.” Includes a selected bibliography and discography. (Author)

Burke, Patrick Lawrence. *Come In and Hear the Truth: Jazz and Race on 52nd Street*. Chicago: University of Chicago Press, 2008.

Discusses popular clubs that played a large role in the cultivation of jazz. Chapter 4 contains a section on Maxine Sullivan and her time with the John Kirby Sextet. Does not cover many female jazz artists in detail, but does give insight into how race and music converged in this part of New York. Provides contextual data but not about women in general. Contains photos, bibliography, and an index.

Dahl, Linda. "A Historical Overview of Women in Jazz." *America's Musical Pulse: Popular Music in Twentieth Century Society*, edited by Kenneth J. Bindas, 205-212. Westport, Connecticut: Greenwood, 1992.

Provides a brief overview of women in jazz and a look into the social environment of female jazz musicians. It leans more toward the struggles of female jazz instrumentalists rather than vocalists, but does provide historical insight into the American atmosphere prior to and during the big band era. Includes a selected bibliography at the end of each article.

Dance, Stanley. *The World of Swing: An Oral History of Big Band Jazz*. Cambridge Massachusetts: Da Capo Press, 2001.

The author compiles several interviews with musicians of the swing era in an attempt to examine and better define it. The book contains sections on Billie Holiday and Mildred Bailey, but also briefly mentions a few of the lesser-known female vocalists. Contains a short discography for the two main female singers and a photograph of each as well as a photograph including Ella Fitzgerald.

*Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Pantheon Books, 1998.

Looks at the social and political influences of Billie Holiday and the women listed. It discusses sexuality, spirituality, politics, and race as various factors that either influenced or were influenced by black feminism. Discusses several songs recorded by each of these women and provides lyrics for some of their works. Analyzes the social implications and ideas that surrounded these three black female vocalists. Includes a bibliography, notes section, and an index.

Erenberg, Lewis A. *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture*. Chicago: The University of Chicago Press, 1998.

Provides historical background and contextual data for the big band era. Women jazz singers are discussed as valid members and contributors. Includes quotes from Helen Ward concerning the roles women singers often played in their respective bands.

Discusses the political climate at the time and the social attitudes towards race, as well as the rise and decline of swing's popularity. Includes photographs of Billie Holiday, Ruth Etting, Helen Humes, and Helen Ward. Contains bibliographic references in the notes.

*Feather, Leonard. *The Book of Jazz, From Then Till Now; A Guide to the Entire Field*. New York: Horizon Press, 1965.

Chapter 18 discusses most of the famous female jazz vocalists, beginning with blues singer Bessie Smith. Discusses the evolution of the jazz singer through each of their unique styles and contributions. Lists Ethel Waters and Mildred Bailey as recording precursors to Billie Holiday, and addresses how their styles differed from Bessie Smith. Provides a synopsis of Holiday's musical career and discusses Ella Fitzgerald's, Anita O'Day's, and Sarah Vaughan's differing styles, and how they each developed the jazz

singer genre. Not only a historical account but also an overview of the style and timbre of each vocalist. Contains a selected bibliography.

*Friedwald, Will. *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond*. New York: C. Scribner's Sons, 1990.

Contains extensive information on female jazz singers. Examines the influence of jazz on popular singing and the style of the musicians as the genre progressed. Discusses the definition of a jazz singer and the different variations therein, as well as their quality. Includes a selected discography.

Gottlieb, Robert. *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now*. London: Bloomsbury, 1997.

A well-rounded collection of jazz information, including first-hand accounts of events and performances. Contains comments from critics, biographers, and interviews with the artists. Discusses a few female jazz singers such as Billie Holiday, Bessie Smith, Sarah Vaughan, Anita O'Day, and Ella Fitzgerald.

Gourse, Leslie. *Louis' Children: American Jazz Singers*. New York: Quill, 1984.

Based on interviews of musicians who have been influenced by Louis Armstrong. Several female jazz singers are mentioned such as Sarah Vaughan, Ella Fitzgerald, Rosemary Clooney, and others. It discusses their influence and impact on jazz as a result of Armstrong's influence on them. Provides a list of singers and a selected bibliography.

Gridley, Mark C. *Jazz Styles: History and Analysis*. 10th ed. Upper Saddle River, New Jersey: Pearson Prentice Hall, 2009.

Popular textbook. Provides an overview of jazz history. Though it has had several previous editions, this is the first that has included female jazz vocalists. It provides a general introduction to the more famous female jazz singers.

Grime, Kitty. *Jazz Voices*. New York: Quartet Books, 1983.

A book of quotes from famous jazz instrumentalists and singers such as Helen Humes, Maxine Sullivan, Rosemary Clooney, and many others. Provides comments on their own experiences as well as their thoughts on other singers. Some of the comments are from accompanists and other musicians that worked with the singers. The comments are not limited to female singers of the big band era, but several are mentioned or have provided comments throughout the book.

*Grudens, Richard. *Star Dust: The Bible of the Big Bands*. Stonybrook, N.Y.: Celebrity Profiles Pub, 2008.

Covers many female jazz vocalists and bandleaders, such as Billie Holiday, Ella Fitzgerald, and Anita O'Day. Includes several other singers who were popular in their own right, as well as a section on singing groups of the big band era. Some of the groups listed include the Boswell Sisters and the Andrews Sisters. Largely written with insight from the artists themselves. It also has a listing of journals and magazines on big bands.

*Hager, Andrew G. *Satin Dolls: The Women of Jazz*. New York: Friedman/Fairfax, 1997.

An overview of jazz with an emphasis on several female singers including Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Bessie Smith, and many other singers. Contains illustrations and a full length CD with several original recordings. Includes an index and suggested reading list.

Hassinger, Jane. "Close Harmony: Early Jazz Styles in the Music of the New Orleans Boswell Sisters." *Women and Music in Cross-Cultural Perspective*. Ellen Koskoff. Illinois: University of Illinois Press, 1989.

Chapter 12 of this book of multiple contributors contains information about the Boswell Sisters in an article by Jane Hassinger, but they are the only jazz singers covered in depth.

Heble, Ajay. *Landing on the Wrong Note: Jazz, Dissonance, and Critical Practice*. New York: Routledge, 2000.

Mentions a few singers such as Bessie Smith but is not devoted to just women in jazz, though there is an essay on jazz and gender. Discusses how gender stereotypes may have influenced the artists' development. Provides contextual data and insight into the genre. Includes a selected bibliography.

Josephson, Sanford. *Jazz Notes: Interviews Across the Generations*. Santa Barbara, Calif: Praeger/ABC-CLIO, 2009.

A collection of interviews; provides perspective on the genre from male jazz contemporaries. Helen Humes is the only female jazz singer interviewed and mostly discusses her later career with a few recollections of her earlier big band tours. Briefly addresses her encounters with racial prejudice and her experience with the bands.

*Kirchner, Bill. ed. *The Oxford Companion to Jazz*. Oxford: Oxford University Press, 2000.

A compilation of scholarly essays that provide an outline of jazz history. Includes many female jazz singers such as Billie Holiday, Sarah Vaughan, Ella Fitzgerald, the Boswell Sisters, Ethel Waters, and others. The majority of women jazz singers of the big band era are found in the first half of the book. Includes a selected bibliography and index.

Lee, William F. *American Big Bands*. Milwaukee, Wisconsin: Hal Leonard Corporation, 2005.

Some female jazz vocalists are mentioned throughout. Arranged by decade and contains a listing of big band leaders from 1900 to 1999, a small paragraph on each leader and their particular band. Includes brief quotes from a few female jazz vocalists and mentions them in the entries about the male musicians with whom they performed or recorded. Includes a selected bibliography.

*Margolick, David. *Strange Fruit: Billie Holiday, Café Society, and an Early Cry for Civil Rights*. Philadelphia: Running Press, 2000.

An in-depth analysis of the song “Strange Fruit,” starting from its origins. While discussing its roots and impact on American music and “social consciousness,” the author also discusses Billie Holiday’s life story. Includes a selected discography of the song.

McClellan, Lawrence. *The Later Swing Era, 1942-1955*. Westport, Conn: Greenwood Press, 2004.

Although this book only covers the end of the big band era, Chapter 2 includes Ella Fitzgerald, and Chapter 4 covers some of the other vocalists such as Peggy Lee and Sarah Vaughan. It analyzes the rise and decline of the big band era, and mentions the changing roles of jazz singers through the genre’s progression. Includes a selected bibliography and discography.

*McGee, Kristin A. *Some Liked it Hot: Jazz Women in Film and Television, 1928-1959*. Middletown, Conn: Wesleyan University Press, 2009.

A thorough discussion of women in jazz, although not specifically about female jazz vocalists. Provides a detailed look at the social and cultural attitudes towards women jazz musicians during the big band era. Discusses their use and involvement in the various

modes of media and the impacts it had on them, the genre, and their roles in the postwar era. It seeks to highlight female jazz musicians' accomplishments and point out the lack of information and inclusion of them in the jazz canon. Includes a filmography, notes, and bibliography.

Megill, Donald D., and Richard S. Demory. *Introduction to Jazz History*. 6th ed. Upper Saddle River, New Jersey: Pearson Prentice Hall, 2004.

Written specifically as a textbook. Only popular female jazz singers such as Billie Holiday, Sarah Vaughan and Ella Fitzgerald have their own entry. Other singers are mentioned as band members or participants in performances and recordings under the male musicians' entries. They are described as "pretty" faces that could carry a tune to help with the bands' marketability. Provides short biographical excerpts and has a CD and suggested listening guide at the end of entry and chapter. Overall the content is well organized and easy to read, but lacks in its coverage of female jazz singers. Includes a selected bibliography and discography.

Oliphant, Dave. *The Early Swing Era, 1930 to 1941*. Westport, Connecticut: Greenwood Press, 2002.

A comparison of the black and white jazz bands of this era with one section on Billie Holiday but does not cover any other women jazz singers. Includes a selected bibliography.

Oliver, Paul, Max Harrison, and William Bolcom. *The New Grove Gospel, Blues, and Jazz: With Spirituals and Ragtime*. New York: Norton, 1997.

Written in a narrative format, it provides contextual information and mentions several women singers of the era, such as Billie Holiday, Helen Forrest, Sarah Vaughan, and

others. They are more casually mentioned as part of the narrative but not specifically. Organized by genre. Includes a selected bibliography.

*Pendle, Karin. *Women & Music: A History*. Bloomington: Indiana University Press, 2001.

Contains an essay on American popular music that gives a brief description of such singers as Peggy Lee, Betty Carter, and Rosemary Clooney. Provides a general narrative about their musical careers. Includes a selected bibliography at the end of each essay. The first edition was published in 1991.

Peretti, Burton W. *The Creation of Jazz: Music, Race, and Culture in Urban America*. Urbana: University of Illinois Press, 1992.

Briefly mentions singers such as Helen Humes and Billie Holiday as part of the overall narrative but does not go into great detail. The contextual data concerning segregation and how the musicians worked toward equality is informative. Includes selected bibliographic notes.

Scanlan, Tom. *The Joy of Jazz: Swing Era, 1935-1947*. Golden, Colo: Fulcrum Pub, 1996.

Female jazz singers are briefly mentioned throughout. Provides contextual information surrounding the big band era. It reads like a detailed narrative that would be easily understood by the jazz novice. Includes a selected bibliography, suggested reading list, and discography.

Schuller, Gunther. *Early Jazz: Its Roots and Musical Development. History of Jazz*. 1, New York: 1968.

An overview of jazz history. Includes a chapter highlighting the contributions to jazz by Bessie Smith and Ma Rainey. Other singers are only mentioned in passing. Although thin on inclusion of more female singers, the depth and analysis given to those included is worthy of mention.

Schuller, Gunther. *The Swing Era: The Development of Jazz 1930-1945. The History of Jazz. 2*, Oxford: Oxford University Press, 1989.

Contains a brief history of the territory bands and their evolution from minstrel to jazz music for employment purposes. It also discusses the stylistic differences by geographic location. Mentions a few female jazz vocalists and their involvement with the popular bands of the era. Provides criticism of some of their performances and discusses their contributions. Included are singers such as Helen Humes, Helen Forrest, Ella Fitzgerald, and a chapter on Billie Holiday.

Shaw, Arnold. *52nd Street, The Street of Jazz*. New York: Da Capo Press, 1977.

Discusses the various artists that played several of the clubs on 52nd street. There is a brief section in Chapter 5 on Maxine Sullivan, and others such as Sarah Vaughan are casually mentioned throughout the book.

Shaw, Arnold, and Bill Willard. *Let's Dance: Popular Music in the 1930s*. New York: Oxford University Press, 1998.

Contains interviews with some musicians of the big band era. Female jazz vocalists are briefly mentioned throughout the book with short references to a specific song or performance in which they were involved. In a narrative style with a summary of events at the end of each chapter. Includes a few discographies as well as a song index.

Shipton, Alyn. *A New History of Jazz*. New York: Continuum, 2007.

A comprehensive review of jazz history, it does cover female vocalists specifically in Chapter 10, but also mentions them throughout the book as band members. There is extensive coverage of Ella Fitzgerald, and moderate inclusion of Billie Holiday, Carmen McRae, and others. Includes a selected bibliography.

Stokes, W. Royal. *The Jazz Scene: An Informal History From New Orleans to 1990*. New York: Oxford University Press, 1991.

Broad coverage of jazz history, discusses female jazz vocalists in Chapter 8 and the chapter on swing, although not in depth. Much of the female coverage is incidental inclusion, such as a listing of the various artists on a particular record or as a band member. Some of those included are Helen Humes, Sarah Vaughan, Maxine Sullivan, and Billie Holiday. Many of the artists give their personal insight on their circumstances or what they thought of other artists.

Sudhalter, Richard M. *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945*. New York: Oxford University Press, 1999.

Includes such singers as the Boswell Sisters, Helen Forrest, and Mildred Bailey, and discusses their contributions to jazz. Contains an extensive notes section.

Tirro, Frank. *Jazz: A History*. New York: Norton, 1977.

Briefly includes female jazz singers in a "Vocalists" section. Singers included are Mildred Bailey, Ella Fitzgerald, Billie Holiday, and Sarah Vaughan. Contains a selected discography, annotated bibliography, standard bibliography, and chronology.

Tucker, Sherrie. "And, Fellas, They're American Girls!": On the Road With Sharon Rogers All Girl Band." *Frontiers: A Journal of Womens Studies* 16, no. 2/3 (1996): 128-160.

A narrative about the Sharon Rogers All Girl Band and Sherrie Tucker's experiences with them at their Las Vegas reunion and their correspondence leading up to it. Describes their patriotic culture and USO tours in Korea, Japan, and the Philippines.

----- "Big Ears: Listening for Gender in Jazz Studies." *Current Musicology* no. 71-73 (2001): 375-408.

“Ideas about femininity and masculinity have been historically embedded in discourses of jazz authenticity and value. Tucker discusses the presence of gender and racial discrimination in the history of jazz music and suggests directions for critical expansion. The study aims to give a more complete understanding of jazz history as a distinct narrative and to increase understandings of the societies for whom jazz has been meaningful.” (Abstract)

----- "Nobody's Sweethearts: Gender Race Jazz and the Darlings of Rhythm." *American Music* 16:3 (Autumn 1998): 25-288.

“Provides a scholarly discussion of the differences between the Darlings of Rhythm and the International Sweethearts of Rhythm that draws heavily on interviews with women who played in these and other bands. Notes that both were all-female African American jazz big bands that performed in the 1940s. Recounts the origin of each band, notes the paucity of recorded material available, particularly for the Darlings of Rhythm and considers how an analysis of the histories of these bands can help [others] understand the influence of sexism and racism influence music and society.” (Abstract) Discusses the

band's singer Helen Taborn and their encounter with Billie Holiday, but coverage is limited to those singers.

----- . "The Prairie View Co-eds: Black College Women Musicians in Class and on the Road During World War II." *Black Music Research Journal* 19:1 (Spring 1999): 93-126.

This is a story about not only female jazz musicians but also black female jazz musicians and the social and political background surrounding them and their band. Contains interviews with the band members, and goes through the process of how they were recruited and the impact that World War II had on the band as well as the opportunities it provided for them to flourish. Briefly mentions the band's vocalist and that they sang during intermission for an Ella Fitzgerald show.

----- . *Swing Shift: "All-Girl" Bands of the 1940s*. Durham: Duke University Press, 2000.

Discusses the musical contributions of women to the big band era. Covers Ina Ray Hutton, singer and bandleader as well as Billie Holiday, Helen Taborn, and Ella Fitzgerald. Includes stories and perspectives from many of the women who performed in the All-Girl bands of the 1940s. Describes the attitudes towards both black and white all women bands and how those attitudes differed or were congruent. Also discusses the impact that WWII had on all women bands. It contains interviews with band members and their collections of memorabilia, i.e., scrapbooks and newspaper clippings of their groups. Includes notes, photographs, and a selected bibliography.

Ulanov, Barry. *A History of Jazz in America*. New York: The Viking Press, 1952.

Chapter 20 provides an excellent overview of women jazz singers and mentions a few lesser-known female singers who may have only sung with a band for a short time before moving on to other work. Singers such as Mildred Bailey, Ella Fitzgerald, Billie Holiday, Anita O'Day, and others such as Lee Wiley, Pearl Bailey, and Jo Stafford are all discussed.

----- . *A Handbook of Jazz*. Westport, Conn: Greenwood Press, 1975.

Mentions such singers as Mildred Bailey, Billie Holiday, Ella Fitzgerald, and others.

Contains a listing of jazz musicians, a recommended reading list, and a chronology of the history of jazz.

Von Schilling, James A. "Hearing the Boswell Sisters." Special Issue, *Popular Music and Society* 2, no. 31 (2008): 191-200.

"Explores the Boswell Sisters' roots in New Orleans, defines the unusual aspects of their sound and recordings, and identifies their influences on other vocal groups, singers, and the Big Bands. Also examined is the status of Boswell recordings and performances over the decades, including an apparent resurgence in recent years." (Author)

Watson, Steven. *The Harlem Renaissance: Hub of African-American Culture, 1920-1930*. New York: Pantheon Books, 1995.

Mentions Ethel Waters, Adelaide Hall, Bessie Smith, and a few others, with a brief history and photographs. Contains a selected bibliography.

Williams, Martin. *The Jazz Tradition*. 2nd ed. New York: Oxford University Press, 1993.

Includes information on Billie Holiday in Chapter 8 and Sarah Vaughan in Chapter 18.

Discusses the various aspects of each woman's voice such as texture and timbre as well

as style and interpretation. It also mentions several of their recordings. Selected discography included.

Willies, Vickie. "Be-in-tween the Spa[]ces: The Location of Women and Subversion in Jazz." *The Journal of American Culture* 31:3 (September 2008): 293-301.

“Discusses how jazz is an area of complicated intersection where women frequently disappear and are left unexamined. The language of the jazz musician, by incorporating new words, inventing new phrases and terminology, and naming musical styles techniques and players, creates a space within music tradition that belongs to the jazz musician. The new space created by this language remained a masculine space, despite the undoing of the white male matrix. In addition to being disparaged as musicians, women jazz singers and particularly black women jazz singers, are generally forced into highly sexualized roles.” (Publisher)

Wintz, Cary D. *Harlem Speaks: A Living History of the Harlem Renaissance*. Naperville, Ill: Sourcebooks, 2007.

Contains lengthy sections on Bessie Smith and Ethel Waters including photographs. The book also has an accompanying CD with a single recording from each female singer. Selected bibliography included.

Yanow, Scott. *Jazz: A Regional Exploration*. Westport, Conn: Greenwood Press, 2005.

Gives an account of jazz development by geographical region, and mentions the jazz vocalists who contributed to the development of the genre. Female vocalists included are Billie Holiday, Helen Forrest, and Ella Fitzgerald. Briefly discusses their stylistic interpretations and their impact. Selected bibliography included.

CHAPTER IV

BIOGRAPHIES

This chapter is organized into two sections: 1) biographies and autobiographies centered on a specific singer and 2) biographical compilations. Encyclopedias and dictionaries are not included in this chapter, since they were covered in Chapter 1.

Of all the singers listed here, Billie Holiday has the most sources written about her, each providing a different perspective into her life and music. Some of these sources are strictly biographical, while others discuss her musical style, influences, and legacy. Books such as *Lady Day: The Many Faces of Billie Holiday* by Robert G. O'Meally mostly address her musical style, while others such as Farah Jasmine Griffin's *If You Can't be Free be a Mystery* examine personal experiences and circumstances.

Rivaling Holiday in coverage, Ella Fitzgerald has also been a topic of a significant body of work of which the best is *Ella Fitzgerald: The Complete Biography* by Stuart Nicholson. It not only discusses biographical data but also contains contemporary performance reviews and interviews with many artists, acquaintances, and witnesses of Fitzgerald's life and music. Nicholson's research uncovered many new details in her mysterious past. He also clarifies dates of significant events such as her marriage to Ray Brown in addition to other life experiences.

In contrast, there are not numerous biographies written on the Boswell Sisters. Laurie Stras's *White Face, Black Voice: Race, Gender, and Region in the Music of the Boswell Sisters* discusses the social implications of "sounding black" in the 1930s, and how the Boswells' ambiguity may have been unsettling for the "white" public, until their likenesses were revealed through photographs and drawings. The article also discusses various recordings and important dates in their careers, and while it focuses on the social climate of their time, it also mentions their influences on Ella Fitzgerald and other jazz singers.

There are some jazz singers who did not have a significant body of biographical work. Their obituaries are included because they provided a substantial synopsis of the lives of the women they describe.

Not every female jazz singer has a published biography, but many are included in biographical compilations. Among the best compilations are *Stormy Weather: The Music and Lives of a Century of Jazzwomen* by Linda Dahl, *The Jazz Singers: From Ragtime to the New Wave* by Bruce Crowther, and Joan Cartwright's *Amazing Musicwomen*. These sources cover more than just a few female jazz vocalists and include how these women were treated and their contributions to the jazz genre. They also contain some of the most extensive listings of female jazz singers available.

Biographies on Specific Singers

Andrews Sisters:

Andrews, Maxene, and Bill Gilbert. *Over Here, Over There*. New York, N.Y.: Zebra Books, 1993.

Discusses the lives and experiences of the Andrews Sisters as they toured the nation and overseas, entertaining the troops during WWII. Also covers the other entertainers with whom they worked.

Nimmo, Harry. *The Andrews Sisters: A Biography and Complete Career Record*. Jefferson, N.C.: McFarland, 2003.

Based on unpublished letters, interviews, and the sisters' many appearances. Includes a discography and filmography. (Publisher)

Sforza, John. *Swing It!: The Andrews Sisters Story*. Lexington, Ky: University Press of Kentucky, 2000.

Provides an overview of their careers, including their frequent inability to get along with one another. Includes a bibliography, discography, photographs, filmography, and song index.

Boswell Sisters: (See also Chapters 2 and 4 of this thesis.)

Stras, Laurie. "Sing a Song of Difference: Connie Boswell and a Discourse of Disability in Jazz." *Popular Music* 28: Special Issue 3 (Oct 2009): 297-322.

Discusses the effects of Connie Boswell's disability on her development as a jazz vocalist and how it may have influenced her contributions.

*-----". "White Face, Black Voice: Race, Gender, and Region in the Music of the Boswell Sisters." *Journal of the Society for American Music* 1:2 (May 2007): 207-255.

“Many remember the Boswells as the first successful white singers who “sounded black,” yet jazz historians really interrogate what sounding black meant for the Boswells, both in technical or musical terms as well as in expressing the cultural attitudes and ideologies that shape stylistic judgments. The sister's southern femininity had the potential to further

contextualize and color both their musical output and its reception. Stras examines what it meant for a white voice to sound black in the US during the 1930s and charts how the Boswell Sisters permeated the cultural racial and gender boundaries implicit in both blackness and southern-ness.” (Abstract)

Pearl Bailey:

Bailey, Pearl. *The Raw Pearl*. New York: Harcourt Brace & World, 1968.

An autobiography of Bailey. Discusses in great detail her various life and professional experiences, mentioning some of the key figures in her life. The book is written as if she is having a one-way conversation with the reader.

Betty Bennett:

*Lowe, Betty Bennett. *The Ladies Who Sing With the Band*. Edited by Dan Morgenstern and Edward Berger. Lanham, London: Scarecrow, 2000.

Provides data on what it was like on the road in a territory band as well as the unique perspective of a female jazz singer in a world dominated by male musicians.

Includes a bibliography.

Rosemary Clooney:

Clooney, Rosemary. *This for Remembrance*. Chicago: Playboy Press, 1977.

This well-written autobiography of Clooney addresses her struggles with life and addiction. It reads like a novel, and provides detailed insight into her life. She also mentions other artists with whom she worked and includes photographs.

Clooney, Rosemary. *Girl Singer*. New York: Doubleday, 1999.

This more recent autobiography covers far more of Clooney's childhood and early life. It also tells of how she was discovered. Includes a selected discography, but only recordings after 1945 are included.

Jeanne Carroll:

Carroll, Jeanne. *I Lived It, I Wrote It, 80 Years*. Bloomington, Indiana: Authorhouse, 2005.

Discusses Carroll's life and various experiences as a big band singer who traveled all over the world entertaining the military and other audiences. Includes anecdotal stories about the many famous individuals she encountered. Contains photographs.

Ella Fitzgerald:

Colin, Sid. *Ella: The Life and Times of Ella Fitzgerald*. London: Elm Tree Books, 1986.

Reads like a narrative and is very engaging. Chronologically covers the many high points of Fitzgerald's career. Contains a selected discography, bibliography, and several photographs taken throughout her career.

Fritts, Ron and Ken Vail. *Ella Fitzgerald: The Chick Webb Years and Beyond*. Lanham, Maryland: Scarecrow Press, 2003.

Written in an easy-to-read format with information in short easy-to-digest entries.

Includes several photographs, newspaper clippings, and advertisement posters under several of the chronological entries.

Fidelman, Geoffrey Mark. *Ella Fitzgerald: For the Record*. Secaucus, New Jersey: Carol Publication Group, 1994.

Discusses her career in detail but does not discuss her musical style in-depth. Includes a selected discography, a few photographs, a list of media appearances, and her top ten hits.

Gourse, Leslie. *The Ella Fitzgerald Companion: Seven Decades of Commentary*. New York: Schirmer Books, 1998.

A compilation of several different sources such as interviews and article reviews. Much of the content in each chapter is written by a different author, tied together by commentary from Gourse. Includes a selected discography and bibliography.

*Nicholson, Stuart. *Ella Fitzgerald: The Complete Biography*. New York: Routledge, 2004.

It not only tells her story, but also provides contemporary performance reviews. Gives insight into her performance practices and musicality. Arranged in chronological order. A more current edition of Stuart's 1994 biography with new and updated information. Includes a discography.

*------. *Ella Fitzgerald: A Biography of the First Lady of Jazz*. New York: C. Scribner's Sons, 1994.

Provides information from interviews with individuals who knew her. Also covers several concert reviews throughout her career. A thorough recounting of her life and music and contains one of the most complete discographies on Ella Fitzgerald.

Stone, Tanya Lee. 2008. *Up Close, Ella Fitzgerald*. New York: Viking.

Written for a juvenile audience. Provides an overview of Fitzgerald's life and contributions to jazz singing. Includes information gathered from interview of friends, family, and others who knew and worked with her. Includes a selected bibliography.

Helen Forrest:

Forrest, Helen, and Bill Libby. *I Had the Craziest Dream*. New York: Coward, McCann & Geoghegan, 1982.

Discusses her early life and rise to fame. She describes her experiences with the bands and jazz artists with whom she worked. Also discusses her fade from fame and her mild comeback on nostalgia and tribute shows. Includes a select discography.

Lichtman, Irv. "Helen Forrest, WW2-Era Singer, Dies." *Billboard* 111, no. 30 (Jul 24, 1999): 8, 82.

Provides a brief description of her life from her difficult childhood to the apex of her career and her music's decline during the rock'n'roll age.

Vallance, Tom. "Obituary: Helen Forrest." *The Independent*, July 16, 1999.
<http://www.independent.co.uk/arts-entertainment/obituary-helen-forrest-1106621.html> (accessed October 8, 2012).

Details the highlights of her career and mentions her early life and how she got her start in the big band business. Includes quotes from Forrest and poll data relating to her popularity during that time.

Adelaide Hall:

Williams, Iain Cameron. *Underneath a Harlem Moon: The Harlem to Paris Years of Adelaide Hall*. London: Continuum, 2002.

An account of Hall's life with interviews and other informative biographical data.

Though she is not as often discussed as her more popular contemporaries, her contributions to jazz were significant and are listed. Includes a selected discography and videography.

Billie Holiday:

Blackburn, Julia. *With Billie*. London: Jonathan Cape, 2005.

Based on Linda Kuehl's transcripts with Holiday's friends and acquaintances as well as Donald Clarke's biography. Blackburn compares her findings to those of other biographers. She comments on how the interviews sometimes differed from what Clarke stated in his book or how biographers of Holiday's acquaintances presented different accounts of the same event. It also contains written and public documents, many provided by the interviewees, such as photographs and private letters. Includes a bibliography.

Chilton, John. *Billie's Blues: Billie Holiday's Story 1933-1959*. New York: Stein and Day, 1975.

A detailed account of the life and career of Holiday, beginning with her first recording in 1933 until her death in 1959. It is divided into two parts, the first discussing primarily her life and scandals and the second, her recording career. A clever narrative that is a compilation of several quotes and sentiments towards Holiday from several of her acquaintances and friends as well as from other outside sources such as newspapers. Contains a few photographs of Holiday taken throughout her career. Includes a selected bibliography.

Clarke, Donald. *Wishing on the Moon: The Life and Times of Billie Holiday*. New York: Viking, 1994.

Much of the information included is based on the transcribed interviews of Linda Kuehl. Discusses Holiday's earlier life using birth certificates and census information as well as newspaper reviews. Provides insight into Holiday's life and work as viewed by her friends and acquaintances.

Greene, Meg. *Billie Holiday: A Biography*. Westport, Conn: Greenwood Press, 2007.

More of a compilation of many others' research than providing anything new. Offers a timeline of the various events of Holiday's life, organizing it into more easily consumable pieces. Includes a selected bibliography and discography.

Griffin, Farah Jasmine. *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday*. New York: The Free Press, 2001.

In the preface, the author states that, "this is not a biography." It discusses the myths and stereotypes surrounding Holiday, and how those myths have impacted the way she is remembered and perceived. Addresses how she is and was portrayed in comparison to who she actually was. Discusses her impact and legacy to jazz and African American culture. Includes a selected bibliography, suggested reading list, and chronology.

Gourse, Leslie ed. *The Billie Holiday Companion: Seven Decades of Commentary*. New York: Schirmer Books, 1997.

A compilation of several authors such as Leonard Feather and friends of Holiday. Contains a selective guide to her life and music. Contains interviews that give insightful anecdotes into Holiday's life. Includes a selected bibliography and discography.

Holiday, Billie, William Dufty, and Vincent Pelote. *Lady Sings the Blues*. Harmondsworth, Middlesex, England: Penguin Books, 1984.

Revised autobiography of the 1956 edition with an updated discography by Vincent Pelote. In a narrative format based on her life. There is some controversy about the validity of the content. In subsequent research others have found that some of the details of her life were actually very different from how they were portrayed here. A source that should be used in conjunction with others that contain more substantial documentary evidence. Includes a selected discography.

Ingham, Chris. *Billie Holiday*. London: Unanimous, 2000.

“Part of the Unanimous series on divas, consists of three sections: a biography, discography annotated by the author, and a critical evaluation of Holiday in terms of contemporary and current opinion.” (Publisher)

Kliment, Bud. *Billie Holiday*. New York: Chelsea House Publishers, 1990.

Largely a retelling of Billie Holiday’s autobiography. It does include references to differing accounts of various events in her life. Contains a few photographs of Holiday.

Nicholson, Stuart. *Billie Holiday*. Boston: Northeastern University Press, 1995.

A compilation of interviews, court documents, and newspaper stories on Holiday’s life and music. Discusses in detail her musical recordings and performances as well as her struggles with drugs, relationships, racism, and her run-ins with the law. Includes a selected bibliography and discography.

O’Meally, Robert G. *Lady Day: The Many Faces of Billie Holiday*. New York: Arcade Pub, 1991.

Discusses the music, style and contributions of Holiday. Includes, but does not focus on, such tragic events of her life as her string of abusive relationships and drug use.

Discusses her musicianship separate from her personal difficulties but addresses how she used those difficult circumstances to bolster her performances. Includes a selected bibliography and discography.

Vail, Ken. *Lady Day’s Diary: The Life of Billie Holiday, 1937-1959*. Chessington, Surrey: Castle Communications, 1996.

“A month-by-month chronology of the singer's life from the day she joined Count Basie's Orchestra in 1937 to her death in 1959. Highly illustrated with contemporary photographs, newspaper extracts, record and performance reviews, ads, and posters.”

(Publisher)

White, John. *Billie Holiday, Her Life & Times*. Tunbridge Wells, Kent: Spellmount Ltd, 1987.

Discusses the conditions surrounding Holiday during her early years and throughout her career. Provides analysis of her work and addresses the time period considered to be her decline in artistic output and quality. Includes a bibliography.⁶

Lena Horne:

Gavin, James. *Stormy Weather: The Life of Lena Horne*. New York: Atria Books, 2009.

Discusses Horne's accomplishments in both the entertainment business and the advancement of African Americans. Addresses her experiences as a chorus girl and her rise to fame. Contains notes, discography, filmography and a bibliography.

Helen Humes:

Bobo, Mary (interviewer), and Humes, Helen. *Oral History Interview with Helen Humes*. University of Louisville Archives and Records Center, 1970.

<http://worldcat.org.libproxy.txstate.edu/oclc/671633042/viewonline>.

An interview conducted by Mary Bobo. Discusses her life, career, and perspectives on her own music and contributions.

⁶ Richard Palmer, review of *Billie Holiday: Her Life and Times* by John White; *Louis Armstrong: His Life and Times*, by Mike Pinfold; Gene Krupa: *His Life and Times*, by Bruce Crowther, *Journal of American Studies*, 23, no. 1 (1989): 156-157.

Alberta Hunter:

Adler Enterprises, Ltd, Adler Video Marketing, Sony Corporation of America, and Smithsonian Institution. *Alberta Hunter Jazz at the Smithsonian*. New York: Released by Adler Video Marketing, 1982.

A live video recording of Hunter performing at the Smithsonian, providing a rare opportunity to see and hear a female jazz singer of the 1930s and 1940s.

Peg LaCentra:

Grimes, William. "Peg LaCentra, 86, A Singer With Shaw Orchestra." *New York Times*, September 8, 1996.

An obituary that summarizes her life and musical career.

LaCentra, Peg. *The Complete Recordings*. Toronto, Canada: Baldwin Street, 2002.

Includes biographical notes by Ted "Takashi" Ono. Contains two CDs of her recordings with the Artie Shaw band and a few recordings prior to that.

Peggy Lee:

Lee, Peggy. *Miss Peggy Lee: An Autobiography*. New York: Donald I. Fine, 1989.

Discusses the life and personal experiences of Lee. Includes several stories about the various artists with whom she performed, as well as her experiences with Benny

Goodman's band. A well-written narrative, with some stories told by her close friends.

Includes a short discography and photographs.

Richmond, Peter. *Fever: The Life and Music of Miss Peggy Lee*. New York: Henry Holt and Company, 2006.

Written as a narrative. Much of the information is drawn from interviews with Lee and others that knew her as well as music reviews and newspaper stories. Discusses her

career during the big band era and her transition from being considered a jazz singer to a popular singer and her many contributions. Includes a descriptive notes section.

Strom, Robert. *Peggy Lee: A Career Chronicle*. Jefferson North Carolina: McFarland, 2005.

Covers much of her early life and career prior to and during the big band era and further discusses her music at that time and beyond 1945. Discusses her work in radio, television, and films as well as her dual role as a singer and songwriter. Includes a selected bibliography, photographs, and song listing.

Carmen McRae:

Gourse, Leslie. *Carmen McRae: Miss Jazz*. New York: Billboard Books, 2001.

Largely based on interviews with family, friends, and others with whom she worked, as well as newspaper articles. Photographs are included as well as a selected bibliography, discography, and videography.

Lee Morse:

Nyback, Dennis W. "Miss Lee Morse: The First Recorded Jazz Singer." Presentation, Pacific Northwest History Conference, Spokane, WA, November 3-5, 2010, <http://washingtonwomenshistory.org/events/pacnwhistconf.aspx>.

Provides brief biographical information. Discusses Morse's vocal style and uses of various vocal effects such as yodeling, scatting and sighing. Lists several of her recordings. Includes a brief bibliography and a few photographs.

Anita O'Day:

Cavolina, Robbie, Ian C. McCrudden, Melissa Davis, and Anita O'Day. *Anita O'Day the Life of a Jazz Singer*. Video recording [United States]: AOD Productions, 2009.

A video documentary on the life of Anita O'Day with several clips of her performances and interviews with her.

O'Day, Anita, and George Eells. *High Times, Hard Times*. New York: Putnam, 1981.

She began singing at the end of the big band era and recounts in great detail her struggles with addiction as well as her musical career. Includes a selected discography.

Dinah Shore:

Cassiday, Bruce. *Dinah! A Biography*. New York: Franklin Watts, 1979.

Discusses her early life and the various highs and lows of her career. Provides quotes from Shore and many others who knew her, as well as interviews with friends. Also discusses the many famous jazz and swing musicians she encountered and includes a few photographs.

Sarah Vaughan:

Gourse, Leslie. *Sassy: The life of Sarah Vaughan*. New York: Da Capo Press, 1994.

Discusses her early career and influences during the big band era and covers her later contributions. Provides a thorough telling of her life story. Includes selected discography, videography, and bibliography.

Vaughan, Sarah. *Sarah Vaughan the Divine One*. New York, N.Y.: BMG Video, 1991.

A video biography on Sarah Vaughan that spans her career and provides several performances and interviews from those that knew her as well as interviews with her.

Ethel Waters:

Bogle, Donald. *Heat Wave: The Life and Career of Ethel Waters*. New York: HarperCollins, 2011.

Covers her early life, vaudeville experiences, Broadway and film careers along with her various struggles. It discusses her rise to fame and contains over 500 pages of information. Not only are her achievements documented, but they are told in the context of the social and political climate in which she lived. Contains notes, a selected bibliography, and photographs.

Bourne, Stephen. *Ethel Waters: Stormy Weather*. Lanham, Md: Scarecrow Press, 2007.

Details the life of Ethel Waters. Includes several quotes from other biographies written about her and a few excerpts from her autobiography. Bibliographic notes are listed at the end of chapter and in a bibliography in the appendices. Includes a few photographs, a listing of Broadway musicals, film, television, and radio programs in which she appeared as well as a short discography and listing of her awards.

Waters, Ethel. *His Eye is on the Sparrow; An Autobiography of Ethel Waters with Charles Samuels*. New York: Pyramid Books, 1972.

Provides an extensive look into the life of Waters. Provides insight into the social climate and societal norms as well as the major events of her life. Includes a few photographs.

Waters, Ethel. *To Me It's Wonderful*. New York: Harper & Row, 1972.

Published around the same time as *His Eye is on the Sparrow*, both are memoirs and contain much of the same content.

Biographical Compilations:

Balliett, Whitney. *American Singers: Twenty-Seven Portraits in Song*. New York, N.Y: Oxford University Press, 1988.

An excellent source highlighting Helen Humes, Alberta Hunter, Peggy Lee, and Betty Carter, among others. Provides reviews of the artists' work and interviews with the artists. Each entry is an in-depth look at the musician from their perspective and Balliett's.

Burns, Ken. 2001. *Biographies Life and Times of The Great Ones*. [Alexandria, Va.]: PBS. <http://www.pbs.org/jazz/biography/>.

Though this is a film by Ken Burns, the website listed provides abbreviated biographies of the most famous female jazz vocalists. The information is primarily derived from *The New Grove Dictionary of Jazz*, and the site offers links to some of the artists' music. The film provides contextual data and includes several sound bytes and interviews.

*Cartwright, Joan, and Charles Mills. 2008. *Amazing Musicwomen*. [S.l.]: www.lulu.com.

Covers many of the great jazz female singers, including discussions of their more popular songs accompanied by several illustrations. It contains most of the famous singers and some not so famous. Although not a lot of extra musical content is provided, the quality of the biographical content is very good. Includes a bibliography and discography.

Cherry, Randall. "The Voice of an Era." *Temples for Tomorrow: Looking Back at the Harlem Renaissance*. IN: Indiana University Press, 2001.

Chapter 5 is about Ethel Waters and highlights her contributions to the Harlem Renaissance. The rest of the book provides some thought on the topic but only mentions female jazz singers.

Chilton, John. *Who's Who of Jazz! Storyville to Swing Street*. Philadelphia: Chilton Book Co, 1972.

Such singers as Connie Boswell, Billie Holiday, Helen Humes, Alberta Hunter, Ina Ray Hutton, and many others are discussed. Entries are relatively short and hit the highlights of each performer. Includes a few photographs and selected bibliography. Some entries contain a short discography.

Crowther, Bruce, and Mike Pinfold. *Singing Jazz: The Singers and Their Styles*. San Francisco: Miller Freeman, 1997.

Discusses in depth what it means to be a jazz singer and addresses the vocalists' styles and contributions. It contains a paragraph or so on several female jazz vocalists of the 1930s and 40s including many of the more obscure ones. Includes a selected bibliography.

*Crowther, Bruce, and Mike Pinfold. *The Jazz Singers: From Ragtime to the New Wave*. Poole [Dorset]: Blandford Press, 1986.

Not limited to female jazz vocalists of the big band era. Covers over 200 singers,⁷ including Billie Holiday, Ethel Waters, Carmen McRae, and others. Includes a selected bibliography.

*Dahl, Linda. *Stormy Weather: The Music and Lives of a Century of Jazzwomen*. New York: Pantheon Books, 1984.

Provides an extensive listing of female vocalists but places heavier emphasis on female instrumentalists. Addresses how women jazz musicians were treated and how they existed and thrived in a male dominated art. Gives short individual biographical data on several female singers. Includes a selected discography and bibliography.

⁷ George L Starks, Jr., review of *The Jazz Singers: From Ragtime to the New Wave*, by Bruce Crowther, and Mike Pinfold, *The Black Perspective in Music* 18, no. 1-2 (1990): 233-234.

Dicaire, David. *Jazz Musicians of the Early Years, to 1945*. Jefferson, N.C.: McFarland, 2003.

Such singers as Billie Holiday, Ethel Waters, and Ella Fitzgerald are included. Each artist has a short biographical annotation as well as a brief discography. Includes a selected bibliography.

Evans, Mike. *Jazz Singers*. London: Hamlyn, 1999.

A compilation of interviews and photographs of several jazz singers including Billie Holiday, Ella Fitzgerald, Peggy Lee, Anita O'Day, and Sarah Vaughan. Provides brief biographical data and highlights major recordings. (Publisher)

Feather, Leonard. *The Jazz Years: Earwitness to an Era*. New York: Da Capo Press, 1987.

Discusses the careers of Una Mae Carlise and Hazel Scott and the prejudice they experienced as female jazz singers. Contains a separate section on Billie Holiday, while others are casually mentioned throughout. Includes several musical examples and song lyrics.

Friedwald, Will. *A Biographical Guide to the Great Jazz and Pop Singers*. New York: Pantheon Books, 2010.

This source highlights several female jazz singers such as the Boswell sisters, the Andrews Sisters, Mildred Bailey, and many more. Provides at least two or three pages of biographical data on most entries.

Garraty, John A. and Mark C. Carnes ed. *American National Biography*. New York: Oxford University Press, 1999.

Although this set of volumes resembles a dictionary, it is an extensive biographical compilation. It contains over 18,000 entries including many female jazz singers. A few of the women included are Helen Humes, Mildred Bailey, Billie Holiday, and Sarah Vaughan along with many others. Several photographs are included and a selected bibliography is located at the end of each entry. It is also now available online and is updated semi-annually, with helpful search tools and hyperlinked cross-references. A subscription fee is required to access the online version, but the printed edition is offered in many libraries.

Giddins, Gary. *Visions of Jazz: The First Century*. New York: Oxford University Press, 1998.

An overview of jazz history, briefly highlighting a few female jazz singers, such as Ethel Waters, Ella Fitzgerald, Sarah Vaughan and Billie Holiday. While it is a collection of essays based on Giddins's column in the *Village Voice*, they are not reprints of previously published articles.⁸ It also has a selected index of songs and albums.

Gleason, Ralph J. *Celebrating the Duke: And Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy and Other Heroes*. New York: Dell Publ, 1976.

Provides biographical data, performance style, and contributions to jazz as well the social issues they faced. Selected discography and a few photographs are included.

Grudens, Richard, Camille C. Smith and Gus Young. *The Song Stars: The Ladies Who Sang With the Bands and Beyond*. Stony Brook New York: Celebrity Profiles, 1997.

⁸ David Horn, review of *Visions of Jazz: The First Century*, by Gary Giddins, *Notes - Quarterly Journal of the Music Library Association* 57, no. 2 (2000): 352-355.

Covers both famous singers as well as the more obscure singers of the era. Includes interviews and some excellent photos as well.

Hemming, Roy, and David Hajdu. *Discovering Great Singers of Classic Pop: A New Listener's Guide to the Sounds and Lives of the Top Performers and Their Recordings, Movies, and Videos*. New York, N.Y.: Newmarket Press, 1991.

Includes several female jazz singers, although they are considered pop singers in this book. Singers such as Mildred Bailey, Ella Fitzgerald, Billie Holiday, Peggy Lee, and Lee Wiley are included. Each singer listed has a biographical chapter and discussion of their musical styles. Includes some photographs and a selected discography highlighting the artists' most famous songs and a listing of visual media.

Hughes, Langston. *Famous Negro Music Makers; Illustrated with Photos*. New York: Dodd, Mead & Company, 1955.

Covers such singers as Bessie Smith, Ethel Waters and Lena Horne. Photographs are included as well as a notes section.

Jackson, Buzzy. *A Bad Woman Feeling Good: Blues and the Women Who Sing Them*. New York: W.W. Norton, 2005.

Though not extensive, it does provide valuable insight into the women who sang blues and ultimately influenced the great jazz singers. It also contains notes that provide other helpful resources on this topic.

Larkin, Colin. *The Guinness Who's Who of Jazz*. Enfield: Guinness Pub., 1995.

A biographical history of jazz from the beginning to present, with several female jazz singers mentioned throughout.

Lyons, Leonard, and Don Perlo. *Jazz Portraits: The Lives and Music of the Jazz Masters*. New York: Morrow, 1989.

Covers many female jazz vocalists of the big band era, and provides brief to moderate biographical data on each entry. Includes selected bibliography.

McRae, Barry. *The Jazz Handbook*. Boston: G.K. Hall, 1989.

Arranged alphabetically and addressed to the jazz novice. Contains several photographs of 200 jazz musicians; however, some of the entries are very short. Includes a bibliography, several photographs, and a list of record labels.⁹

Mellers, Wilfrid. *Angels of The Night: Popular Female Singers of our Time*. New York: B. Blackwell, 1986.

Includes such singers as Billie Holiday, Ethel Waters, Connee Boswell, Ella Fitzgerald, Carmen McRae, and many others. It also discusses the social impacts and influences of their contributions. Selected bibliography included.

Milkowski, Bill. *Swing it!: An Annotated History of Jive*. New York: Billboard Books, 2001.

This is a chronicle on the history of swing and jive. Chapter 7 is devoted entirely to the female jazz/swing/jive singers.

Monceaux, Morgan. *Jazz: My Music, My People*. New York: Knopf, 1994.

Contains biographical entries on forty jazz musicians, including Bessie Smith, Ethel Waters, Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Pearl Bailey, and Lena Horne. Includes paintings by the author. (Publisher)

⁹ John White, review of *The Jazz Handbook*, by Barry McRae, *Popular Music* 7, no. 2 (1988): 238-240.

O'Neal, Hank. *The Ghosts of Harlem Sessions with Jazz Legends*. Nashville: Vanderbilt University Press, 2009.

A series of interviews, photos, and historical commentary from and about many of the great jazz artists. It contains a blurb on Maxine Sullivan and Thelma Carter along with photographs. Includes a selected discography.

Placksin, Sally. *American Women in Jazz: 1900 to the Present : Their Words, Lives, and Music*. New York: Wideview Books, 1982. [Second Edition: London: Pluto, 1985.]

Discusses female jazz vocalists; however, the main focus is on female jazz instrumentalists and bandleaders. Includes a bibliography, discography, and over forty photographs.¹⁰

Pleasants, Henry. *The Great American Popular Singers*. New York: Simon and Schuster, 1974.

Includes a separate chapter on Bessie Smith, Ethel Waters, Mildred Bailey, Billie Holiday, Ella Fitzgerald, and Peggy Lee. Other female singers are mentioned incidentally. Contains several photographs of both the listed female singers as well as others.

Roland, Paul, and Roy Car. *Jazz Singers: The Great Song Stylists in Their Own Words*. New York: Billboard Books, 2000.

Features several of the more famous female jazz vocalists of the era. Provides insight into the life and times of each singer reviewed, centering on interviews with the artists and their critics. It also includes several famous photos of the artists.

¹⁰ Antoinette D. Handy, review of *Mother of the Blues: A Study of Ma Rainey*, by Sandra R. Lieb, *American Women in Jazz: 1900 to the Present* by Sally Placksin, *The Black Perspective in Music*. 11, no. 1 (1983): 83-85.

Terkel, Studs, and Robert Galster. *Giants of Jazz*. New York: Crowell, 1957.

Only includes sections covering Billie Holiday and Bessie Smith. Discusses each singer's contributions to jazz.

Tumpak, John R. *When Swing Was the Thing: Personality Profiles of the Big Band Era*. Milwaukee, Wis: Marquette University Press, 2008.

Discusses the King Sisters and their collaboration with Alvino Rey, Peggy Clark, and the Clark Sisters and how they began their careers. It also includes information on Helen O'Connell and her time with Jimmy Dorsey's band. Such singers as Dolores O' Neill, Jo Stafford, Martha Tilton, Bea Wain, Margaret Whiting, and Kay Starr. Includes a few photographs.

Vaughan, Sarah, Lena Horne, Bessie Smith, Mamie Smith, Ida Cox, Ethel Waters, and Count Basie. *Swing era Sarah Vaughan, Lena Horne, Bessie Smith, Mamie Smith, Ida Cox, Ethel Waters*. Andorra: Idem Home Video, 2004.

"Classic performance footage of some of the great women of jazz from the 1930s and 40s appears on this home-video collection. The Swing Era: Sarah Vaughan features rare film clips of Vaughan lending her superlative voice to five songs, including 'The Nearness of You,' 'You're Not the Kind,' and 'These Things I Offer.' In addition, the collection includes little-seen material from Lena Horne, Bessie Smith, Ethel Waters (backed up by Count Basie), Ida Cox, Mamie Waters, and a set from the celebrated all-female big band the International Sweethearts of Rhythm." (From Mark Deming, All Movie Guide)

Vogel, Shane. "Performing 'Stormy Weather': Ethel Waters, Lena Horne, and Katherine Dunham." *South Central Review* 25, no. 1 (2008): 93-113. <http://muse.jhu.edu>.

An analysis of three female vocalists' renderings of "Stormy Weather" as well as the deeper meanings and interpretations of the song.

*Yanow, Scott. *The Jazz Singers: The Ultimate Guide*. New York: Backbeat Books, 2008.

Provides biographical information on both male and female jazz singers of the 30s through the present; however, the majority of the entries discuss women. Covers both the most famous singers such as Billie Holiday, Sarah Vaughan, and Ethel Waters and also the more obscure singers such as Ruth Etting, and Annette Hanshaw. Some photographs are included as well as a short discography on each singer.

Yanow, Scott. *Jazz on Film: The Complete Story of the Musicians and Music on Screen*. San Francisco: Backbeat Books, 2004.

An in-depth (though not comprehensive) listing of many jazz artists and a review of their work on screen. It has a short annotation of many movies in which the artists appeared. It includes mostly male instrumentalists, but there are enough female vocalists mentioned to warrant inclusion here. Includes selected bibliography.

------. *Swing: Third Ear-the Essential Listening Companion*. San Francisco: Miller Freeman Books, 2000.

Contains a section on female singers. It also has a recommended listing of swing books that include biographies, autobiographies, and interviews among other informative data.

CHAPTER V

DISCOGRAPHIES

Discographies play an important role in jazz for several reasons. They can be used to study a particular work or the performance style of an individual performer. Indeed, they are key tools in jazz analysis because of the heavily improvisational nature of jazz. Many of the same song titles will never be played or sung the same way twice. For that reason, jazz discographies reference the primary sources of jazz. They are valuable historical resources, capturing the performance at the moment it is performed and immortalizing it through the various media of recording.

Both general and specific jazz discographies are included here. Some of the more noteworthy include Brian Rust's *Jazz Records, 1897-1942* and Tom Lord's *The Jazz Discography*. Both are the most comprehensive jazz discographies available and are now available in CD-ROM with effective search tools, extended data, and updated information. While Rust's discography contains fewer entries of female jazz vocalists than Lord's, Rust's discography is still a good investment. Many of its earlier versions are considered more scholarly than Lord's.¹¹

The *All Music Guide to Jazz: The Experts' Guide to the Best Jazz Recordings* by Michael Erlewine *et al*, is in a textbook style but is still accessible to the jazz

¹¹ Russ Chase, review of *The Jazz Discography CD-ROM Version 6.0*, by Tom Lord. *IAJRC Journal* 39, no. 2 (2006): 102.

layman. It also contains a user's guide and provides background information about the artist or song listed. It is not as extensive as either Lord or Rust but still provides a general overview of jazz recordings.

More specific discographies include entries of such artists as Lee Wiley, those who do not have a lot of historical data such as biographies, iconographies, and other sources specifically about them. These types of entries provide basic historical data and a starting point for research on these individuals. An example of these sources are *Love-Lee, Lee Wiley: A Discography* by Claude Schlouch and *Lee Wiley: A Bio-Discography* by Len Selk and Gus Kuhlman.

Also included in this listing are specific discographies compiled by fans and enthusiasts of jazz singers. For example, "Billie Holiday Discography" is maintained by Billie Holiday enthusiast Mike Lubbers. This site is very detailed and is set up in an easy-to-use fashion with a user and technical guide. It also has links to other Billie Holiday websites, photos, and a video listing. This is an example of a quality online discography.

Some other specific discographies included here are of individual artists such as Anita O'Day, Billie Holiday, and the Boswell Sisters. The online Boswell Sisters' discography is compiled by Boswell enthusiasts and contains biographical data as well as photographs. While it is not published by any scholarly organization, it provides not only valuable biographical data but also links to other sites that further discuss the Boswell Sisters as a group, Connie Boswell as a solo artist, and information on a forthcoming documentary.

In comparison to the Boswell discography, Denis Brown's Sarah Vaughan discography specifically includes 78s, 45s, EPs and LPs. He includes compact disc (CD) numbers but remains biased toward older style recordings. The Boswell discography does not differentiate the recording type or have a user's guide until the end of the page where the abbreviations are clarified and record types are listed. Despite the somewhat inconvenient location of the guide and the limited content, the Boswell discography is easy to find, free to the public, and possibly the only discography specifically dedicated to the Boswell Sisters. The Vaughan discography is written for a scholarly audience and is better organized with an instruction guide at the beginning of the book. Each entry is also more neatly documented which makes searching for specific songs or records simpler. Both provide quality data on their specific subjects.

Jack Miller's trio of discographies on Billie Holiday are listed on the Billie Holiday Circle publisher's site. The discography written in 1994 is the updated edition of the 1979 version. This can be a little confusing, since they have different titles. The author is a Holiday expert and spent several decades carefully compiling this discography. It is one of the best discographies on an individual and has become the standard. They are *Born to Sing: A Discography of Billie Holiday* (1979), *Fine and Mellow: A Discography of Billie Holiday* (1994), and *Laughing at Life: A Discography of Billie Holiday. Pt. 1, Laughing at Life, 1933-1943*, (1996).

Brown, Denis. *Carmen McRae: A Discography*. Portland, OR: Metolius Music Co., 2001. Held at only two libraries in the world; New York Public Library and Columbia College Chicago. Contains an index of songs with composers.

Brown, Denis. *Sarah Vaughan: A Discography*. New York: Greenwood Press, 1991.

Lists all known American and British issues of 78s, 45s, EPs, and LPs. Includes CD numbers under the “Major Record Company’s LPs” section. A selected bibliography is included. (Author)

Crawford, Richard, and Jeffrey Magee. *Jazz Standards on Record, 1900-1942: A Core Repertory*. Chicago: Center for Black Music Research, Columbia College Chicago, 1992.

Discusses how this book is not intended to be comprehensive but rather to list the songs considered to be a standard amongst jazz musicians. Uses Brian Rust’s discography as a model. Includes listings of Billie Holiday, Adelaide Hall, Mildred Bailey, Ella Fitzgerald, Connie Boswell, and others.

*Cook, Richard, and Brian Morton. *The Penguin Guide to Jazz Recordings*. London: Penguin, 2008.

This work contains 14,000 entries of which Billie Holiday, Ella Fitzgerald, Helen Humes, and many others are included. Furthermore they are mentioned in the entries of other artists with whom they performed.

*Erlewine, Michael, Vladimir Bogdanov, Chris Woodstra, Stephen Thomas Erlewine, and Scott Yanow. *All Music Guide to Jazz: The Experts' Guide to the Best Jazz Recordings*. San Francisco: Miller Freeman Books, 1998.

Contains an alphabetical listing of jazz artists, essays on the various styles of jazz, history and instruments. Entries include artist’s name, album title, release date if known, label, and ratings. Includes many female jazz singers of the big band era. Several of the artists and their best recordings are rated and reviewed by the editors and contributors. Intended for a wide audience.

Garrod, Charles, and William Korst. *Alvino Rey and His Orchestra, Plus the King Sisters, 1939-1958*. Zephyrhills, Fla. (Box 1687, Zephyrhills 34283): Joyce Music Studio, 1986.

Contains 68 pages of both Rey and the Kings Sisters' recordings. Includes an index.

----- *The Andrews Sisters*. Zephyrhills, Fla. (Box 1687, Zephyrhills 33539): Joyce Record Club Publication, 1992.

Contains 46 pages of the Andrew Sisters' recordings as well as an index.

----- *Helen Forrest*. Zephyrhills, Fla. (Box 1687, Zephyrhills 33539): Joyce Record Club Publication, 1993.

Entries include the band, location, song title, and type of media.

Jepsen, Jørgen Grunnet. *A Discography of Billie Holiday*. Copenhagen: Karl Emil Knudsen, 1969.

Includes LPs and KPs entries, including the names of each artist on the recording, the date, location, and title of each song.

Johnson, J. Wilfred. *Ella Fitzgerald: An Annotated Discography: Including a Complete Discography of Chick Webb*. Jefferson, N.C.: McFarland, 2001.

“Divided into three parts. Part 1 is a chronological listing of all known recorded performances of both Chick Webb and Ella Fitzgerald. Part 2 gives complete contents of Fitzgerald's LPs and CDs, including track listings, titles, timings, and DRN for each performance. Part 3 offers an annotated, alphabetical listing of all the songs contained on all of her records.” (Author)

*Lord, Tom. *The Jazz Discography*. CD-ROM version 12.0. <http://www.lordisco.com/> West Vancouver, B.C., Canada: Lord Music Reference, 2011.

One of the most comprehensive jazz discographies, it is now also an online database available to subscribers as a CD-ROM. It contains over 38,000 bandleaders and over a million musician and tune entries as well as over 200,000 recording sessions with recording dates and locations. It has a feature that allows searches by individual or up to three musicians and/or tunes. Several female jazz singers are covered. It also includes record company release numbers and an extensive bibliography. (Publisher)

*Lubbers, Mike, "Billie Holiday Discography," <http://www.billieholiday.be>

This site is not a scholarly website but does contain easy-to-use, detailed information. It has several headers: session, songs, albums, videos, musicians, and tracks. Each entry includes the date, type of recording, location, and band or occasion it was recorded as well as albums listed by title and code. There is a listing of songs with the author and number of versions recorded. Covers a large portion of Holiday's music.

Millar, Jack. *Fine and Mellow: A Discography of Billie Holiday*. Ramsgate, Kent, England: Billie Holiday Circle, 1994.

First published in 1974 as *Born to Sing: A Discography of Billie Holiday*, it is an updated listing of Holiday's recordings in chronological order and is divided into three parts covering 78s, 45s, LPs, cassettes, cartridges, and CDs. Contains an index of all of her known recordings. It has been reviewed by journals and magazines and hailed as the "definitive discography" on Billie Holiday.¹²

----- *Laughing at Life: A Discography of Billie Holiday. Pt. 1, Laughing at Life, 1933-1943*. Ramsgate: Billie Holiday Circle, 1996.

¹² The Billie Holiday Circle. "Fine and Mellow," <http://easyweb.easynet.co.uk/~billieholidaycircle/PAGEB.htm>

An updated and revised version of *Fine and Mellow: A Discography of Billie Holiday*.

Morton, Brian, and Richard Cook. *The Penguin Jazz Guide: The History of the Music in the 1,001 Best Albums*. London: Penguin, 2010.

Written by the same authors of *The Penguin Guide to Jazz Recordings*. This is a more recent edition and is conveniently organized by decade. The coverage of female jazz singers, however, is not as extensive as previous editions. Billie Holiday and Mildred Bailey have their own entries along with a few others. The intent of this discography is to be a survey of jazz.

O'Meally, Robert G. *The Jazz Singers: A Smithsonian Collection of Jazz Vocals from 1919-1994*. Washington, DC: Smithsonian Collection of Recordings/Sony Music Special Products, 1998.

A collection of five discs and commentary. Many female jazz vocalists are included with brief historical and biographical data. Addresses the prejudices of instrumentalists concerning jazz vocalists. Describes how singers used their voices as instruments and cites examples of Billie Holiday and others using such techniques when singing.¹³

*Rust, Brian. *Jazz Records, 1897-1942*. CD-ROM version 6. Wilmington, Delaware: Mainspring Press, 2011.

One of the most comprehensive jazz discographies available, it contains over 33,000 recordings on 78s, cylinders, and transcriptions. The book version is no longer in print but the new CD-ROM has a quality search tool and each entry contains recording dates and location, matrix and take numbers, title and artist indexes, and several other features.

¹³ Review of *The Jazz Singers: A Smithsonian Collection of Jazz Vocals from 1919-1994*, by Robert G. O'Meally, Moreover: Scatty Delight, *The Economist* (May 1998): 82.

Selk, Len, and Gus Kuhlman. *Lee Wiley: A Bio-Discography*. Riverdale, NY: L. Selk, 1997.

Includes not only discographic entries but also includes biographical data in its 68 pages.

Kuhlman's insight is "valuable since he not only researched Wiley but knew her personally."¹⁴

Wölfer, Jürgen. *Anita O'Day: An Exploratory Discography*. Zephyrhills, Fla. (Box 1687, Zephyrhills 33539): Joyce Record Club Publication, 1990.

Contains 88 pages of O'Day's recorded history.

"The Boswell Sisters Discography." <http://guymcafee.com/>

An extensive discography of the Boswell Sisters' recordings; provides photos, brief biographical notes, and links to other helpful sources. The chronological entries are from 1925-1936, the year when the trio stopped recording together. Includes matrix numbers, and lists the other artists in the recordings as well as the tune titles. It also contains a listing of CDs and links to films in which the Boswell Sisters performed. Additionally, there is a link to a separate discography of Connee Boswell's solo career. That discography is still in progress.

Yanow, Scott. *Jazz on Record: The First Sixty Years*. San Francisco: Backbeat Books, 2003.

Provides short biographical information about many female jazz singers. It is organized in chronological order and includes key single and multiple CD sets containing the most significant recordings for each musician and associated band. Record label numbers are

¹⁴ John Nelson, review of "Books: *Lee Wiley: A Bio-Discography*, by Len Salk and Gus Kuhlman, *The Mississippi Rag* 25, no. 4 (1998): 22.

included for each recommended recording. While many female jazz singers are covered, some are only briefly mentioned.

CHAPTER VI

ICONOGRAPHIES

Iconographies have proven to be important to the study of jazz. They provide researchers biographical data such as with whom the artists socialized and with which groups or individuals they recorded. They help researchers to understand the artists and their creative powers by allowing them to see their expressions and interactions with the audience. Many of the artists' photos and representations give insight into their lives and illuminate the perceptions that we have of female jazz singers. One can often feel or perceive how the photographer views a subject through the lens: The way they use the light, the background they choose to include, and the angle at which the photo is taken. All play a part in how the photographer wants his or her subject to be portrayed. It is through those lenses that we see the female jazz singers. Whether it is a young woman looking up with bright lights and starry eyes symbolizing hope, innocence, and glamor or a Billie Holiday with eyes closed against a dark backdrop and single spot light, demonstrating romance, sadness and artistry, the use of iconography can influence perceptions of jazz artists and female jazz singers in particular.

The iconographies included here are institutional portrait collections, single volume collections, and individual portrait collections. The Schomburg Center for Research in Black Culture in the New York Public Library and The Library of Congress are both examples of institutional portrait collections. The Library of Congress has a number of digital photographs available online at the following website:

<http://www.loc.gov/pictures/search/>. It contains portraits and photographs of famous jazz singers such as Anita O'Day and Ella Fitzgerald. Most of the entries in this chapter are single volume works such as *Jazz Giants: A Visual Retrospective* by Katsuji Abé, *Jazz People* by Ole Brask and Dan Morgenstern, and Milt Hinton's *OverTime: The Jazz Photographs of Milt Hinton*. These works are general jazz iconographies and do not focus on a specific individual.

One of the more specific iconographies is *Jazz Ladies: Print Portfolio* by Lee Hildebrand. It is the only entry listed below that exclusively covers female jazz singers and one of the few that is specifically dedicated to jazz women. While *Jazz Ladies* covers multiple singers there are individual iconographies included as well, such as the *Fitzgerald(Ella) Collection of Photographs and Music* which is housed in the UCLA library and others located in the Schomburg Center for Research in Black Culture in the New York Public Library. The Schomburg collection has many individual collections of such singers as Ella Fitzgerald, Ivie Anderson, and Betty Carter.

Abé, Katsuji. *Jazz Giants: A Visual Retrospective*. New York: Billboard Publications, 1988.

Contains 395 jazz photographs, and of those, about fifty are in color. Does not specifically cover female jazz vocalists but singers such as Sarah Vaughan and others are included in this extensive work of fourteen photographers.

Berendt, Joachim-Ernst. *Jazz A Photo History*. Trans William Odom. New York: Schirmer Books, 1979.

Chapter 16 of this compilation of photographs is dedicated to singers and includes such singers as Billie Holiday, Ella Fitzgerald, June Christy, Dinah Washington, Anita O'Day, Sarah Vaughan, and Carmen McRae. Contains a short discography for each chapter.

Brask, Ole, and Dan Morgenstern. *Jazz People*. New York: H. N. Abrams, 1976.

An illustrated history with extensive text about several of the most popular jazz musicians of the big band era and beyond. Such singers as Mildred Bailey, Billie Holiday, Helen Humes, and Anita O'Day are covered. Photographs are in both black and white and in color. Entries contain an analysis of the musicians' style or brief biographical information. Includes a selective bibliography, discography, and an index.

CDL e-Scholarship Repository. *Fitzgerald(Ella) Collection of Photographs and Music*. University of California, Los Angeles. Library. Music Library Special Collections.

This collection is located at the UCLA special collections library and includes 14 photographs, sheet music, folios, and ozalid copies. A listing of the contents can be found at <http://oac.cdlib.org/findaid/ark:/13030/tf2p300477>.

Deffaa, Chip, Nancy Miller Elliott, John R. Johnsen, and Andreas Johnsen. *Jazz Veterans: A Portrait Gallery*. Fort Bragg, Calif: Cypress House, 1996.

Mostly a photographic history with commentary about jazz musicians, some of the more famous female jazz singers are featured, such as Ella Fitzgerald and Billie Holiday and others.

*Driggs, Frank, and Harris Lewine. *Black Beauty, White Heat: A Pictorial History of Classic Jazz, 1920-1950*. New York: W. Morrow, 1982.

Contains 600 photographs with historical commentary in each chapter and captions by each photograph. Several female jazz vocalists are included such as Ella Fitzgerald, Helen Humes, Mildred Bailey, the Boswell Sisters, and others.

Dromgoole, Erin A. *Sirens and Sweethearts: Cultural Iconography of American Women in the Jazz Age*. Honors Thesis, Dartmouth College, 2001.

Located only at Dartmouth College library.

Photograph from CBS Television Network Photo Division. *Anita O'Day, Half-Length Portrait, Facing Front*. From Library of Congress, New York World-Telegram and the Sun Newspaper Photograph Collection, 1958.

The Library of Congress collection has several portraits and photographs of female jazz singers of the big band era, some of which can be found online at <http://www.loc.gov/pictures/search/>. The photo of Anita O'Day is a black and white and is a digital copy on the website but can be accessed at the Library of Congress with special permission through request only.

Friedman, Carol, and Gary Giddins. *A Moment's Notice: Portraits of American Jazz Musicians*. New York: Schirmer Books, 1983.

Includes some portraits of female jazz vocalists such as Sarah Vaughan, Ella Fitzgerald, and others with short profiles on each musician.

Gottlieb, William P. *The Golden Age of Jazz: On-Location Portraits, in Words and Pictures, of More Than 200 Outstanding Musicians from the Late '30s Through the '40s*. New York: Simon and Schuster, 1979.

Not specifically on female jazz vocalists but does contain portraits of such singers as Billie Holiday, Ella Fitzgerald, and other top performers. There are 200 photographs with commentary by the photographer.

----- . *William P. Gottlieb / Ira and Leonore S. Gershwin Fund Collection*. 1938.

“Photographs taken by William P. Gottlieb, from 1938 to 1948, often on assignment for the *Washington Post*, *Down Beat* magazine, and *Record Changer*. Images document jazz musicians and venues, primarily in Washington, D.C. and New York City. Several prominent jazz musicians were photographed. Some of the female jazz vocalists included were Ella Fitzgerald, Billie Holiday, and a few others. Some lesser-known jazz musicians are also included.” (Library Description)

*Hildebrand, Lee. *Jazz Ladies: Print Portfolio*. Petaluma, CA: Pomegranate Publications, 1989.

A collection of eight female jazz vocalists, including Billie Holiday, Ella Fitzgerald, Helen Humes, Ernestine Anderson, Betty Carter, Carmen McRae, Sarah Vaughan, and Abbey Lincoln (though she lived during the big band era she did not record during that time). The photos are 13X15 Duotone Reproductions.

Hinton, Milt, David G. Berger, and Holly Maxson. *OverTime: The Jazz Photographs of Milt Hinton*. San Francisco: Pomegranate Artbooks, 1991.

Two-hundred photographs from the author’s personal collection. Some well-known female jazz vocalists included are Billie Holiday.

Jazz Notes: 10 key Women; Photographs with Biographies. New York, N. Y.: Stride Card, 1980.

Contains photographs of Lil Armstrong, Ida Cox, Ella Fitzgerald, Billie Holiday, Alberta Hunter, Ma Rainey, Bessie Smith, Mamie Smith, Sarah Vaughan, and Dinah Washington

Keepnews, Orrin, and Bill Grauer. *A Pictorial History of Jazz: People and Places from New Orleans to Modern Jazz.* New York: Crown Publishers, 1955.

Contains over 600 photographs, newspaper clippings and record covers. Is both a history and iconography. Includes photographs of Billie Holiday, Mildred Bailey, Ella Fitzgerald, and Bessie Smith as well as commentary by the authors and promotion posters. Includes a selected bibliography and discography.

Leonard, Herman. *Jazz.* New York: Bloomsbury, 2010.

Includes photographs of Billie Holiday and Ella Fitzgerald. While many jazz artists are covered, it is not specifically about female jazz singers but more about the photographic style of Leonard. A more current version of *Jazz, Giants, and Journeys: The Photography of Herman Leonard.*

Leonard, Herman, David Wallace Houston, and Jenny Bagert. *Jazz, Giants, and Journeys: The Photography of Herman Leonard.* London: Scala, 2006.

Includes photographs of Billie Holiday, Ella Fitzgerald, and others. Discusses the life and achievements of Herman Leonard.

Lowe, Jacques, Bob Blumenthal, Cliff Preiss, and Martin Johnson. *Jazz: Photographs of the Masters.* New York: Artisan, 1995.

The text covers the history of jazz with 200 photographs, including photographs of Betty Carter, Anita O'Day, and Peggy Lee. Not specifically on the big band era, and includes many modern jazz musicians. Photographs are duotone.

Pinson, K. Heather. *The Jazz Image Seeing Music Through Herman Leonard's Photography*. Jackson: University Press of Mississippi, 2010.

Contains photos of Billie Holiday and Ella Fitzgerald but no other female jazz singers are included. Discusses the importance of jazz iconography and how it has brought attention to the genre. It further addresses how Herman Leonard's contributions have impacted jazz and jazz iconography.

Schiedt, Duncan P. *Jazz in Black & White: The Photographs of Duncan Schiedt*. Bloomington, IN: Indiana University Press, 2004.

Contains photos of Helen Humes and Anita O'Day with brief biographic data accompanying each photo. They are the only female jazz vocalists with dedicated entries; however, Maxine Sullivan and Billie Holiday are mentioned.

Stewart, Charles, and Paul Carter Harrison. *Chuck Stewart's Jazz Files*. Boston: Little, Brown, 1985.

Contains photos of Billie Holiday, Betty Carter, and Helen Humes. Also includes quotes and stories from the artists themselves. Notes section included.

Stokes, W. Royal, Charles Peterson, and Don Peterson. *Swing Era New York: The Jazz Photographs of Charles Peterson*. Philadelphia: Temple University Press, 1994.

Contains 229 photographs. Includes photos of Billie Holiday, Ivie Anderson, and Mildred Bailey. Biographical information is also included as well as historical information.

Van Vechten, Carl, Mark Lutz, Saul Mauriber, and Prentiss Taylor. *Van Vechten Photograph Collection (Library of Congress)*. 1927.

Includes hundreds of photographs of several famous jazz figures with photos of Bessie Smith, Pearl Bailey, Chippie Hill, and many other female jazz singers.

Portrait Collections located at the New York Public Library and
the Schomburg Center for Research in Black Culture:

Kriegsmann, James J., and Milton J. Mallory. *Betty Carter Portrait Collection*. New York Public Library, Schomburg Center for Research in Black Culture, 1950.

“Includes primarily black and white, silver gelatin publicity photographs. Portraits of jazz singer Betty Carter. Collection includes quarter-length promotional still and portrait as well as half and quarter-length views of Carter singing.” (Library Description)

Maurice. *Ivie Anderson Portrait Collection*. From New York Public Library, Schomburg Center for Research in Black Culture 1930s.

“Consists of four black and white portraits in silver gelatin. Studio portraits of singer Ivie Anderson, and a view of Anderson singing with the Duke Ellington Orchestra. Also included is a studio portrait of Blanche Calloway that is attached to the mount on the back of one of Anderson's portraits.” (Library Description)

Morgan & Marvin Smith. *Maxine Sullivan Portrait Collection*. From New York Public Library, Schomburg Center for Research in Black Culture 1930.

“Four black and white photographs in silver gelatin. Consisting of group portraits of Sullivan sitting with Juan Rosario, and discussing music with Jerry Lester. Another photo shows Sullivan with Ray Perry, E. J. Terry, and others at Wells Restaurant (Harlem, New York, N.Y.) (1947). Included is a composite photograph depicting a quarter-length studio

portrait of Sullivan, a half-length studio portrait of George Benson, and three-quarter-length studio portrait of Roy Eldridge.” (Library Description)

Van Vechten, Carl, Sulaiman Ellison and Sidney G. Bernard. *Ella Fitzgerald Portrait Collection*. New York Public Library, Schomburg Center for Research in Black Culture, 1934-1979.

“Contains approximately 37 photos in silver gelatin, black and white and one in photomechanical print black and white. Includes numerous promotional stills of Fitzgerald as well as individual portraits and a caricature, ranging from the 1930s to the 1980s. Many views of Fitzgerald singing, with Duke Ellington on piano on the ‘Ed Sullivan Show,’ at the Apollo, with the Chick Webb Orchestra at the Savoy Ballroom, in the Zanzibar show, at Lewisohn Stadium and on other occasions. Fitzgerald is pictured with Dean Martin and Gordon MacRae on the ‘Dean Martin Show,’ Ed Sullivan on the ‘Ed Sullivan Show,’ Jackie Paris, and Shelley Winters in a movie still. There is also a photograph of a poster advertising Fitzgerald and the Chick Webb Orchestra.” (Library Description)

Weissberg, Will, Maurice Seymour, Sulaiman Ellison, James Samuels, Hal Kaminske, Dave Turpin, James J. Kriegsmann, Arnold Meyers, and Harold Stein. *Sarah Vaughan Portrait Collection*. 1940.

“Contains about 25 photographs of Sarah Vaughan, which are publicity photos and some with her and other artists and at various events. They are all in black and white silver gelatin. Some photos have captions. The collection consists of individual portraits of Vaughan, including publicity stills and views of performances. Group portraits of Vaughan depict her during a rehearsal; receiving the 1947 Esquire Jazz Book award; singing on stage with various bands; celebrating in restaurants; appearing on the Mike

Douglas show; and signing autographs. Included in group portraits with Vaughan are Billy Eckstine, Jimmy Jones, Clifford Brown, Paul Quinichette, Mike Douglas, Cain Young, Claude Harris, Willie Bryant, George Treadwell, Dizzy Gillespie, and Ruth Brown. Half, three-quarter, quarter and full-length views available.” (Library Description)

Whiting, Bill, James J. Kriegsmann, Boris Bakchy, and George Scheck. *Hazel Scott Portrait Collection*. 1930.

About seventeen photos. Some are studio portraits. There are a few by herself and with other people of note. They are all black and white in silver gelatin. “Views of pianist and singer Hazel Scott dated from the 1930s to the 1970s. The collection contains numerous studio portraits, some of which are publicity stills. Scott is also depicted, with others, taking part in a wartime radio broadcast, and performing on stage. Individuals identified in the group portrait are Ann Tanneyhill, Fredric March and Anne Cornell. Quarter, half, three-quarter and full-length photos available.” (Library Description)

CHAPTER VII

DISSERTATIONS AND THESES

The following dissertations and theses vary greatly in content but are valuable in that each provides a different perspective. In addition to the historical perspective, several of the sources analyze various aspects of the jazz vocalists' lives, music, ethnicity, and sociological impacts and influences. Dissertations and theses are also helpful research tools given their generally up-to-date and comprehensive bibliographies.

Laura Hawley's "Jazz Improvisation, Analysis and Interpretation: Three Performances of 'Honeysuckle Rose' by Ella Fitzgerald" (2007) and "The Art Of Lyric Improvisation: A Comparative Study of two Renowned Jazz Singers,"(2008) by Susan Johanna De Jong are analyses of the artists' musical styles and specific works. Both theses focus primarily on the analysis of the improvisation techniques and the song lyrics of Sarah Vaughan, Carmen McRae, and Ella Fitzgerald. They are examples of theses that specifically focus on musical and style analysis as opposed to biographical and social analysis.

Hawley's thesis uses a variety of methods to analyze three separate recordings of "Honeysuckle Rose." She discusses jazz terminology such as semantic differences of the word "form" in classical music as opposed to its use in jazz. She analyzes the various layers of the song's form, melody, and extended chords. De Jong's thesis, in contrast,

does not spend as much time discussing the various jazz terms that are used. She immediately dives into the analysis and provides background on the pieces she has chosen to analyze. Furthermore, she provides a comparison of each woman's style. Both theses use transcriptions as well as recordings for their analyses and both mention the positive and negative aspects of using transcriptions. They each discuss women jazz singers of the big band era, but the specific recordings discussed were not all recorded during that time frame. Their analyses provide insight into the development and unique styles of the women they discuss.

Other theses and dissertations focus on the socio-cultural/political impact on jazz and popular culture. Such examples include, "A Sociological and Ethnomusicological Study of Billie Holiday and Her Music" (1999) by Doretta Lonnett Whalen, Arlene Miller's "Women in Popular Music" (2008), and "The Wrong Place for the Right People? Café Society, Jazz, and Gender, 1938—1947" (2009) by Monica Hairston.

Whalen's dissertation discusses the history and influences on Billie Holiday and how they impacted her specific style. She mentions the religious and blues influences that may have swayed her choices for interpretation as well as her lack of formal training. Whalen describes how external factors, such as race, blues tradition, and personal life experience helped shape Holiday's singing style. The thesis also discusses her genealogy, provides biographical information, and provides some primary documents.

In contrast, Miller's dissertation does not discuss a single vocalist but several women in the music business, both singers and sound technicians. Like Whalen's, this dissertation also discusses external influences on women in music and addresses why there are certain stereotypes about them, including women in jazz. Lastly, Hairston's is

the most socio-political of the three. It is written from the black feminist perspective. This, like Miller's, discusses why and how jazz women, black jazz women in this case, are viewed and how they chose to interact with their surroundings or were subject to them. All three dissertations address socio-cultural and political issues but are written from three very different perspectives.

Such issues as race and/or stereotypes associated with jazz singing are addressed in "To Bebop or to be Pop: Sarah Vaughan and the Politics of Crossover" (2004) by Elaine M. Hayes, and Eden Kainer's "Vocal Racial Crossover in the Song Performance of Three Iconic American Vocalists: Sophie Tucker (1884--1966), Elsie Janis (1889--1956) and Ella Fitzgerald (1917--1996)" (2008). These two dissertations discuss not only popular jazz singers of the big band era but also the sound of "race," or perceived "race," in jazz singing, such as an African American singer not sounding "black" or a white singer sounding "black" on the radio. One could argue that these two dissertations fall under the socio-political category, but these two examples specifically discuss the biased ear towards race and ethnicity at the time of the big band era and how it still exists today.

While not every thesis specifically addresses recordings during the big band era, I have included them, because they discuss female jazz singers of that era. Each thesis and dissertation provides a unique perspective in that they are not all written from a musicological discipline. Some are from Black Cultural Studies and others are from Women's Studies, both of which highlight the same type of music in different ways. Such theses and dissertations as those listed here delve into the socio-cultural influence and impact of female jazz singers on the world around them and the generations to follow.

Of the theses and dissertations listed here, Billie Holiday is the most covered, followed by Ella Fitzgerald, Betty Carter, and Sarah Vaughan respectively, though in some cases they are not the sole subject of the thesis or dissertation. Both Susan De Jong's and Edith Kainer's theses compare two or more jazz singers.

Adkins, Cindy. "From the Ashes of Poverty: A Female Voice Emerges." M.A. Thesis, California State University, Dominguez Hills, 2007.

Discusses the extent to which Billie Holiday's personal life influenced her style and interpretation of the music she sang and wrote. Largely biographical, addresses the political influence Holiday had on the big band generation. Selected bibliography included.

Bates, Dawn-Wisteria. "Race Woman: The Political Consciousness of Billie Holiday". M.A. Thesis, Sarah Lawrence College, 2001.

A political analysis of Holiday as a person and an artist. Covers the political influence and nature of "Strange Fruit" as well as her indirect involvement in the civil rights movement and the social impact of her music.

Bauer, William R. "Betty Carter: A Biography and Style Analysis." Ph.D. diss., City University of New York, 1996.

Examines how Carter shaped the elements of sound, harmony, melody, rhythm, and growth in conjunction with the lyrics of popular songs. The study raised questions about the creative process of jazz vocalists, and the aesthetics of jazz and jazz singing. (From Abstract)

Beasley, Michele Elena. "From Ma Rainey to Leon Thomas: The History and Development of Vocal Jazz, 1920-1965." Master's Thesis, Smith College, Northampton, Mass., 1986.

Only located at Smith College, Maine.

Bratcher, Melanie E. "I'm African When I'm Singing, I'm Black and Blue When I'm Not: An Aesthetic Analysis of Selected Songs by Bessie Smith, Billie Holiday and Nina Simone." Ph.D. diss., Temple University, 2005.

"Explores the relationship between three African American women's vocal expressiveness and African dance-art-music sensibilities within the context of a Pan African aesthetic. Has a threefold purpose: to show commonalities between Bessie Smith, Billie Holiday and Nina Simone's lives and original compositions; to codify, examine and evaluate their selected song performances in accordance with the Pan African aesthetic using the 'Nzuri theory/model'; and illuminate the vast sources of transformational values that aesthetic analysis of African American song performance can foster." (From Abstract)

Buckley, Diedre Lorea. "Betty Carter: The Voice." DMA diss., University of Wisconsin, Madison, 2000.

"Examines Carter's roles including performer, arranger, composer, and mentor. Her music is explored through a detailed investigation of selections from her album *The Audience with Betty Carter*. An attempt is made to contextualize Carter's music according to her own aesthetic, as articulated in published interviews, and within the broader context of African American performance tradition." (From Abstract)

De Jong, Susan Johanna. "The Art Of Lyric Improvisation: A Comparative Study of two Renowned Jazz Singers." M.M. Thesis, University of Canterbury. School of Music, Christchurch, New Zealand, 2008.

"This study focused on the manipulation of melody, rhythm, time feel, style, range, articulation and improvisation in the performances of Sarah Vaughan and Carmen

McRae. The research is based on their multiple recordings of ‘Sometimes I'm Happy’ (Youmans/Caesar) between the years 1955-1965.” (From Abstract)

Delaney, Linda R. “A Study of the Styles and Roles of Selected Jazz Vocalists.” M.A. Thesis, Eastern Washington University, 1992.

Only located at Eastern Washington University.

Demetriou, Ramona. “Programmatic Presentations in the Songs of African American Female Singers.” M.A. Thesis, GRIN Verlag, 2008.

Though not specifically about women jazz singers, Demetriou provides an in-depth discussion on the meaning of song lyrics sung by many female jazz and blues vocalists. Analyzes those lyrics and the singers’ roles in portraying the meaning behind them. Discusses the standard structures of jazz music and jazz combos/orchestras.

Finley, Bette. “Transformation of the Personal in Jazz Vocal Performance: Billie Holiday, *Lady Day*.” B.A. Thesis, Texas A & M University-Commerce, 1999.

Only located at Texas A&M University-Commerce.

Gibson, Maya. "Alternate Takes: Billie Holiday at the Intersection of Black Cultural Studies and Historical Musicology." B.A. Thesis, The University of Wisconsin, Madison, 2008.

Addresses and critiques contemporary jazz scholarship concerning Billie Holiday, and the socio-cultural influences that impacted her choice of songs. It also discusses Holiday and her music from both a musicological perspective and the black cultural studies perspective. Covers many different angles of the life and history of Billie Holiday.

Hairston, Monica. "The Wrong Place for the Right People? Café Society, Jazz, and Gender, 1938-1947." Ph.D. diss., New York University, 2009.

“Uses practice theory and black feminist theory to create an alternative frame known as strategic cosmopolitanism. This frame is used for interpreting four aspects of jazz women's experience: the way they moved through, and represented themselves in jazz spaces, their active participation as musicians, performers, and audience members in the reconstruction of place and space occurring in the 1940s. Discusses such performers as Hazel Scott who was both a jazz singer and pianist. Analyzes the political influences of jazz and the lack of female inclusion in the jazz canon. Includes a selected bibliography, discography, filmography and listings of archives and periodicals.” (From Abstract)

Hawley, Laura. “Jazz Improvisation, Analysis and Interpretation Three Performances of ‘Honeysuckle Rose’ by Ella Fitzgerald.” M.A. Thesis, University of Ottawa, 2007.

A detailed analysis of the title song. Not confined to the big band era, but provides an analysis of the performance style of Fitzgerald. Analyzes improvisation in relation to form, melody and harmony. Discusses the methodology and terminology used for analysis in this thesis and the use of transcriptions in the study of jazz. Includes a discography and videography.

Hayes, Elaine M. "To Bebop or to be Pop: Sarah Vaughan and the Politics of Crossover." Ph.D. diss., University of Pennsylvania, 2004.

Discusses the vocal timbre of Vaughan and how it changed perceptions of the black female voice since she did not “sound” black. Addresses the disconnect between sound and visual appearance. Also discusses her success in performing both jazz and popular music. Includes photographs and musical examples.

Johnson, Jacqueline. "The Integration of Melody, Speech, and Dramatic Art in the Vocal Style of Billie Holiday." M.A. Thesis, San Diego State University, 1998.

Describes Holiday's vocal style in detail by analyzing three songs "God Bless the Child," "Back in Your Own Backyard," and "Embraceable You." Discusses how her speech and artistic expression combined to create her unique style.

Kainer, Eden. "Vocal Racial Crossover in the Song Performance of Three Iconic American Vocalists: Sophie Tucker (1884-1966), Elsie Janis (1889-1956) and Ella Fitzgerald (1917-1996)." Ph.D. diss., The University of Wisconsin, Madison, 2008.

Discusses the popular idea of "whiteness" or "blackness" in jazz vocalization, and how these stereotypes originated in the minstrel vaudeville shows. Determines that these ideas still influence how scholars and casual listeners analyze and hear race in music.

Meisten, Kimberly D. "The Boswell Sisters in 1920s and 1930s American Musical Culture." M.A. Thesis, New York College: Oneonta, 1996.

At only two libraries; Suny College and New York State Historical Association.

Miller, Arlene. "Women in Popular Music." M.A. diss., California State University, Dominguez Hills, 2008.

An overview of women in popular music. Does not extensively cover women jazz singers but mentions such singers as Bessie Smith, Billie Holiday, and Ella Fitzgerald. Focuses on the social aspects of women in popular music and discusses the inequalities of women in music and the reasons therein.

Voosen, Ingerlene Alexis. "Nothing's Impossible, I have Found--!: The Gendered Nature of Jazz: A Case Study of New Orleans's Female Vocalists." Honors Thesis, Bates College, Lewiston, Maine, 1995.

Only located at Tulane University.

Whalen, Doretta Lonnett. "A Sociological and Ethnomusicological Study of Billie Holiday and Her Music." Ph.D. Thesis, University of Pittsburgh, 1999.

“Comprised of four separate segments: First, Holiday's family history and second her early life in Baltimore, especially those influences which helped shape her performance style. Thirdly, an examination of her musical approach, including an analysis of her interviews, performances, and recordings; and finally an appendix of additional information contributing to an understanding of Holiday's life and music.” (From Abstract)

Zattiero, Joanna Ray. “One Small Girl a Whole Quartet: Singer/Songwriter Lee Morse.” M.A. Thesis, University of Idaho, May 2007.

Only located at University of Idaho.

CHAPTER VIII

BIBLIOGRAPHIES

While there are numerous bibliographies of jazz and women in music, many of them written in the 1980s and 1990s are in need of new editions. More general bibliographies on women in music or women in American music do not cover female jazz artists to a great extent. This highlights the necessity for more bibliographies on women in jazz and validates the need for a bibliography on female jazz vocalists on the big band era. New biographies, discographies, and histories are being written and updated every year, so the bibliographies that are available have significant gaps in resources.

This chapter covers both general and specific bibliographies as well as such reference materials as research guides and handbooks. Gary Carner's *Jazz Performers: An Annotated Bibliography of Biographical Materials* is an example of a general jazz bibliography, containing numerous sources of jazz media, and covering a large part of the history of jazz, a valuable resource providing context and background of the swing era. *Jazz: The Essential Companion* by Ian Carr, Brian Priestley, and Digby Fairweather contains several entries on female jazz vocalists of the big band era and includes short discographies and photographs of a few singers.

Margaret D. Ericson's *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music, 1987-1992* and Karen Pendle's *Women in Music: A Research and Information Guide* are both examples of general bibliographies on women

in music. They both include female jazz vocalists; however, they are not specific to women in jazz. What distinguishes Pendle's and Ericson's bibliographies is that they discuss not only biographical information but also feminist theory. They examine gender roles and musical analysis from a feminist perspective, highlighting a unique way to analyze women of the big band era and their contributions to the genre. Karen Kindig's *Women in Jazz: An Annotated Bibliography*, in contrast, is an example of a more specific bibliography that covers women in jazz.

Women in American Music: A Bibliography by JoAnn Skowronski includes a few female jazz singers and is one of the pioneering bibliographies written on women in American music. It was published in 1978, when women's studies emerged as a major field, but because of the lack of research on the topic at the time, the types of entries are not very broad.

Carner, Gary. *Jazz Performers: An Annotated Bibliography of Biographical Materials*. New York: Greenwood Press, 1990.

Compiles the books and other scholarly materials related to jazz artists and organizes them so that the reader can see the body of writing on a given artist and grasp the nature of their content. The bibliography includes many types of biographical source material published in multiple languages from 1921 to 1990, including biographies, autobiographies, interview collections, musical treatises, bio-discographies, anthologies of newspaper articles, theses, and dissertations. Each entry is annotated and mentions the inclusion of a discography, bibliography, music examples and transcriptions, footnotes, indexes, illustrations, filmographies, and glossaries. (Author)

Carr, Ian, Brian Priestley, and Digby Fairweather. *Jazz: The Essential Companion*. London: Paladin 1988.

Contains over a 1000 entries and includes several female jazz singers. Artist's entries include discographies and record reviews as well as photographs with some of the entries. A new expanded version of this book is *Jazz: The Essential Companion to Artists and Albums*, published in 1995, with an additional 300 artists and other features. It is written for the beginning jazz lover as well as the researcher. Covers the Boswell Sisters, Billie Holiday, Helen Humes, Carmen McRae, and others.

Greenberg, Janice Leslie Hochstat-. *Jazz Books in the 1990s: An Annotated Bibliography*. Lanham, Md: Scarecrow Press, 2010.

Provides a comprehensive listing of jazz books. Includes a section on "Women in Jazz," and contains entries on Billie Holiday, Mildred Bailey, Pearl Bailey, Lena Horne, Andrews Sisters, and others. Covers discographies, pictorial works, and reference works, among several topics.

Ericson, Margaret D. *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music, 1987-1992*. New York: G.K. Hall, 1996.

While not specifically about women in jazz, it covers female jazz vocalists and has an insightful chapter on women in jazz and blues. Compiles several works written from 1987 to 1992, when the study of women and music began to be more prominent. There are close to 2,000 entries; however, they are not all related to women in jazz. Provides information on Billie Holiday, Ella Fitzgerald, Sarah Vaughan, and others.

Kindig, Karen. *Women in Jazz: An Annotated Bibliography*. California: Kindig, 2001.

[The only available copy is located in the Marin County Free Library in California, and I have not been able to review.]

*Meadows, Eddie S. *Jazz Research and Performance Materials: A Selected Annotated Bibliography*. New York: Garland Pub, 1995.

Includes many female jazz vocalists, with a special section on women in jazz. They are not the central theme, but there are references to other bibliographic works, encyclopedias, histories, discographies, theses and dissertations, technical materials, videos, journals, and various types of information on jazz. Includes such singers as Mildred Bailey, Pearl Bailey, Connie Boswell, Ella Fitzgerald, Billy Holiday, Helen Humes, and many others.

------. *Jazz Scholarship and Pedagogy: A Research and Information Guide*. New York: Routledge, 2006.

Includes such sources as dictionaries, encyclopedias, pictorial works, as well as works discussing geographical jazz styles and several other topics. Contains over 3,500 entries, many of which include female jazz singers.¹⁵

Merriam, Alan P. *A Bibliography of Jazz*. Philadelphia: American Folklore Society, 1954.

Includes entries on Billie Holiday, Helen Humes, Connee Boswell, Betty Carter, and several others. Contains historical surveys, discographies, theses, and dissertations. It also has newspaper and journal entries on jazz. A reprint of this book was published by Da Capo Press in 1970. It is still relevant in that there are not many bibliographies on jazz that also include female jazz singers to the extent this source does.

¹⁵ Laurie J. Sampsel, *Music Research: A Handbook* (New York: Oxford University Press, 2009).

Milkowski, Bill. *Swing It!: An Annotated History of Jive*. New York: Billboard Books, 2001.

Discusses the evolution of jive as a jazz form. Includes several female jazz singers such as Connee Boswell, Ella Fitzgerald, the Andrews Sisters, Ella Mae Morse, and others.

*Pendle, Karin. *Women in Music: A Research and Information Guide*. New York: Routledge, 2005.

“Encompassing books, articles and recordings published from 1955-2005, this book examines a broad cross section of contemporary thought and is a complete annotated bibliography available on women's activities and contributions in the creation and performance of music through the ages.” Includes such women as Billie Holiday, Ella Fitzgerald, Ethel Waters, and others. (Publisher)

Rodgers, Marie E. *The Harlem Renaissance: An Annotated Reference Guide for Student Research*. Englewood, Colorado: Libraries Unlimited, 1998.

Written for use at the middle and high school levels. Includes resources on women in jazz and contains a section on the women of the Harlem Renaissance such as Alberta Hunter, Bessie Smith, and Ethel Waters. Covers only the beginning of the big band era, from 1930 to 1934. It includes a few illustrations.

Rabson, Carolyn. *Women in Music: A Bibliography*. Oberlin, Ohio: Oberlin Conservatory Library, 1985.

Located at only two libraries: the University of California Los Angeles and its southern regional library facility.

Skowronski, JoAnn. *Women in American Music: A Bibliography*. Metuchen, N.J.: Scarecrow Press, 1978.

Covers female jazz singers but not at great length. Includes some sources on Billie Holiday, Ella Fitzgerald, Lena Horne, and a few others. One of the earliest bibliographies on women in music and was written when women's studies became a more prominent field.

Solberg, Ann G.P. and Elizabeth McQueary. *From "Hustlin' Blues" to "Strange Fruit": African Musical Retentions in the Evolution of Jazz Singing Style circa 1920-1945*. Berea College KY: Berea College, 1997.
<<http://community.berea.edu/historyofjazz/default.html>>

A selective bibliography with some annotations. Provides a short list of discographies, internet sources, dissertations, photographs, and more. Not specifically about women jazz singers, but does highlight sources that have made significant mention of female jazz musicians. Included are sources that cover Billie Holiday, Bessie Smith, Ella Fitzgerald, and others.

WORKS CITED

- Chase, Russ. Review of *The Jazz Discography* CD-ROM Version 6.0, by Tom Lord. *IAJRC Journal* 39, no. 2 (2006): 102.
- Handy, Antoinette D. Review of *Mother of the Blues: A Study of Ma Rainey* by Sandra R. Lieb *American Women in Jazz: 1900 to the Present* by Sally Placksin. *The Black Perspective in Music*. 11, no. 1 (1983): 83-85.
- The Billie Holiday Circle. "Fine and Mellow,"
<http://easyweb.easynet.co.uk/~billieholidaycircle/PAGEB.htm>
- Horn, David. Review of *Visions of Jazz: The First Century*, by Gary Giddins. *Notes - Quarterly Journal of the Music Library Association* 57, no. 2 (2000): 352-355.
- Nelson, John. Review of "Books: "Lee Wiley: A Bio-Discography," by Len Salk and Gus Kuhlman." *The Mississippi Rag*, 25, no. 4, (1998): 22.
- Palmer, Richard. Review of *Billie Holiday: Her Life and Times* by John White; *Louis Armstrong: His Life and Times* by Mike Pinfold; *Gene Krupa: His Life and Times* by Bruce Crowther. *Journal of American Studies*. 23, no. 1 (1989): 156-157.
- Sampsel, Laurie J. *Music Research: A Handbook*. New York: Oxford University Press, 2009.
- Starks, George L Jr. Review of *The Jazz Singers: From Ragtime to the New Wave* by Bruce Crowther, and Mike Pinfold. *The Black Perspective in Music* 18, no. 1-2 (1990): 233-234.
- Unsigned review of *The Jazz Singers: A Smithsonian Collection of Jazz Vocals from 1919-1994* by Robert G. O'Meally, Moreover: Scatty Delight. *The Economist*, May 30, 1998. 82.
- White, John. Review of *The Jazz Handbook* by Barry McRae. *Popular Music*.7, no. 2 (1988): 238-240.

VITA

Sarah Elise McNair was born in Plattsburgh, New York, on November 19, 1983, the daughter of Elizabeth Carroll-Gonzalez and Alan Jon Gonzalez. After completing her work at Burges High School, El Paso, Texas, in 2002, she attended the University of Texas El Paso and El Paso Community College. In the fall of 2003 she entered New Mexico State University in Las Cruces New Mexico. She received the degree of Bachelor of Music Education from New Mexico State in December 2006. During the following years she was employed as an officer in the United States Air Force stationed at Lackland Air Force Base in San Antonio, Texas. In June 2008, she entered the Graduate College of Texas State University-San Marcos.

Permanent Address: 1404 Backus

El Paso, Texas 79925

This thesis was typed by Sarah E. McNair.