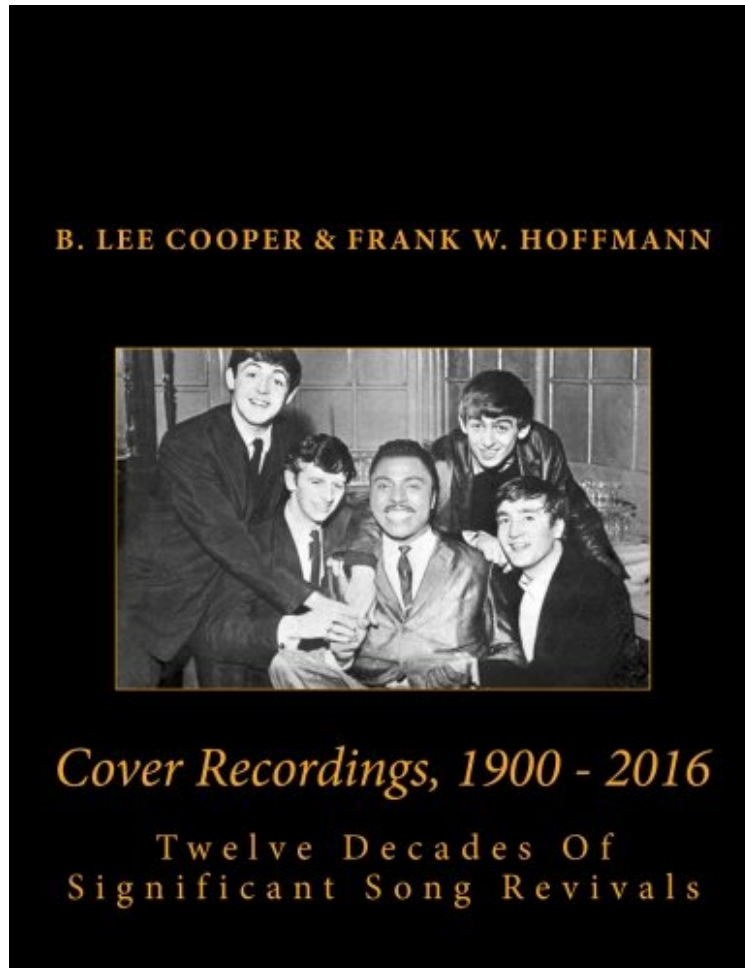


(Free pdf) Cover Recordings, 1900 - 2016: Twelve Decades Of Significant Song Revivals

# Cover Recordings, 1900 - 2016: Twelve Decades Of Significant Song Revivals

*B. Lee Cooper, Frank W. Hoffmann*  
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**B. Lee Cooper, Frank W. Hoffmann : Cover Recordings, 1900 - 2016: Twelve Decades Of Significant Song Revivals** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Cover Recordings, 1900 - 2016: Twelve Decades Of Significant Song Revivals:

This study investigates the use of cover recordings in different contexts and for different purposes. It highlights the on-going influences of regional rhythmic formats such as New Orleans music. It traces loving tributes to African-American bluesmen by white artists like Joe Bonamassa, Eric Clapton, John Hammond, and Stevie Ray Vaughan. It focuses on the educational role of old records in the artistic development of Elvis Presley, The Beatles, and The Rolling Stones. It identifies the career-extending value of previous hits for Johnny Rivers and Linda Ronstadt. It

explores the revivals of classic Christmas tunes. It examines the retrospective use of RB hits by blue-eyed soul artists like Michael Bolton, Joe Cocker, Michael McDonald, and The Righteous Brothers. And it revisits the controversial attempts of major record companies to overwhelm small independent labels and young black performers through immediate covers of new 1950s releases. Artists examined in this latter area include Pat Boone, The Chordettes, The Crew-Cuts, The Diamonds, The Fontane Sisters, The McGuire Sisters, and Gale Storm. Beyond these extensive song listings, this resource guide concludes with several detailed reviews of books and CD releases that address the historic roots and cultural implications of cover recording. A lengthy bibliography is also provided.

**About the Author** B. Lee Cooper is a freelance writer and popular music critic. He has been a professor of history and American culture, a dean of students, a provost and vice president for academic affairs, and a university president. He holds degrees from Bowling Green State University (B.S., 1964), Michigan State University (M.A., 1965), Ohio State University (Ph.D., 1971), and Newman University (D.H.L., 2009). He also studied at the Institute for Educational Management (I.E.M., 1980) at Harvard University. Dr. Cooper has an avid interest in 20th Century American popular music. He collects blues, doo-wop, rockabilly, and rock 'n' roll CDs. His scholarly pursuits in popular music include bibliography, discography, song theme identification, and biographical studies. Dr. Cooper has authored more than 600 book and record reviews and over 175 articles that have appeared in 40 different scholarly journals and music magazines. He has also published 38 books, including *A RESOURCE GUIDE TO THEMES IN CONTEMPORARY SONG LYRICS, 1950-1985* (Greenwood Press, 1986), *ROCK MUSIC IN AMERICAN POPULAR CULTURE -- 3 Volumes* (Haworth, 1995, 1997, 1999), *THE POPULAR MUSIC HANDBOOK* (Libraries Unlimited, 2004), *NEW ORLEANS MUSIC: LEGACY AND SURVIVAL* (Routledge, 2008), and *NOVELTY RECORDINGS: A TOPICAL DISCOGRAPHY* (Paw Paw Press, 2015). In 1983 he received the ASCAP-Deems Taylor Award for excellence in music research after publication of *IMAGES OF AMERICAN SOCIETY IN POPULAR MUSIC* (Nelson-Hall, 1982). Dr. Cooper is currently President and CEO of Popular Music Research, Ltd., a voluntary association of scholars and teachers who assist young writers with music-related projects. He also teaches courses in The College for Seniors at The Osher Lifelong Learning Institute at U.N.C.-Asheville. Frank W. Hoffmann served as a Professor of Library Information Science, as well as Music, from 1979 to 2014. He has written more than fifty trade books (publishers include Routledge, Haworth, Scarecrow, Shoe String and Libraries Unlimited) and thirty e-books (available from NetLibrary and .com). He has won the Choice Magazine Best Academic Books award for both *THE LITERATURE OF ROCK* and *INTELLECTUAL FREEDOM AND CENSORSHIP*.