

LINER NOTES
FOR THE
REVOLUTION

THE INTELLECTUAL LIFE OF
BLACK FEMINIST SOUND

DAPHNE A. BROOKS

The Belknap Press of Harvard University Press
CAMBRIDGE, MASSACHUSETTS LONDON, ENGLAND 2021

CONTENTS

| | |
|---------------|----|
| Author’s Note | ix |
| Introduction | 1 |

Side A

| | | |
|---|--|-----|
| 1 | Toward a Black Feminist Intellectual Tradition in Sound | 65 |
| 2 | “Sister, Can You Line It Out?”: Zora Neale Hurston Notes the Sound | 125 |
| 3 | Blues Feminist Lingua Franca: Rosetta Reitz Rewrites the Record | 161 |
| 4 | Thrice Militant Music Criticism: Ellen Willis & Lorraine Hansberry’s What Might Be | 207 |

Side B

| | | |
|---|---|-----|
| 5 | Not Fade Away: Looking After Geeshie & Elvie /L. V. | 271 |
| 6 | “If You Should Lose Me”: Of Trunks & Record Shops & Black Girl Ephemera | 310 |

| | | |
|---|--|-----|
| 7 | “See My Face from the Other Side”: Catching Up with Geeshie and L. V. | 348 |
| 8 | “Slow Fade to Black”: Black Women Archivists Remix the Sounds | 369 |
| | Epilogue: Going to the Territory | 432 |
| | NOTES | 447 |
| | ACKNOWLEDGMENTS | 561 |
| | CREDITS | 567 |
| | INDEX | 573 |