

Living Colour Lit Up Tiny Desk

Living Colour played Tiny Desk as part of their Black Music Month lineup. The band performed a five-song set and proved to have the same musical octane they had almost four decades ago. They came in at full throttle with “Cult of Personality” and celebrated 35 years of *Time’s Up* with “Pride,” “Love Rears Its Ugly Head,” “Time’s Up,” and “Solace of You.”

Fishbone Make The Last Call In America With George Clinton

Watch Fishbone’s video for “Last Call In America” featuring George Clinton. The single is a critique of Trump’s America sandwiched in between their ska-based swag. “Last Call In America” is on their forthcoming album, *Stockholm Syndrome*. The Fishbone EP came out in 2023 and the last full-length album was *Still Stuck In Your Throat*, released in 2006. Frontman Angelo Moore has been busy making music with The Brand New Step and displaying his paintings. The new song is the second preview from the next project, following the first single, “Racist Piece Of Shit.” *Stockholm Syndrome* comes out on June 27th.

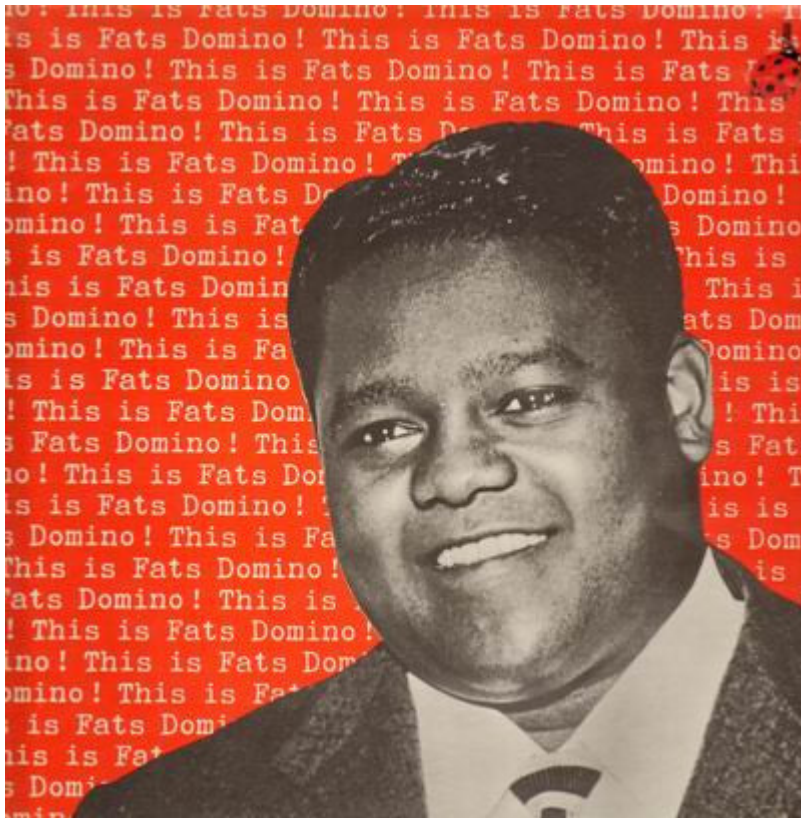
Throwback: Sister Rosetta Tharpe: Up Above My Head



Sister Rosetta Tharpe recorded "Up Above My Head" with Marie Knight in 1947 for Decca Records. The traditional gospel song was first recorded by the Gospel Sons in 1941 but Tharpe and Knight's version is the most known. Their rendition reached

number 6 on the Billboard Race Records chart in 1948. Tharpe had already asserted herself as a pioneer of gospel turned into rock and rhythm and blues since her 1938 recording of "Rock Me." Her unique style included being one of the first to play the guitar using distortion with a technique that would lead the way for future rock icons like Little Richard, Chuck Berry, Jerry Lee Lewis, Eric Clapton, and many others. "Up Above My Head" became one of her signature songs and she gave a solo performance of the song sometimes in the '60s on the show *TV Gospel Time*. Tharpe's early contributions in the '30s and '40s as a gospel artist who was accepted by secular audiences had the music press calling her the Original Soul Sister and the Godmother of Rock and Roll. Conservative gospel organizations were critical of her, but she was invaluable to the development of American pop, rock, and English blues. Her 1945 single, "Strange Things Happening Every Day," was the first gospel record to cross over, with a number two position on the race records chart.

Okeh Records came up with the name race records in 1922 to describe music that was marketed to Black people. By 1942, Billboard created the Harlem Hit Parade to list songs popular with Black audiences. In June of 1949, the term race records was replaced with R&B. Tharpe's music survived all of the music industry politics and her music is still recognized in 2025. Tharpe passed away in 1973 and received several posthumous honors. The United States Postal Service issued a stamp in her honor in 1998. In 2007, she was inducted into the Blues Hall of Fame. The BBC aired the documentary *Sister Rosetta Tharpe: The Godmother of Rock & Roll* in 2011. The play *Marie & Rosetta*, based on Tharpe's relationship with Knight, was staged at New York's Atlantic Theater Company in 2016. Tharpe was inducted into the Rock and Roll Hall of Fame in 2017.



Fats Domino covered "Blueberry Hill" in 1956 after hearing Louis Armstrong's version. Sammy Kaye and The Glenn Miller Orchestra also had recordings of "Blueberry Hill," but it was hearing his fellow New Orleans' native that convinced Domino to give the song his treatment. He had already asserted himself as one of the earliest stars of rock and roll with 16 hit singles, including "The Fat Man," "Ain't That A Shame," and "I'm Walkin'." His version of "Blueberry Hill" became his most successful hit, sitting at number one on the R&B chart for 11 weeks, number two on the Billboard Juke Box chart and selling five million copies within two years of its release. The song was included on his third album, *This Is Fats Domino!*, released in 1956. The popularity of his music made his record sales only second to Elvis.

Elvis Presley told *Jet Magazine* in 1957 that Domino was the true king of rock and roll but Domino told the Hearst

organization that same year that the music being called rock and roll was actually R&B and he had been playing it in New Orleans for 15 years. Domino was one of the Black artists that integrated audiences and he survived four riots at his shows, even jumping out of the window to escape cops spraying tear gas. His fame grew with movie appearances in *Shake, Rattle & Rock*, *The Girl Can't Help It*, *The Big Beat*, and a television performance on the *Ed Sullivan Show*. He also had an appearance in the TV special *33 1/3 Revolutions per Monkee* in 1968. Domino continued to record after the early successful days of his career and he always managed to remind the public of his presence in every decade after his initial rise. In 1980, he had a cameo in Clint Eastwood's *Any Which Way You Can*. Domino was in the first class of artists inducted into the Rock and Roll Hall of Fame in 1986. His rescue during Hurricane Katrina in 2005 was televised and he was seen again in the third season of the New Orleans-based show *Treme* in 2012.

Domino passed away in 2017 at the age of 89 of natural causes. Led Zeppelin, Elvis, and Little Richard released versions of "Blueberry Hill" after him, but of all the recordings of the song, Domino's version is the one credited with making it a rock and roll standard.