

# BLACK SOUND AND THE ARCHIVE WORKING GROUP

# SPRING 2024 CALENDAR

The Black Sound & the Archive Working Group (BSAW) is organized by co-founders Daphne A. Brooks (African American Studies, American Studies, WGSS, and Music) and Brian Kane (Music). Learn more at [blacksound.yale.edu](https://blacksound.yale.edu).

## Authors in Conversation: Alexander G. Weheliye and Maurice Wallace

Tuesday, March 5th @ 4pm  
Zoom: [bit.ly/BSAWMarch5](https://bit.ly/BSAWMarch5)

Alexander G. Weheliye (Brown University) and Maurice Wallace (Rutgers University) discuss their latest publications, Prof. Weheliye's *Feenin: R&B Music and the Materiality of BlackFem Voices and Technology* (Duke UP, 2023) and Prof. Wallace's *King's Vibrato: Modernism, Blackness and the Sonic Life of Martin Luther King* (Duke UP, 2022).

## BSAW Brunch & Research Meeting

Friday, March 29th, 10:30am—12noon  
106 Stoeckel Hall

Grads, postdocs, undergrads, fellow faculty--come with your interests, come with your projects, come with your ideas for programming and come learn more about BSAW resources and future events!

## Brian Kane, "The Sound Archive and the Sonic Archive: Robert F. Williams in Cuba and Al Hibbler in Birmingham"

Wednesday, April 10th, 5:30pm  
106 Stoeckel Hall

In this lecture/demonstration, Brian Kane, Associate Professor of Music and Affiliated Faculty, Film and Media Studies, will discuss some problems and challenges of historical sound studies by drawing a distinction between "the sound archive" and "the sonic archive." The demonstration will focus on two sound recordings from the 1960s and the struggle for civil rights: a radio broadcast by the activist, Robert F. Williams, and a speech given by the singer Al Hibbler in support of the Birmingham campaign. A post-talk reception will follow.

## Daphne A. Brooks, "Rhapsody & Ruin: Porgy & Bess, Cultural Domination and the Story of America"

Wednesday, April 17th, 5:30pm  
106 Stoeckel Hall

In this lecture, Daphne A. Brooks, William R. Kenan, Jr. Professor of African American Studies, American Studies, Women's Gender & Sexuality Studies and Music, mines the archive in order to trace the legacies of racial performance and racial and gender violence made manifest in 1935's *Porgy and Bess*. It moves from an exploration of the Heyward and Gershwin archives to a consideration of the genius Black women culture workers who've grappled with the opera's legacy.