

## Annotated Bibliography

### Primary Sources

#### Personal Interviews

Powell, Adam Clayton, III. Videoconference interview. 12 May 2021. I interviewed Hazel Scott's son, Adam Clayton Powell III, about his perspective on his mother's lifelong fight against injustice and her legacy. This primary source helped me better understand Scott's character, how powerful her multifaceted voice was, and the forces working against her. I also used insights on the impact and reception of Scott's actions and people have built on these actions to see Scott's significance in history and quoted some of these insights in my website.

#### Published Interviews

Powell, Adam Clayton, III. "Hazel Scott." Interview conducted by Khadijah Renee. *Women in Jazz*, June 2020. *PhillyCAM*, phillycam.org/show/2021/04-hazel-scott. Accessed 18 May 2021. Primary source Adam Clayton Powell III, Hazel Scott's son, is interviewed in this segment of a video series. Powell's discussion on his mother's life provided details on everyday life and the racial environment during Scott's time and how they impacted her activism and the ways white supremacists subsequently attacked her. This source also showed me Scott's significance not just musically and politically, but in television history, as her show used entirely new camera angles and techniques that continue to be used despite her show being nearly lost to history after her *Red Channels* listing.

Scott, Hazel. Interview. Conducted by Marian McPartland. *Piano Jazz*, hosted by Marian McPartland, South Carolina ETV Radio, 12 Oct. 1980. *National Public Radio*, www.npr.org/2015/06/12/413944529/hazel-scott-on-piano-jazz. Accessed 18 May 2021. Jazz pianist Marian McPartland interviewed and played with Scott in this primary episode of her show, reminiscing about the experiences and music of their youth. I used this source for Scott's description and shifting perspectives of her life experiences, and to better understand her style.

#### Books

Josephson, Barney, and Terry Trilling-Josephson. *Cafe Society: The Wrong Place for the Right People*. U of Illinois P, 2009. *Google Books*, www.google.com/books/edition/Cafe\_Society/Mz3GCQAAQBAJ. Accessed 18 May 2021. 2021. Barney Josephson was the owner of the pioneering integrated nightclub Café Society, helped start Scott's career by featuring her in the club, and was later her manager, in charge of the notorious contracts against racist stereotyping and segregation in Scott's employment. Parts of this book where Josephson wrote about Scott gave me primary-source details on her path to fame and quotations of the contracts which I displayed in my website.

Taylor, Arthur. *Notes and Tones: Musician-To-Musician Interviews*. 2009. Hachette Books, 1977. *Google Books*, [www.google.com/books/edition/Notes\\_and\\_Tones/Vz9BaqbDmIQC](http://www.google.com/books/edition/Notes_and_Tones/Vz9BaqbDmIQC). Accessed 14 May 2021. This primary source is a republication of a book containing an unedited interview with Hazel Scott discussing her relationship with music, thoughts on the next steps toward Black liberation, and various related stories from her life. I used this book chapter to understand better under Scott's perspective, personality, and her relationship with her contemporaries in her own words.

### Government Sources

Federal Bureau of Investigation, US Department of Justice. *Hazel Scott Files*. 25 Nov. 2009, [drive.google.com/file/d/1xwdPLMZqkxSO8b-CkU3UQdKI8iXCamlG/view](https://drive.google.com/file/d/1xwdPLMZqkxSO8b-CkU3UQdKI8iXCamlG/view). Accessed 11 Apr. 2021. These primary FBI files began with an investigation into letters with threats Scott received and ended with the investigation of Scott's "subversive" activities. The earlier part demonstrated Scott's fame, how she was viewed, and details of her everyday life and environment. The latter pages showed me how the FBI targeted Scott simply for having progressive beliefs.

Washington, D.C., Committee on Un-American Activities. *Hearings*. Testimony of Hazel Scott Powell. *Google Books*, 22 Sept. 1950, [google.com/books/edition/Testimony\\_of\\_Hazel\\_Scott\\_Powell/8EZ4ZXaJGQMC](https://google.com/books/edition/Testimony_of_Hazel_Scott_Powell/8EZ4ZXaJGQMC). Accessed 11 Apr. 2021. 81st Legislature, 2nd session. Scott's primary testimony before the HUAC included Scott's dialogue with its members and her prepared statement. This source showed me how brave and clear Scott's words were as she demonstrated the total falsity of her accusations and suggestions of processes to protect the accused while opposing communism, as well as the grave dangers such attacks on people posed to the country. The committee leaders' debate on semantics to avoid holding *Red Channels* responsible for their lies further clarified the absurdity of the war against communism and its ulterior oppressive motives.

Washington State, Eastern District Court. *Powell v. Utz*. Docket no. 842, 1949. *National Archives*, United States Government, [catalog.archives.gov/id/7820157](https://catalog.archives.gov/id/7820157). Accessed 11 Apr. 2021. The primary source included Scott's written interrogation and the judgment in her restaurant lawsuit. I used this source to understand the context of Scott entering the restaurant and the blatant discrimination she faced.

---, ---. *Powell v. Utz*. *Federal Supplement*, vol. 87, 1949. *Justia*, [law.justia.com/cases/federal/district-courts/FSupp/87/811/2011464/](http://law.justia.com/cases/federal/district-courts/FSupp/87/811/2011464/). Accessed 11 Apr. 2021. This primary source is the judge's opinion on Scott's restaurant lawsuit. I used this source to show the discrimination Scott encountered and understand the legal context behind suing for civil rights in Washington, which made clear how historic Scott's actions were.

## Magazine Articles

*Billboard*. Vol. 62, no. 38, 23 Sept. 1950. *Google Books*, [books.google.com/books?id=pPUDAAAAMBAJ](https://books.google.com/books?id=pPUDAAAAMBAJ). Accessed 17 May 2021. This primary music magazine from the day after Scott testified before HUAC discussed Scott and several other entertainers' responses to being listed in the *Red Channels* and how unions and other organizations within the entertainment industry were balancing the denouncement of communism with protecting the careers of their members. I used this issue of *Billboard* to see how Scott's testimony was received by the public, which was initially supportive, and the context of Scott's experience with regards to how others were treated.

Davis, Luther, and John Cleveland. "Hi, Hazel!" *Collier's Weekly*, 18 Apr. 1942, [www.unz.com/print/Colliers-1942apr18-00016/](http://www.unz.com/print/Colliers-1942apr18-00016/). Accessed 18 May 2021. This primary magazine article was an early biography of Scott. I used quotes from this article to introduce Scott's extraordinary life and the hype with which she was viewed at this time.

*Ebony*. *Google Books*. Accessed 18 May 2021. A 1960 article by Scott and a 1968 article on an interview with her and subsequent letters to the editor, were featured in three primary issues of the *Ebony* magazine. I used these articles to understand Scott's perspectives on the Civil Rights movement and feminism as well as how she and the public interacted during that time, and included quotes from the March 1968 article in my website.

"Hot Classicist." *Time*, 5 Oct. 1942, [content.time.com/time/subscriber/article/0,33009,773793-1,00.html](http://content.time.com/time/subscriber/article/0,33009,773793-1,00.html). Accessed 18 May 2021. This primary article was a review of Scott's "swinging the classics" and contained details about her when she was first becoming very popular. This article helped me understand how Scott and her playing of this style were viewed, and I used a quote to show this in my website.

## Newspaper Articles

Calvin, Dolores. "Hazel Scott Ok in Film; Get a Peek at Her." *The Omaha Guide*, 24 Apr. 1943. *Chronicling America*, [chroniclingamerica.loc.gov/lccn/sn93062828/1943-04-24/ed-1/seq-4/](http://chroniclingamerica.loc.gov/lccn/sn93062828/1943-04-24/ed-1/seq-4/). Accessed 18 May 2021. This newspaper article reviewed *Something to Shout About*, the first film Scott was offered to appear in, saying that the movie fell short except for the brief moments of Scott's piano. This source helped me understand Scott's fame and how she was a valuable commodity to the entertainment industry.

Carter, Phil. "Hazel Scott Star Talent of Coming Gershwin Movie." *The Detroit Tribune*, 1 Sept. 1945, p. 13. *Chronicling America*, [chroniclingamerica.loc.gov/lccn/sn93062828/1943-04-24/ed-1/seq-4/a](http://chroniclingamerica.loc.gov/lccn/sn93062828/1943-04-24/ed-1/seq-4/a). Accessed 17 May 2021. The African American newspaper Detroit Tribune featured an article about Scott in *Rhapsody in Blue* and the unique significance of her career and civic action as a Black woman in Hollywood, showing me how impactful Scott's work was. I used quotes from this primary source in my website.

*The Daily Bulletin*. 1945. *Chronicling America*. Accessed 6 Apr. 2021. I used five primary articles from the *Daily Bulletin* African American newspaper covering the Daughters of the American Revolution ban on performers, criticisms and protests that arose from it, Scott breaking other racial barriers, and news of her film appearances. These articles showed me the level of respect Scott had garnered and how she and civil rights organizations supported each other.

*Evening Star* [Washington, D.C.]. *Chronicling America*. Accessed 11 Apr. 2021. I used an *Evening Star* article about Congressman threatening to resign from her DAR chapter if they didn't condemn the ban, an article about the NAACP vice president's strong criticism of the ban on performers of color, and an article about Scott's cancellation of her National Press Club concert, all from 1945, and one 1948 article on Scott walking out of a packed University of Texas hall when seeing that the audience was seated by race. The great attention and action Scott brought to segregation policies was apparent to me through these articles.

"The Hartford Chronicle." *Hartford Chronicle*, Mar. 1947. *Chronicling America*. Accessed 11 Apr. 2021. I used two *Hartford Chronicle* articles: one about a starstruck reporter pleasantly surprised at Scott's personality inquiring about her touring plans, and another advertising Scott's concert. I learned about Scott as a person and how she was admired through these articles.

"Hazel Scott." *The People's Voice* [Helena], 4 Mar. 1949. *Chronicling America*, [chroniclingamerica.loc.gov/lccn/sn86075189/1949-03-04/ed-1/seq-2/](https://chroniclingamerica.loc.gov/lccn/sn86075189/1949-03-04/ed-1/seq-2/). Accessed 1 Mar. 2021. This article describes Scott playing at the Montana state house with numerous onlookers, and a legislator objecting to her presence. This source helped me understand Scott's relationship to politics and how she was viewed as a threat to racism.

Johnson, Earnest E, "Hazel Scott to Appear for Nat'l Press Club; Newsmen Aroused." *The Jackson Advocate*, 10 Nov. 1945, p. 5. *Chronicling America*, [chroniclingamerica.loc.gov/lccn/sn79000083/1945-11-10/ed-1/seq-5/](https://chroniclingamerica.loc.gov/lccn/sn79000083/1945-11-10/ed-1/seq-5/). Accessed 18 May 2021. Comments from Black journalists of the Capital Press Club calling to attention that they are barred from the National Press Club in this newspaper article on Scott being scheduled to appear at their dinner. This source showed me how Scott keenly listened to local resistance against racial discrimination as she later canceled her appearance.

*New York Times*. Accessed 18 May 2021. I used 23 primary New York Times articles from 1941 to 1981, covering the DAR banning and multiple subsequent protests in the years following, explanations of boogie-woogie and swinging the classics styles and how they were viewed, Scott's restaurant lawsuit, her testimony before HUAC, musical critique of Scott, and news of her performances. These articles gave me facts and perspectives from the time that I quoted in my website and showed me how interested the public was in Scott's career and protests. This helped me understand the impact of Scott's actions being seen by her large public following.

*Northwest Enterprise* [Seattle]. 1949. *Chronicling America*. Accessed 11 Apr. 2021. I used three primary newspaper articles from February and March 1949 about Scott suing the Washington restaurant for discrimination, Scott's comment about it before her upcoming concert, and how the local NAACP supported her efforts. These articles helped me understand the details of the lawsuit and how it was viewed by various people, generally positively, at the time.

## Images

Album Cover of *Hazel Scott Joue et chante* (Hazel Scott Plays and Sings). Ca. 1957. *Jazzrealities*, [2.bp.blogspot.com/-LObEU5Eykkc/VzL7YiuwF9I/AAAAAAAAAIqE/K7qBiCFk5r02Des7gz4HnpVvfZZXb\\_YlgCKgB/s1600/Joue.jpg](https://2.bp.blogspot.com/-LObEU5Eykkc/VzL7YiuwF9I/AAAAAAAAAIqE/K7qBiCFk5r02Des7gz4HnpVvfZZXb_YlgCKgB/s1600/Joue.jpg). Accessed 10 Apr. 2021. This primary image is the album cover of one of Scott's recordings from her time in Paris. I used this image to represent her time away from the US as her fame began to fade in my timeline.

Café Society Boogie Woogies. Ca. 1940. *Vintage Menu Art*, [vintagemenuart.com/products/cafe-society-new-york-1940s-1](http://vintagemenuart.com/products/cafe-society-new-york-1940s-1). Accessed 10 Apr. 2021. This primary illustration promoted the Café Society nightclub where Scott starred and gained notoriety as a home of high-quality music. I used the image in my timeline to represent this starting point of Scott's career.

Newspaper headline announcing DAR's discrimination against Scott. 6 Oct. 1945. *The Broadcast* 41, U of Oregon, [broadcast41.uoregon.edu/sites/broadcast411.uoregon.edu/files/inline-images/PV%20with%20Hazel\\_Croppedpdf%20%281%29.jpg](http://broadcast41.uoregon.edu/sites/broadcast411.uoregon.edu/files/inline-images/PV%20with%20Hazel_Croppedpdf%20%281%29.jpg). Accessed 11 Apr. 2021. This image of the cover of *The People's Voice* dedicates much of the page to announce Hazel Scott's being barred because of her race by the Daughters of the American Revolution. I used this visual to represent this part of Scott's fight against segregation and show how it was widely publicized.

Cover of Red Channels: the Report of Communist Influence in Radio and Television that Scott was listed in. 1950. *National Public Radio*, [media.npr.org/assets/news/2010/06/22/redchannelscover\\_custom-e55b73c6800d1f57ae92ef81c13f8d2f67d0ca6d-s800-c85.jpg](http://media.npr.org/assets/news/2010/06/22/redchannelscover_custom-e55b73c6800d1f57ae92ef81c13f8d2f67d0ca6d-s800-c85.jpg). Accessed 11 Apr. 2021. This primary image is the cover of the report Scott was blacklisted in. I used this as a visual representing Scott's blacklist and HUAC appearance in my timeline.

DeCarava, Roy. *Billie Holiday and Hazel Scott at a Party*. 1957. *Artsy*, [www.artsy.net/artwork/roy-decarava-billie-holiday-and-hazel-scott-at-a-party](http://www.artsy.net/artwork/roy-decarava-billie-holiday-and-hazel-scott-at-a-party). Accessed 12 Apr. 2021. This primary photo shows Billie Holiday and Hazel Scott performing expressively with each other. I used this source as a visual for their sibling-like relationship.

*Hazel Scott at Lewisohn Stadium, NYC. 1947. Ruth Orkin Photo Archive,*  
[www.orkinphoto.com/wp-content/uploads/2010/11/RuthOrkin.HazelScott.LewisohnStadium.NYC\\_-1947.jpg](http://www.orkinphoto.com/wp-content/uploads/2010/11/RuthOrkin.HazelScott.LewisohnStadium.NYC_-1947.jpg). Accessed 11 Apr. 2021. This photograph shows Scott before a concert in front of a large stadium. I used this photo as a visual for when Scott was touring nationwide after her marriage.

Hazel Scott, the pianist whose repertoire ranged from Bach to Boogie-Woogie, is seen on arrival at Paddington Station, London, on the afternoon of Sept. 4. 1951. 4 Sept. 1951. *Caribbean Life*, [www.caribbeanlifenews.com/wp-content/uploads/2015/02/2015-01-20-slater-bh-hazelscott-cl01\\_z.jpg](http://www.caribbeanlifenews.com/wp-content/uploads/2015/02/2015-01-20-slater-bh-hazelscott-cl01_z.jpg). Accessed 18 May 2021. This photo shows Scott's arrival in London when she began playing in Europe after her testimony before HUAC. I used this photo in my website to supplement descriptions of this time in Scott's life.

Hazel Scott throughout life. *University of Michigan Press*, Accessed 18 May 2021. Four primary images in this collection showed Scott as a toddler and at 19, an ad for *The Hazel Scott Show*, and Scott presenting at HUAC. I used these images as visuals for these major points in her life.

Poster for *The Heat's On*. 1943. *The Movie Database*,  
[www.themoviedb.org/movie/75950-the-heat-s-on](http://www.themoviedb.org/movie/75950-the-heat-s-on). Accessed 11 Apr. 2021. This illustration is a poster advertising *The Heat's On* with Scott's name on it. I used this visual to represent the culmination of Scott's time in Hollywood and her strike while filming this movie.

*Protest DAR Bar of Hazel Scott. 1945. Flickr*,  
[www.flickr.com/photos/washington\\_area\\_spark/34561780073/in/photostream/](http://www.flickr.com/photos/washington_area_spark/34561780073/in/photostream/). Accessed 11 Apr. 2021. This photograph shows the St. Louis branch of the NAACP picketing outside a DAR luncheon where the DAR national president was present following Scott being refused use of the Constitution Hall. This source helped me understand the impact of Scott attempting to break the ban. I displayed this image as a visual example of the protests sparked by Scott.

Scott at the Paris March on Washington with James Baldwin, Memphis Slim, and May Mercier. 1963. *Essence*,  
[www.essence.com/wp-content/uploads/2017/08/1501702972/GettyImages-3232561.jpg](http://www.essence.com/wp-content/uploads/2017/08/1501702972/GettyImages-3232561.jpg). Accessed 1 Mar. 2021. Scott stands with fellow activist expatriates May Mercier, writer James Baldwin, and musician Memphis Slim in the demonstration she helped plan after they petitioned in support of the historic 1963 March on Washington for Jobs and Freedom. I used this photograph to supplement information on Scott's relationship with the Civil Rights Movement.

Scott in films. *Getty Images*. Accessed 18 May 2021. Two primary images from 1945 were hosted here: one of Scott in the George Gershwin biopic *Rhapsody in Blue* playing the piano with other musicians in the background, and another of Scott playing enthusiastically in *I Dood It*. I used these images in my website to demonstrate Scott's stunning presence and the result of her terms on appearing in films.

Shere, Sam. Hazel Scott and Adam Clayton Powell Jr. in car on wedding day. 1945. *Harper's Bazaar*, Hearst, 24 Dec. 2020, [hips.hearstapps.com/hmg-prod.s3.amazonaws.com/images/gettyimages-50499320-1607975561.jpg](https://hips.hearstapps.com/hmg-prod.s3.amazonaws.com/images/gettyimages-50499320-1607975561.jpg). Accessed 11 Apr. 2021. This image shows Hazel Scott and Congressman Adam Clayton Powell Jr. sitting together on their wedding day. I used this image to provide a visual of their relationship.

Van Der Zee, James. *Hazel Scott*. 1936. *Smithsonian Institute*, [www.si.edu/object/hazel-scott%3Anpg\\_NPG.94.18](http://www.si.edu/object/hazel-scott%3Anpg_NPG.94.18). Accessed 18 May 2021. This primary photo shows Scott at age 16. I used this photo as a visual of Scott during this time.

---. *Hazel Scott*. 1933. *Swann Auction Galleries*, [catalogue.swanngalleries.com/full//145/722145.jpg](http://catalogue.swanngalleries.com/full//145/722145.jpg). Accessed 11 Apr. 2021. This primary source is an image of teen Hazel taken by James Van Der Zee, a prominent Black photographer. I used this image to supplement information on this point in her life.

### Audiovisual

*Grand Jazz*. Performance by Hazel Scott, 1954. *Spotify*, [open.spotify.com/album/2yHCbMBfuDRp2NBw0yyTK6?si=eeSroRGaSFGaSc4nMorz9Q](https://open.spotify.com/album/2yHCbMBfuDRp2NBw0yyTK6?si=eeSroRGaSFGaSc4nMorz9Q). Accessed 11 Apr. 2021. Scott plays and sings jazz in French during the time where she was going back and forth between the US. This album showed me different depths of Scott's music as her style was beginning to move away from the more commercial styles she used to perform.

*Great Scott!* Performance by Hazel Scott, Columbia, 1948. *Spotify*, [open.spotify.com/album/3GWwGRaJNxsxvDvqWT2cJiH?si=2IKV-j94TC6-zEP342C6XQ](https://open.spotify.com/album/3GWwGRaJNxsxvDvqWT2cJiH?si=2IKV-j94TC6-zEP342C6XQ). Accessed 11 Apr. 2021. Scott sang along with her piano playing in this primary album of eight swing tunes, including film music and original compositions. This album introduced me to Scott's skilled vocals and what some of her more light-hearted repertoire was like.

*Hazel Scott*. Performance by Hazel Scott, 1956. *Spotify*, [open.spotify.com/album/4QpRr7WrPzeMKGw1BBdLYB?si=wScj94-lSyGkdGOHuIlvgg](https://open.spotify.com/album/4QpRr7WrPzeMKGw1BBdLYB?si=wScj94-lSyGkdGOHuIlvgg). Accessed 11 Apr. 2021. Hazel Scott plays jazz with rhythm accompaniment in this album. Listening to this album showed me Scott's talented soloing and inventiveness in a range of jazz pieces.

*Hazel Scott: A Piano Recital*. Performance by Hazel Scott, Signature, 1946. *Spotify*, [open.spotify.com/album/1FHqqebKXilUxTkqjSc54G?si=BKacG4DmStu1Jq87K2b4Lg](https://open.spotify.com/album/1FHqqebKXilUxTkqjSc54G?si=BKacG4DmStu1Jq87K2b4Lg). Accessed 11 Apr. 2021. Scott plays straight classics, which she made few recordings of, and straight jazz of this time in this primary album. *A Piano Recital* allowed me to hear what Scott sounded like in the beginning of her career.

"Hazel Scott for the March of Dimes." *YouTube*, uploaded by March of Dimes, 7 Feb. 2007, [www.youtube.com/watch?v=NtBMXE9mJV4](https://www.youtube.com/watch?v=NtBMXE9mJV4). Accessed 11 Apr. 2021. Scott plays and sings jazz standards in both French and English for a March of Dimes benefit in this primary video. It showed me what Scott's straight jazz playing was like and her commitments to many causes.

"Hazel Scott, Jazz and Classical Pianist, Performs Liszt." *YouTube*, uploaded by Smithsonian Magazine, [www.youtube.com/watch?v=0G\\_RztlV2q8](https://www.youtube.com/watch?v=0G_RztlV2q8). Accessed 11 Apr. 2021. This primary video is a segment in entirety of the Army-Navy Screen Magazine where Scott performs "Hungarian Rhapsody No. 2" and two jazz tunes, one of which she sings in, that was sent to troops. This video gave a feel for Scott's musical style and playful stage personality from the beginning of her career.

*Hazel Scott, Vol. 2*. Performance by Hazel Scott and J. C. Heard, Decca, 1942. *Spotify*, [open.spotify.com/album/12PaoHPXzBjP9upedckspN?si=ZQzR4OrNSnqhSTEOcUpP9](https://open.spotify.com/album/12PaoHPXzBjP9upedckspN?si=ZQzR4OrNSnqhSTEOcUpP9). Accessed 11 Apr. 2021. Scott plays popular jazz pieces from this time and her original compositions in this primary album. These pieces showed the strongly boogie-based style Scott played with early in her career.

*The Heat's On*. Performance by Hazel Scott, directed by Gregory Ratoff, Columbia Pictures, 1943. Two scenes in this primary comedy feature Scott: one with Scott playing and singing "The White Keys and the Black Keys," where Scott returns after a trumpet solo playing two oppositely colored pianos at once, and another scene set in what was supposed to be a poor Black neighborhood, with Scott singing and playing patriotic "Caisson Song," dancing with Black soldiers, who then dance with their neatly dressed sweethearts before going off to war. The latter scene was what Scott had protested to achieve after the Black womens' aprons had been made to look dirty. I used clips from this movie in my website to show Scott's commercial value and the fruit of her brave actions.

*I Dood It*. Performance by Hazel Scott and Lena Horne, directed by Vincente Minnelli, Metro-Goldwyn-Mayer, 1943. Scott and fellow outspoken star, singer Lena Horne, show off their talents through two songs in a scene from primary 1943 comedy *I Dood It*, both performers and all of the Black bystanders dressed immaculately in an audition scene. This source showed me Scott's glamorous screen presence and how she afforded that appearance to other Black actors which was an anomaly at the time. I also used images from the clip as header backgrounds in my website.



*Relaxed Piano Moods*. Performance by Hazel Scott, Max Roach, and Charles Mingus, Debut, 1955. *Spotify*, [open.spotify.com/album/5EihTFOWSY10vtga00UR6n?si=yobk0a35RVCg3nX1M6G0yA](https://open.spotify.com/album/5EihTFOWSY10vtga00UR6n?si=yobk0a35RVCg3nX1M6G0yA). Accessed 11 Apr. 2021. Musicians Charles Mingus and Max Roach began the Debut record label so fellow musicians could record on their terms instead of being controlled by a large company. They play jazz standards with Hazel Scott in this renowned album credited with saving the label. This source shows a maturation in Scott's jazz in sharp contrast to what was popular when she was younger.

*Rhapsody in Blue (1945) - I've Got Rhythm (Hazel Scott)*. Warner Bros., 1945. *Turner Classic Movies*, Warner Bros. Entertainment, [www.tcm.com/video/221246/rhapsody-in-blue-1945-ive-got-rhythm-hazel-scott/](https://www.tcm.com/video/221246/rhapsody-in-blue-1945-ive-got-rhythm-hazel-scott/). Accessed 11 Apr. 2021. Scott, dressed up in a tiara, sings in French and plays George Gershwin songs in this primary clip from the biopic about the composer, *Rhapsody in Blue*. Scott's elegance and important role in this movie was regarded as historic for Black representation in Hollywood.

*Swinging the Classics*. Performance by Hazel Scott and J. C. Heard, Decca, 1940. *Youtube*, [youtube.com/playlist?list=OLAK5uy\\_n0-uC0aP5jOaCgVveZ0aHOYOW\\_PVmPZR8](https://youtube.com/playlist?list=OLAK5uy_n0-uC0aP5jOaCgVveZ0aHOYOW_PVmPZR8). Accessed 18 May 2021. Scott plays classical pieces, seamlessly turning even the darker melodies into upbeat, rhythmically intense swing music. This source displayed Scott's skillful and entertaining delivery of the "swinging the classics" style. I used excerpts from "Country Gardens," an English folk tune arranged for piano by Percy Grainger, to demonstrate what Scott's style sounded like and the album cover in my timeline.

*What America Means to Me*. WFIL Philadelphia, 1950. *WNYC*, New York Public Radio, [www.wnyc.org/story/say-it-loud-black-immigrant-proud/](https://www.wnyc.org/story/say-it-loud-black-immigrant-proud/). Accessed 11 Apr. 2021. *What America Means to Me* was a popular short radio show where celebrities talk about their patriotism and hopes for the country; in this episode, Scott talks about being an immigrant in America, committing to making America more just, and opposing bigotry. This primary source showed me Scott's view of and visions for her country and how interconnected this was with racial justice.

## Secondary Sources

### Published Interviews

Armstrong, Jennifer Keishin. "'When Women Invented Television' Gives 1940s, '50s Creative Powerhouses Their Due." Interview conducted by Scott Simon. *Weekend Edition Saturday*, National Public Radio, 20 Mar. 2021. *National Public Radio*, [www.npr.org/2021/03/20/979491399/when-women-invented-television-gives-1940s-50s-creative-powerhouses-their-due](http://www.npr.org/2021/03/20/979491399/when-women-invented-television-gives-1940s-50s-creative-powerhouses-their-due). Accessed 17 May 2021. The author *When Women Invented Television* discussed Hazel Scott and three other women involved in early television and how they shaped television to be what it is today in this secondary interview. I used this interview to see the context of television being more open to women when it was a new medium as opposed to the radio, where men wanted to maintain existing power. This source helped me understand Scott as part of broader television history and women being erased from this history.

### Books

Arsenault, Raymond. *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America*. Pbk. ed., Bloomsbury Press, 2010. *Google Books*, [www.google.com/books/edition/The\\_Sound\\_of\\_Freedom/4WTNtQrpspgC](http://www.google.com/books/edition/The_Sound_of_Freedom/4WTNtQrpspgC). Accessed 18 May 2021. Marian Anderson, a celebrated Black singer who, like Scott, fought against segregation in concerts and elsewhere, had been denied use of the Constitution Hall prior to Scott, and in response gave a powerful performance on the steps of the Lincoln Memorial, and later performed at the Constitutional Hall when they changed their policy. This book on her legacy showed me the history of the DAR's segregation policies and the fight against them, which showed me how the ban on Black performers slowly ended after years of public pressure and leadership changes, and how Scott contributed to this fight.

Chilton, Karen. *Hazel Scott: The Pioneering Journey of a Jazz Pianist, from Cafe Society to Hollywood to HUAC*. U of Michigan P, 2016. This comprehensive first biography of Hazel Scott chronologically provided facts and context on Scott's life, featuring her own words and journal entries. This source helped me understand the events of Scott's life as they related to each other and her personal life. I used quotes of Scott's that the book presented in my website, and I used this book to develop holistic knowledge of Scott's life.

Regeister, Charlene B. *African American Actresses: The Struggle for Visibility, 1900-1960*. Indiana UP, 2010. *Google Books*, [www.google.com/books/edition/African\\_American\\_Actresses/LGjfmAM7n4UC](http://www.google.com/books/edition/African_American_Actresses/LGjfmAM7n4UC). Accessed 14 May 2021. The chapter about Hazel Scott in this book analyzes Scott's public criticism of racial and gender exploitation in the entertainment industry and how Scott's resistance through her image on screen was interpreted both as bold resistance and as continued exploitation through Scott being commodified as an entertainer at the service of white people. This source showed me the limited power Scott had in what she represented to audiences, despite doing everything she could with her influence that other Black actors did not have. I used this analysis to understand how Scott's public comments made her resistance more meaningful than if she had stayed silent with audiences interpreting her presentation however they pleased and why she wanted to act in roles without the spectacle of her music, which she was able to do later in her life.

Rustin-Paschal, Nichole. *The Kind of Man I Am: Jazzmasculinity and the World of Charles Mingus Jr.* Wesleyan UP, 2017, *Google Books*, [www.google.com/books/edition/The\\_Kind\\_of\\_Man\\_I\\_Am/9Hl-DwAAQBAJ](http://www.google.com/books/edition/The_Kind_of_Man_I_Am/9Hl-DwAAQBAJ). Accessed 18 May 2021. This secondary book analyzed how gender norms and Scott's reaction to them shaped her artistry and politics, and how Black women activists built on Scott's action against segregation while white womanhood was used to both support and oppose this activism. Scott embraced aspects of jazz culture while also developing an image and voice informed by how she would be perceived as a woman. This book also showed how extensive and impactful the nationwide activism that followed events like denial of Scott's use of the Constitutional Hall were.

### **Journal Articles**

Dwayne, Mack. "Hazel Scott: A Career Curtailed." *The Journal of African American History*, vol. 91, no. 2, 2006, pp. 153-70. *JSTOR*, [www.jstor.org/stable/20064068](http://www.jstor.org/stable/20064068). Accessed 11 Apr. 2021. This secondary journal article analyzed Scott's fight against racial discrimination and the impacts of her actions. This source helped me relate Scott's resistance to those of both organizers and civilian African Americans at the time and showed me some of the measurable impacts of Scott's actions, like local civil rights groups succeeding as a result of the attention Scott's actions garnered.

Regeister, Charlene. "African-American Actors and the Communist Scare of the 1950s: Unique Responses to the Otherness Inflicted by the Hegemonic Discourse." *Studies in Popular Culture*, vol. 20, no. 2, 1997, pp. 1-16. *JSTOR*, [www.jstor.org/stable/41970290](http://www.jstor.org/stable/41970290). Accessed 17 May 2021. This secondary journal article described the listing of Hazel Scott and three other African-American actors who had called out American racism as communists and how they each responded to these accusations. This helped me contextualize and compare Scott's listing and response, and showed me how Scott made a unique contribution to informing the public of the harm that unquestioned anti-communism created through her extensive testimony in her personally requested testimony. I also used this article to understand how Hollywood chose to participate in anti-communism as a way to maintain their own racial status quo.

Stabile, Carol. "The Typhoid Marys of the Left: Gender, Race, and the Broadcast Blacklist." *Communication and Critical/Cultural Studies*, vol. 8, no. 3, Sept. 2011, pp. 266-85. *Academia*, [www.academia.edu/3958203/The\\_Typhoid\\_Marys\\_of\\_the\\_Left\\_Gender\\_Race\\_and\\_the\\_Broadcast\\_Blacklist](http://www.academia.edu/3958203/The_Typhoid_Marys_of_the_Left_Gender_Race_and_the_Broadcast_Blacklist). Accessed 12 Apr. 2021. This secondary journal article detailed the pretense and effects of broadcast blacklists that stifled popular but unestablished progressive women during a brief period when they had the power in television, in ways that had nothing to do with communism. I understood the enormity of Scott's protest as one of the first women to be attacked and the near impossibility of her being cleared after learning how equality was depicted as a temptation to communism when in reality anti-communism was a front for oppression.

### Audiovisual

"Forced to Seat Blacks, Ala. Restaurant Complied with History." *Weekend Edition Saturday*, National Public Radio. *National Public Radio*, [www.npr.org/2014/12/13/370470745/forced-to-seat-blacks-ala-restaurant-complied-with-history](http://www.npr.org/2014/12/13/370470745/forced-to-seat-blacks-ala-restaurant-complied-with-history). Accessed 16 Feb. 2021. Transcript. Describing the circumstances of one restaurant, this radio segment explained restaurant segregation and how it continued into the 60s, with restaurants believing they would make white customers uncomfortable and ignoring anti-segregation laws for areas that had them. This helped me understand the context of Scott's lawsuit in the long fight against segregation.

"Hazel Scott: Jazz Star and Barrier Breaker." *The Forum*, hosted by Rajan Datar, BBC, 7 May 2020. *BBC*, [www.bbc.co.uk/sounds/play/w3cszjv9](http://www.bbc.co.uk/sounds/play/w3cszjv9). Accessed 6 Feb. 2021. Scott's biographer, Karen Chilton, two music experts, and the host discuss Scott's life and its significance in this secondary radio program interwoven with Scott's recordings. This source gave me a detailed introduction into Scott's life as a civil rights champion and respected musician and how these aspects evolved throughout her life.

### Web Pages and Online Articles

- Bogle, Donald. "Primetime Blues." *New York Times*, 2001, [archive.nytimes.com/www.nytimes.com/books/first/b/bogle-blues.html](https://archive.nytimes.com/www.nytimes.com/books/first/b/bogle-blues.html). Accessed 12 Apr. 2021. This excerpt of the author's book *African Americans on Network Television* described the groundbreaking impact and vulnerability of *The Hazel Scott Show*. This source helped me understand how impressive it was that Scott had her own show, and how much more she could have impacted media if she had not been sabotaged by "anti-communists."
- "Boogie Woogie." *Jazz in America*, Herbie Hancock Institute of Jazz, [www.jazzinamerica.org/jazzresources/stylesheets/5](http://www.jazzinamerica.org/jazzresources/stylesheets/5). Accessed 18 Feb. 2021. This secondary source described boogie-woogie and its history. I used this information to understand the musical nature of the style and its role in Black culture.
- Brownstein, Elizabeth Smith. "This Week in National Press Club History." *National Press Club*, 9 Jan. 2012, [www.press.org/newsroom/week-national-press-club-history-69](http://www.press.org/newsroom/week-national-press-club-history-69). Accessed 6 May 2021. The National Press Club, a prestigious organization for journalists, admitted their first Black member in 1955, a decade after Scott had canceled her performance with them for not admitting Black journalists despite them being paying union members. I used this secondary webpage's description of this event to understand how Scott's protest was a contributor to a long fight against this institution and a larger pattern of racial discrimination.
- "Competing Voices of the Civil Rights Movement." *EDSITEment*, National Endowment of the Humanities, [edsitement.neh.gov/curricula/competing-voices-civil-rights-movement](http://edsitement.neh.gov/curricula/competing-voices-civil-rights-movement). Accessed 22 Feb. 2021. This secondary source gave me information about differing approaches to achieving freedom between civil rights leaders. This conflicting discourse helped me understand the ambiguity in the Civil Rights Movement behind Scott's hesitation to join it despite having fought for the same principles in the past.
- Fletcher, Michael. "An Oral History of the March on Washington." *Smithsonian Magazine*, July 2013, [www.smithsonianmag.com/history/oral-history-march-washington-180953863/](http://www.smithsonianmag.com/history/oral-history-march-washington-180953863/). Accessed 12 Apr. 2021. This secondary source is a compilation of primary oral history interviews of many organizers of the 1963 March on Washington for Freedom and Jobs. This source helped me understand the context, atmosphere, impact, and strategy of the march, particularly the fact that celebrities, including friends of Scott, were encouraged to take part in the massive crowd as well as the stage, indicating that celebrities like Scott speaking up was generally appreciated, and her demonstration in Paris did align with the movement in the US.

"Gallery History." *U.S. Senate Press Gallery*, [www.dailypress.senate.gov/?page\\_id=81](http://www.dailypress.senate.gov/?page_id=81). Accessed 18 May 2021. This history of the Senate Press Gallery, including when the Senate Rules Committee ordered the first Black correspondent to be admitted in 1947, is described in this webpage. I used this source as contextual and consequential information for Scott's cancellation at a National Press Club concert in 1945 because the issue of not admitting Black journalists was indirectly related to Black journalists barred from the Senate Press Gallery.

"History of Ragtime." *Library of Congress*, [www.loc.gov/item/ihas.200035811/](http://www.loc.gov/item/ihas.200035811/). Accessed 12 Apr. 2021. This webpage thoroughly explained the history of ragtime, a major piano style that influenced boogie-woogie and other styles with African-rooted rhythms. This information gave me musical context to the styles Scott would have been familiar with.

Meeker, David. "Overview of Jazz on the Screen by David Meeker." *Library of Congress*, Nov. 2004, [www.loc.gov/collections/jazz-on-screen-filmography/articles-and-essays/overview-of-jazz-on-the-screen/](http://www.loc.gov/collections/jazz-on-screen-filmography/articles-and-essays/overview-of-jazz-on-the-screen/). Accessed 16 Feb. 2021. This secondary history of jazz in early movies and other mediums described how valuable musicians were to other entertainment industries and how they were exploited in the process. I learned about the context around what music and Hollywood careers were like during Scott's time.

"A New African American Identity: The Harlem Renaissance." *National Museum of African American History and Culture*, Smithsonian Institution, [nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance](http://nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance). Accessed 12 Apr. 2021. The Harlem Renaissance was described in this secondary webpage. I used this source to familiarize myself with the cultural, political, and social environment of Scott's childhood in 1920s Harlem, which was directly impacted by the musicians and activists who flourished at the time.

"Powell, Adam Clayton, Jr." *History, Art and Archives*, United States House of Representatives, [history.house.gov/People/Listing/P/POWELL,-Adam-Clayton,-Jr--\(P000477\)/](http://history.house.gov/People/Listing/P/POWELL,-Adam-Clayton,-Jr--(P000477)/). Accessed 18 May 2021. Adam Clayton Powell Jr.'s career and life as a community organizer, pastor and the unapologetically outspoken first Black Congressman from New York, are described in this secondary webpage. I used this source to see how Hazel Scott and Adam Clayton Powell Jr. bolstered each others' fame and fierce opposition to racism during their marriage

"Red-Baiting." *SNCC Digital Gateway*, SNCC Legacy Project and Duke University, [snccdigital.org/inside-sncc/international-connections/red-baiting/](https://snccdigital.org/inside-sncc/international-connections/red-baiting/). Accessed 26 Jan. 2021. Detailing causes and varying responses, this secondary source covered red-baiting's ties to white supremacy and how it was used against various civil rights organizations. This helped me contextualize Scott's decision to denounce both communism and red-baiting, which aligned with the stances of some civil rights organizations at the time. Learning about the limited ways to respond to accusations of communist ties contributed to my understanding of Scott's arguments and they were likely the most effective way she could reasonably stand up to the injustice.

"Reliving the Scare: Looking Back on 'Red Channels.'" *National Public Radio*, edited by John McDonough, 22 July 2010, [www.npr.org/templates/story/story.php?storyId=128005395](http://www.npr.org/templates/story/story.php?storyId=128005395). Accessed 12 Apr. 2021. This secondary source discussed the secrecy of the relationship between the *Red Channels* publication and hiring practices in the entertainment industry and included primary reflections of blacklisted actors. I used this source to understand what Scott was up against by publicly denouncing *Red Channels*, the nearly impossible process to be cleared of the unofficial blacklist, and the career-ending consequences Scott likely would have faced even if she never testified.

Simba, Malik. "Marcus Garvey (1887-1940)." *Black Past*, 5 Feb. 2007, [www.blackpast.org/global-african-history/garvey-marcus-1887-1940/](http://www.blackpast.org/global-african-history/garvey-marcus-1887-1940/). Accessed 12 Apr. 2021. Marcus Garvey's career, ideology, and public reception was detailed in this secondary web page. I used this source to picture what Hazel likely heard when seeing Garvey speak as a child, and to compare their ideologies to see how Garvey may have impacted the tactics Scott used to fight for equality.

*Spartacus Educational*. [spartacus-educational.com/USAhuac.htm](http://spartacus-educational.com/USAhuac.htm). Accessed 12 Apr. 2021. This secondary source was an examination of the Un-American Activities Committee's history, describing the experiences of victims and the underhanded tactics the Committee used. I learned about the role white supremacy had in HUAC and how powerful they were, as well as what led up to the environment that Scott was dragged into.

Stabile, Carol, et al. "Scott, Powell." *The Broadcast 41*, U of Oregon, [broadcast41.uoregon.edu/biography/scott-hazel#footnote3\\_tc1f9d0](http://broadcast41.uoregon.edu/biography/scott-hazel#footnote3_tc1f9d0). Accessed 18 May 2021. This secondary source detailed Scott's career and activism that led to her being blacklisted. The white-supremacist ties of HUAC members and DuMont's ostensibly innocent justification of canceling the thriving show helped me understand the scope of power "anti-communists" had and the boldness of Scott to speak against it.

"Swing." *Britannica*, [www.britannica.com/art/swing-music](http://www.britannica.com/art/swing-music). Accessed 12 Apr. 2021. This source described the swing jazz style and its history. I used this information to understand the musical nature of swing, its cultural significance, and how it was perceived at the time.

"Timeline." *As We Saw It*, U of Texas at Austin, 2016, [diversity.utexas.edu/integration/timeline/](https://diversity.utexas.edu/integration/timeline/). Accessed 17 May 2021. This secondary webpage is a timeline of the history of integration at the University of Texas that includes Scott's refusal to perform at a segregated concert held there, and members of the Campus Guild, a housing co-op at the university commending her behavior, as well the first Black students admitted by court order and dorm integration occurring within years of Scott's stand against segregation. This source showed me the context of Scott's rejection of segregation at a time when the University of Texas was all-white and Scott's role in bringing momentum to a fight for Black right to participation that won tangible concessions from the university.

Yelvington, Kevin A. "Caribbean Crucible: History, Culture, and Globalization." *National Council for the Social Studies*, 2000, [www.socialstudies.org/sites/default/files/publications/se/6402/640201.html](http://www.socialstudies.org/sites/default/files/publications/se/6402/640201.html). Accessed 12 Apr. 2021. This secondary history of the Caribbean examined racial issues and syncretic culture that resulted from colonization. This source helped me understand why racism in the United States would have been unexpected for the Scotts coming from Trinidad and Tobago, in part because of significantly less diversity in the US and because of privileges people of color could have over each other in the Caribbean that were reduced in the US.

### Theses

Caldwell, Heather Zahra. *Imaging Her Selves: Black Women Artists, Resistance, Image and Representation, 1938-1956*. 2015. U of Massachusetts Amherst, PhD dissertation. [scholarworks.umass.edu/cgi/viewcontent.cgi?article=1355&context=dissertations\\_2](https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1355&context=dissertations_2). Accessed 18 May 2021. This secondary dissertation examined the image Scott created of herself that was influenced by racism and sexism and what Scott's resistance in Hollywood meant for Black women in the brief environment of change after World War II. Information on bigoted reviews of Scott's personality, Southern censors that edited out the stand-alone scenes that included Black people, especially those who were not depicted as subservient, and the amount of effort that went into deliberately reinforcing unreal stereotypes showed me just how significant Scott's actions in Hollywood and how outside of the norm the basic dignities Scott fought for were.