

## Eddie Condons Scrapbook Of Jazz Hardcover 1973

Portraits of eight popular musicians--Sam Wooding, Jimmy McPartland, Bix Beiderbecke, Bud Freeman, Joe Tarto, Benny Waters, Freddie Moore, and Jabbo Smith--offer an evocative study of jazz music during the 1920s

On the jazz guitar and jazz guitarists

The comprehensive biography of the iconic twentieth-century American photographer Berenice Abbott, a trailblazing documentary modernist, author, and inventor. Berenice Abbott is to American photography as Georgia O'Keeffe is to painting or Willa Cather to letters. She was a photographer of astounding innovation and artistry, a pioneer in both her personal and professional life. Abbott's sixty-year career established her not only as a master of American photography, but also as a teacher, writer, archivist, and inventor. Famously reticent in public, Abbott's fascinating life has long remained a mystery—until now. In *Berenice Abbott: A Life in Photography*, author, archivist, and curator Julia Van Haften brings this iconic public figure to life alongside outlandish, familiar characters from artist Man Ray to cybernetics founder Norbert Wiener. A teenage rebel from Ohio, Abbott escaped first to Greenwich Village and then to Paris—photographing, in Sylvia Beach's words, "everyone who was anyone." As

the Roaring Twenties ended, Abbott returned to New York, where she soon fell in love with art critic Elizabeth McCausland, with whom she would spend thirty years. In the 1930s, Abbott began her best-known work, *Changing New York*, in which she fearlessly documented the city's metamorphosis. When warned by an older male supervisor that "nice girls" avoid the Bowery—then Manhattan's skid row—Abbott shot back, "I'm not a nice girl. I'm a photographer...I go anywhere." This bold, feminist attitude would characterize all Abbott's accomplishments, including imaging techniques she invented in her influential, space race-era science photography and her tenure as The New School's first photography teacher. With more than ninety stunning photos, this sweeping, cinematic biography secures Berenice Abbott's place in the histories of photography and modern art, while framing her incredible accomplishments as a female artist and entrepreneur.

This volume focuses on developments in the music business in the twentieth century, including vaudeville, music boxes, the relationship of Hollywood to the music business, the "fall and rise" of the record business in the 1930s, new technology (TV, FM, and the LP record) after World War II, the dominance of rock-and-roll and the huge increase in the music business during the 1950s and 1960s, and finally the changing music business scene from 1967 to the present,

especially regarding government regulations, music licensing, and the record business.

The life and times of Gene Krupa Traces the life and career of the late drummer and assesses his influence on modern jazz. In depth account of Gene's life and the times surrounding that period. Includes selected discography and plenty of photographs.

Featuring all-new anecdotes from the world of jazz, a collection of stories about the rewards and drawbacks of a musician's life features Benny Goodman, Buddy Rich, Ravi Coltrane, Coleman Hawkins, Lester Young, Louis Armstrong, Duke Ellington, and other personalities who created America's most distinctive music. Original.

Do you want to know when Duke Ellington was king of The Cotton Club? Have you ever wondered how old Miles Davis was when he got his first trumpet? From birth dates to gig dates and from recordings to television specials, Leonard Feather and Ira Gitler have left no stone unturned in their quest for accurate, detailed information on the careers of 3.300 jazz musicians from around the world. We learn that Duke Ellington worked his magic at The Cotton Club from 1927 to 1931, and that on Miles Davis's thirteenth birthday, his father gave him his first trumpet. Jazz is fast moving, and this edition clearly and concisely maps

out an often dizzying web of professional associations. We find, for instance, that when Miles Davis was a St. Louis teenager he encountered Charlie Parker and Dizzy Gillespie for the first time. This meeting proved fateful, and by 1945 a nineteen-year-old Davis had left Juilliard to play with Parker on 52nd Street. Knowledge of these professional alliances, along with the countless others chronicled in this book, are central to tracing the development of significant jazz movements, such as the "cool jazz" that became one of Miles Davis's hallmarks. Arranged alphabetically according to last name, each entry of this book chronologically lists the highlights of every jazz musician's career. Highly accessible and vigorously researched, *The Biographical Encyclopedia of Jazz* is, quite simply, the most comprehensive jazz encyclopedia available.

First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

Offers brief profiles of the best jazz guitarists, includes discographies for each, and shares solo transcriptions for the top twelve

The well-respected New Yorker jazz writer shares his lifetime passion for this great American music form, including his observations of Duke Ellington, Mahalia Jackson, and Charles Mingus, among many others. Reprint.

Gary Giddins's *Weather Bird* is a brilliant companion volume to his landmark in music

criticism, *Visions of Jazz*, winner of the National Book Critics Circle Award in Criticism. More than 140 pieces, written over a 14-year period, are brought together for the first time in this superb collection of essays, reviews, and articles. *Weather Bird* is a celebration of jazz, with illuminating commentary on contemporary jazz events, today's top musicians, the best records of the year, and on leading figures from jazz's past. Readers will find extended pieces on Louis Armstrong, Erroll Garner, Benny Carter, Sonny Rollins, Dave Brubeck, Ornette Coleman, Billie Holiday, Cassandra Wilson, Tony Bennett, and many others. Giddins includes a series of articles on the annual JVC Jazz Festival, which offers a splendid overview of jazz in the 1990s. Other highlights include an astute look at avant-garde music ("Parajazz") and his challenging essay, "How Come Jazz Isn't Dead?" which advances a theory about the way art is born, exploited, celebrated, and sidelined to the museum. A radiant compendium by America's leading music critic, *Weather Bird* offers an unforgettable look at the modern jazz scene.

A listener's guide to jazz brings together sixty essays on the history, performers, characteristics, and influence of jazz music.

Ruby Braff's uncompromising standards, musical taste, and creative imagination informed his consummate artistry in creating music beautifully played. He achieved swiftly what few musicians accomplish in a lifetime by developing a unique and immediately recognizable style. Although prepared in discographical style, capturing

information about both commercial recordings and previously undocumented performances, *Born to Play* serves as a biography of the artist, detailing the path he paved as a performer and featuring personal recollections of his musical career with commentary from other figures.

*Luck's in My Corner* is a comprehensive biography of one of the most compelling jazz musicians of the Swing Era, Oran "Hot Lips" Page. Page was the greatest of the Kansas City trumpeters, whose crackling, growling solos made him the go-to man during Count Basie's earliest days as a bandleader. Page went on to be a featured trumpeter with Artie Shaw, a star of New York's 52nd street, and a pioneer of the R & B scene of the 1950s. This book presents an in-depth chronology of Page's career, with special attention paid to the development of his trumpet style. *Luck's in My Corner* examines the life and music of a forgotten figure of the Swing Era and returns him to his rightful place as a leading light in the world of jazz. Todd Bryant Weeks has combined genealogical, musicological, discographical and historical research, resulting in a revealing and entertaining examination of a life that spanned major changes in American popular music. This book includes a new and complete discography by the author and dozens of unpublished photos.

"Bix Beiderbecke is a figure of legend: the white cornetist's short life (1903-1931) fit the myth of the tragic artist, surrounded by the nostalgia of an era (Prohibition), and rooted in the dark history of jazz. Considered a genius by his fans and fellow musicians, Bix was a master cornet

player, pianist, and composer, and one of the most inspiring jazz musicians of his age." "French jazz scholar Jean Pierre Lion traveled the trajectory of Bix's life, from birth to death, to boarding school, on tour, and beyond, to uncover the truth behind the legend. He creates historical ambience with descriptions of 1920s Chicago - ruled by Al Capone and peopled with fast cars, flappers, and hot jazz musicians - and Bix's personality is revealed through excerpts from the few letters he wrote in his lifetime and the memories of friends and witnesses of the jazz age." "When he died, Bix left behind a tremendous list of recordings (included here in a definitive discography) and several original compositions. This biography culls the entirety of Bix scholarship into one volume, painting a complete picture of the man, his music, and his times."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

This is a comprehensive guide to popular music literature, first published in 1986. Its main focus is on American and British works, but it includes significant works from other countries, making it truly international in scope.

Outside and Inside: Representations of Race and Identity in White Jazz Autobiography is the first full-length study of key autobiographies of white jazz musicians. White musicians from a wide range of musical, social, and economic backgrounds looked to black music and culture as the model on which to form their personal identities and their identities as professional musicians. Their accounts illustrate the triumphs and failures of jazz interracialism. As they describe their relationships with black musicians who are their teachers and peers, white jazz autobiographers display the contradictory attitudes of reverence and entitlement, and deference and insensitivity that remain part of the white response to black culture to the

present day. *Outside and Inside* features insights into the development of jazz styles and culture in the urban meccas of twentieth-century jazz in New Orleans, Chicago, New York, and Los Angeles. Reva Marin considers the autobiographies of sixteen white male jazz instrumentalists, including renowned swing-era bandleaders Benny Goodman, Artie Shaw, and Charlie Barnet; reed instrumentalists Mezz Mezzrow, Bob Wilber, and Bud Freeman; trumpeters Max Kaminsky and Wingy Manone; guitarist Steve Jordan; pianists Art Hodes and Don Asher; saxophonist Art Pepper; guitarist and bandleader Eddie Condon; and New Orleans-style clarinetist Tom Sancton. While critical race theory informs this work, Marin argues that viewing these texts simply through the lens of white privilege does not do justice to the kind of sustained relationships with black music and culture described in the accounts of white jazz autobiographers. She both insists upon the value of insider perspectives and holds the texts to rigorous scrutiny, while embracing an expansive interpretation of white involvement in black culture. Marin opens new paths for study of race relations and racial, ethnic, and gender identity formation in jazz studies.

Includes discographies.

First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

In *Soundscapes of Liberation*, Celeste Day Moore traces the popularization of African American music in postwar France, where it signaled new forms of power and protest. Moore surveys a wide range of musical genres, soundscapes, and media: the US military's wartime records and radio programs; the French record industry's catalogs of blues, jazz, and R&B recordings; the translations of jazz memoirs; a provincial choir specializing in spirituals; and US State Department-produced radio programs that broadcast jazz and gospel across the French

empire. In each of these contexts, individual intermediaries such as educators, producers, writers, and radio deejays imbued African American music with new meaning, value, and political power. Their work resonated among diverse Francophone audiences and transformed the lives and labor of many African American musicians, who found financial and personal success as well as discrimination in France. By showing how the popularity of African American music was intertwined with contemporary structures of racism and imperialism, Moore demonstrates this music's centrality to postwar France and the convergence of decolonization, the expanding globalized economy, the Cold War, and worldwide liberation movements.

The setting is the Royal Gardens Cafe. It's dark, smoky. The smell of gin permeates the room. People are leaning over the balcony, their drinks spilling on the customers below. On stage, King Oliver and Louis Armstrong roll on and on, piling up choruses, the rhythm section building the beat until tables, chairs, walls, people, move with the rhythm. The time is the 1920s. The place is South Side Chicago, a town of dance halls and cabarets, Prohibition and segregation, a town where jazz would flourish into the musical statement of an era. In *Chicago Jazz*, William Howland Kenney offers a wide-ranging look at jazz in the Windy City, revealing how Chicago became the major center of jazz in the 1920s, one of the most vital periods in the history of the music. He describes how the migration of blacks from the South to Chicago during and after World War I set the stage for the development of jazz in Chicago; and how the nightclubs and cabarets catering to both black and white customers provided the social setting for jazz performances. Kenney discusses the arrival of King Oliver and other greats in Chicago in the late teens and the early 1920s, especially Louis Armstrong, who would become the most

influential jazz player of the period. And he travels beyond South Side Chicago to look at the evolution of white jazz, focusing on the influence of the South Side school on such young white players as Mezz Mezzrow (who adopted the mannerisms of black show business performers, an urbanized southern black accent, and black slang); and Max Kaminsky, deeply influenced by Armstrong's "electrifying tone, his superb technique, his power and ease, his hotness and intensity, his complete mastery of the horn." The personal recollections of many others--including Milt Hinton, Wild Bill Davison, Bud Freeman, and Jimmy McPartland--bring alive this exciting period in jazz history. Here is a new interpretation of Chicago jazz that reveals the role of race, culture, and politics in the development of this daring musical style. From black-and-tan cabarets and the Savoy Ballroom, to the Friars Inn and Austin High, Chicago Jazz brings to life the hustle and bustle of the sounds and styles of musical entertainment in the famous toddlin' town.

A new edition of the jazz reference book that gives you the breadth of coverage you've always wanted, right up to date and speaks with the authority of the best research team in the business, and one that understands the appeal and importance of jazz in all its guises. Over 3,500 entries, 1.2 million words, this new edition of the Virgin Encyclopedia of Jazz contains essential facts and fair minded opinions of the artists who have been instrumental in creating the long, rich history of jazz. All the detailed information in this single volume is from The Encyclopedia Of Popular Music, which is universally acclaimed as the world's leading source of reference on all forms of popular music. Authoritative, accessible and enthusiastic. Updated and greatly enlarged with over 1000 extra entries, and over 200,000 extra words. Enlarged album chronology. Newly added 'Essential jazz Albums'. - The most exhaustive encyclopedia

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of jazz music ever compiled - Contains detailed histories and assessments of every major figure and many lesser-known artists in the genre - Every major jazz album ever released is evaluated and give a star rating

A panoramic history of the genre brings to life the diverse places in which jazz evolved, traces the origins of its various styles, and offers commentary on the music itself.

18 profiles of lively contributors to jazz and popular music.

Product information not available.

You've probably seen other jazz guides, but you haven't run across anything quite like MusicHound Jazz. It delivers sound advice on what to buy and what not to buy. Explore the rich world of jazz, from the soulful vocals of Bessie Smith to the groundbreaking explorations of John Coltrane. This comprehensive guide has it all - page after page of interesting facts, opinions, recording reviews and biographies on nearly 1,300 artists. But that's not all. Enjoy more than 100 stunning photos of jazz greats. Learn who influenced each artist and why. Discover what makes each one unique. Then sample some smokin' jazz with the CD sampler from the legendary jazz label Blue Note.

This is the definitive biography of Hoagy Carmichael, who was one of the leading songwriters of the great age of American popular song, from the 1920s to 1960s. Originally published: New York; London: Oxford University Press, 2002.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

A Penguin Classic More than four decades after his death, John Steinbeck remains one of the nation's most beloved authors. Yet few know of his career as a journalist who covered world events from the Great Depression to Vietnam. Now, this distinctive collection offers a portrait of the artist as citizen, deeply engaged in the world around him. In addition to the complete text of Steinbeck's last published book, *America and Americans*, this volume brings together for the first time more than fifty of Steinbeck's finest essays and journalistic pieces on Salinas, Sag Harbor, Arthur Miller, Woody Guthrie, the Vietnam War and more. This edition is edited by Steinbeck scholar Susan Shillinglaw and Steinbeck biographer Jackson J. Benson. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Cumulative index to all three volumes of *Literature of American Music in Books and Folk Music Collections*.

This three-volume work tells the complete story of American popular songs, their authors, and the business they set in motion. Volume one explores the inception of the music publishing business in Elizabethan England and traces music activity in England

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until 1790, examining popular balladry, copyright problems, the start of music printing, religious music, professional music makers, musical theater, eighteenth-century music, and such leading musical figures as Purcell, Handel, and Haydn. Also discussed are the beginnings of music in the United States, including musical theater, black music, and the Great Awakening and its relationship to music publishing [Publisher description]

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