

Selections from the Gutter



*Portraits from the JAZZ RECORD
edited by Art Hodes and Chadwick Hansen*

Selections From The Gutter Portraits From The Jazz Record

Roger House



Selections From The Gutter Portraits From The Jazz Record:

Selections from the Gutter Art Hodes, Chadwick Hansen, 1978 **Louis Armstrong's Hot Five and Hot Seven Recordings** Brian Harker, 2011-04-02 In Louis Armstrong's Hot Five and Hot Seven Recordings Brian Harker strikes a unique balance between 1920s views of jazz and those of today For the first time Armstrong's technical achievements are placed in a meaningful cultural context yielding unexpected insights into these seminal documents of early jazz

Struggling to Define a Nation Charles Hiroshi Garrett, 2008-10-12 Identifying music as a vital site of cultural debate *Struggling to Define a Nation* captures the dynamic contested nature of musical life in the United States In an engaging blend of music analysis and cultural critique Charles Hiroshi Garrett examines a dazzling array of genres including art music jazz popular song ragtime and Hawaiian music and numerous well known musicians such as Charles Ives Jelly Roll Morton Louis Armstrong and Irving Berlin Garrett argues that rather than a single unified vision an exploration of the past century reveals a contested array of musical perspectives on the nation each one advancing a different facet of American identity through sound *Lester Leaps In* Douglas H. Daniels, 2003-02-17 He was jazz's first hipster He performed in sunglasses and coined and popularized phrases like that's cool and you dig He always wore a suit and his trademark porkpie hat He influenced everyone from B B King to Stan Getz to Allen Ginsberg creating a lyrical style of playing that forever changed the sound of the tenor saxophone In this groundbreaking biography of Lester Young 1909-1959 historian Douglas Daniels brings to life the man and his world and corrects a number of misconceptions Even though others have identified Young as a Kansas City musician Daniels traces his roots to the blues of Louisiana and his early years traveling with his father's band and the legendary Oklahoma City Blue Devils Later we see the jazz culture of New York in the early 1940s when Young was launched to national and international fame with the Count Basie Orchestra and began to accompany his close friend Billie Holiday After a year spent in an Army prison on a conviction for marijuana use Young made changes in his music but never lost his sensitivity or soul The first ever to gain access to Young's family and many musicians who performed with him Daniels reconstructs the world in which Young lived and played the racism that he and other black musicians faced the feeling of home and family that they created together on the road and what his music meant to black audiences Young emerges as a kind friend a loving parent and a gentle and sensitive man who had in the words of Reginald Scott the saddest eyes I ever saw **Artie Shaw, King of the Clarinet** Tom Nolan, 2011-05-16 The two sides of Shaw are at the center of this compulsively readable biography Daniel Akst Wall Street Journal During America's Swing Era no musician was more successful or controversial than Artie Shaw the charismatic and opinionated clarinetist bandleader whose dozens of hits became anthems for the greatest generation But some of his most beautiful recordings were not issued until decades after he'd left the scene He broke racial barriers by hiring African American musicians His frequent retirements earned him a reputation as the Hamlet of jazz And he quit playing for good at the height of his powers The handsome Shaw had seven

wives including Lana Turner and Ava Gardner. Invertebrate reader and author of three books he befriended the best known writers of his time Tom Nolan who interviewed Shaw between 1990 and his death in 2004 and spoke with one hundred of his colleagues and contemporaries captures Shaw and his era with candor and sympathy bringing the master to vivid life and restoring him to his rightful place in jazz history. Originally published in hardcover under the title *Three Chords for Beauty's Sake* **Assembling Art** Barbara Beth Zabel, 2004 **Oral History** James Hoopes, 2014-03-19 A manual addressed to students rather than to teachers or researchers *Oral History: An Introduction for Students* is unique among the how-to books in the field adapting some of the best methods of group oral history projects to the needs of individual students. Useful in courses devoted entirely to oral history the book also addresses the wider audience of students who may choose to do oral research in the context of otherwise traditional courses. The emphasis is on humanistic imaginative and intellectual challenge for students in integrating oral accounts with written documents. Only by achieving such flexibility argues the author can oral history fully realize its potential as a learning and teaching technique. A significant contribution to theory and methodology as well as an introductory manual this book will be of interest to professional oral history researchers and those individual scholars interested in adding oral history to their research techniques. James Hoopes has explored the writings of sociology and communications specialists in order to present a richly detailed and helpful analysis of the interview situation from a transactional point of view. Of particular interest is the section of the book devoted to the ways in which oral history can be related to other areas of research such as biography and family history and to the broader fields of cultural and social history. Hoopes's central theme is that oral history whether viewed primarily as a learning or research technique can fulfill its promise as an important and humanistic resource only if it becomes part of general historical study wherever it is applicable.

A Bad Woman Feeling Good: Blues and the Women Who Sing Them Buzzy Jackson, 2005-02-17 Traces the artistic heritage of numerous women blues singers from Ma Rainey and Billie Holiday to Aretha Franklin and Tina Turner exploring the messages within their songs and images while discussing their contributions to music and American history. 15,000 first printing **Blue Smoke** Roger House, 2010-10 A contemporary of blues greats Blind Blake Tampa Red and Papa Charlie Jackson Chicago blues artist William Big Bill Broonzy influenced an array of postwar musicians including Muddy Waters Memphis Slim and J B Lenoir. In *Blue Smoke* Roger House tells the extraordinary story of Big Bill a working class bluesman whose circumstances offer a window into the dramatic social transformations faced by African Americans during the first half of the twentieth century. One in a family of twenty-one children and reared by sharecropper parents in Mississippi Broonzy seemed destined to stay on the land. He moved to Arkansas to work as a sharecropper preacher and fiddle player but the army drafted him during World War I. After his service abroad Broonzy like thousands of other black soldiers returned to the racism and bleak economic prospects of the Jim Crow South and chose to move North to seek new opportunities. After learning to play the guitar he performed at neighborhood parties in Chicago and in 1927 attracted the attention of

Paramount Records which released his first single House Rent Stomp backed by Big Bill's Blues. Over the following decades Broonzy toured the United States and Europe. He released dozens of records but was never quite successful enough to give up working as a manual laborer. Many of his songs reflect this experience as a blue collar worker articulating the struggles, determination and optimism of the urban black working class. Before his death in 1958 Broonzy finally achieved crossover success as a key player in the folk revival movement led by Pete Seeger and Alan Lomax and as a blues ambassador to British musicians such as Lonnie Donegan and Eric Clapton. Weaving Broonzy's recordings, writings and interviews into a compelling narrative of his life, *Blue Smoke* offers a comprehensive portrait of an artist recognized today as one of the most prolific and influential working class blues musicians of the era. *Red River Blues* Bruce Bastin, 1995. A Classic of Blues Literature. Inductee into the Blues Foundation's Blues Hall of Fame. Drawing on archives and interviews with musicians, *Red River Blues* remains an acclaimed work of blues scholarship. Bruce Bastin traces the origins of the music to the turn of the twentieth century when African Americans rejected slave songs, work songs and minstrel music in favor of a potent new vehicle for secular musical expression. Bastin looks at the blues' early emerging popularity and its spread via the Great Migration, delves into a wealth of field recordings and looks at the careers of Brownie McGhee, Blind Boy Fuller, Curly Weaver, Sonny Terry and many other foundational artists. *The Original Hot Five Recordings of Louis Armstrong* Gene Henry Anderson, 2007. Between 1925 and 1928 the Hot Five, the incomparable Louis Armstrong and four seasoned practitioners of the burgeoning jazz style, recorded fifty-five performances in Chicago for the OKeh label. Oddly enough, the quintet immortalized on vinyl with recent technology rarely performed as a unit in local nightspots. And yet, like other music now regarded as especially historic, their work in the studio summarized approaches of the past and set standards for the future. Remarkable both for popularity among the members of the public and for influence on contemporary musicians, these recordings helped make Satchmo a familiar household name and ultimately its bearer, an adored public figure. They showcased Armstrong's genius, notably his leadership in transforming the practice of jazz as an ensemble improvisation into jazz as the art of the improvising soloist. In his study, Professor Anderson for the first time provides a detailed account of the origins of this pioneering enterprise, relates individual pieces to existing copyright deposits and contextualizes the music by offering a reliable timeline of Armstrong's professional activities during these years. All fifty-five pieces, moreover, are described in informed commentary. Publisher's description. *Lester Young* Lewis Porter, 2005. A new edition of the musical biography of jazz tenor saxophonist Lester Young with a revised discography. *The Jazz Revolution* Kathy J. Ogren, 1992-06-04. Born of African rhythms, the spiritual call and response and other American musical traditions, jazz was by the 1920s the dominant influence on this country's popular music. Writers of the Harlem Renaissance, Langston Hughes, Claude McKay, Zora Neale Hurston and the Lost Generation, Malcolm Cowley, F. Scott Fitzgerald and Gertrude Stein, along with many other Americans, celebrated it both as an expression of black culture and as a symbol of rebellion against American society. But an equal number railed against it.

Whites were shocked by its raw emotion and sexuality and blacks considered it devil s music and criticized it for casting a negative light on the black community In this illuminating work Kathy Ogren places this controversy in the social and cultural context of 1920s America and sheds new light on jazz s impact on the nation as she traces its dissemination from the honky tonks of New Orleans New York and Chicago to the clubs and cabarets of such places as Kansas City and Los Angeles and further to the airwaves Ogren argues that certain characteristics of jazz notably the participatory nature of the music its unusual rhythms and emphasis gave it a special resonance for a society undergoing rapid change Those who resisted the changes criticized the new music those who accepted them embraced jazz In the words of conductor Leopold Stowkowski Jazz had come to stay because it was an expression of the times of the breathless energetic superactive times in which we were living it was useless to fight against it Numerous other factors contributed to the growth of jazz as a popular music during the 1920s The closing of the Storyville section of New Orleans in 1917 was a signal to many jazz greats to move north and west in search of new homes for their music Ogren follows them to such places as Chicago New York and San Francisco and using the musicians own words as often as possible tells of their experiences in the clubs and cabarets Prohibition ushered in by the Volstead Act of 1919 sent people out in droves to gang controlled speak easies many of which provided jazz entertainment And the 1920s economic boom which made music readily available through radio and the phonograph record created an even larger audience for the new music But Ogren maintains that jazz itself through its syncopated beat improvisation and blue tonalities spoke to millions Based on print media secondary sources biographies and autobiographies and making extensive use of oral histories The Jazz Revolution offers provocative insights into both early jazz and American culture

Chicago Jazz William Howland Kenney,1994-10-27 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 Kenney vividly describes the entire period from the migration of southern blacks to Chicago during and after World War I which set the stage for the development of jazz in Chicago through the evolution of white jazz and how the nightclubs and cabarets catering to both black and white customers provided the social setting for jazz performances Focusing on all the Chicago greats such as King Oliver Louis Armstrong and Wild Bill Davison this is a new interpretation of Chicago jazz which brings to life the hustle and bustle of the sounds and styles of musical entertainment in the famous toddlin town

Bunk Johnson: His Life and Times Christopher Hillman,2012-04-11 The life and times of Bunk Johnson

Profiles in Jazz Raymond Horricks,1991-01-01 A highly personal

collection of jazz portraits centered around the towering figure of Duke Ellington with the unabashedly didactic intent of publicizing promoting and encouraging listeners at all levels of sophistication to hear jazz anew And it will c by Book News Inc Portland OR

The Second Line Edmond Souchon,1979

Slumming Chad Heap,2008-11-15 During Prohibition Harlem was the in place to go for music and booze recalled the African American chanteuse Bricktop Every night the limousines pulled up to the corner and out spilled affluent whites looking for a good time great jazz and the unmatched thrill of doing something disreputable That is the indelible public image of slumming but as Chad Heap reveals in this fascinating history the reality is that slumming was far more widespread and important than such nostalgia tinged recollections would lead us to believe From its appearance as a fashionable dissipation centered on the immigrant and working class districts of 1880s New York through its spread to Chicago and into the 1930s nightspots frequented by lesbians and gay men Slumming charts the development of this popular pastime demonstrating how its moralizing origins were soon outstripped by the artistic racial and sexual adventuring that typified Jazz Age America Vividly recreating the allure of storied neighborhoods such as Greenwich Village and Bronzeville with their bohemian tearooms rent parties and black and tan cabarets Heap plumbs the complicated mix of curiosity and desire that drew respectable white urbanites to venture into previously off limits locales And while he doesn't ignore the role of exploitation and voyeurism in slumming or the resistance it often provoked he argues that the relatively uninhibited mingling it promoted across bounds of race and class helped to dramatically recast the racial and sexual landscape of burgeoning U S cities Packed with stories of late night dance drink and sexual exploration and shot through with a deep understanding of cities and the habits of urban life Slumming revives an era that is long gone but whose effects are still felt powerfully today

Swingin' the Dream Lewis A. Erenberg,1999-09-08 During the 1930s swing bands combined jazz and popular music to create large scale dreams for the Depression generation capturing the imagination of America's young people music critics and the music business Swingin the Dream explores that world looking at the racial mixing up and musical swinging out that shook the nation and has kept people dancing ever since Swingin the Dream is an intelligent provocative study of the big band era chiefly during its golden hours in the 1930s not merely does Lewis A Erenberg give the music its full due but he places it in a larger context and makes for the most part a plausible case for its importance Jonathan Yardley Washington Post Book World An absorbing read for fans and an insightful view of the impact of an important homegrown art form Publishers Weekly A fascinating celebration of the decade or so in which American popular music basked in the sunlight of a seemingly endless high noon

Tony Russell Times Literary Supplement

Body and Soul Peter Stanfield,2005 Alongside extensive thought provoking and lively analysis of some of the most popular jazz and blues songs of the 20th century this text contains new work on blackface minstrelsy in early sound movies racial representation and censorship torch singers and torch songs the Hollywood Left and hot jazz

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