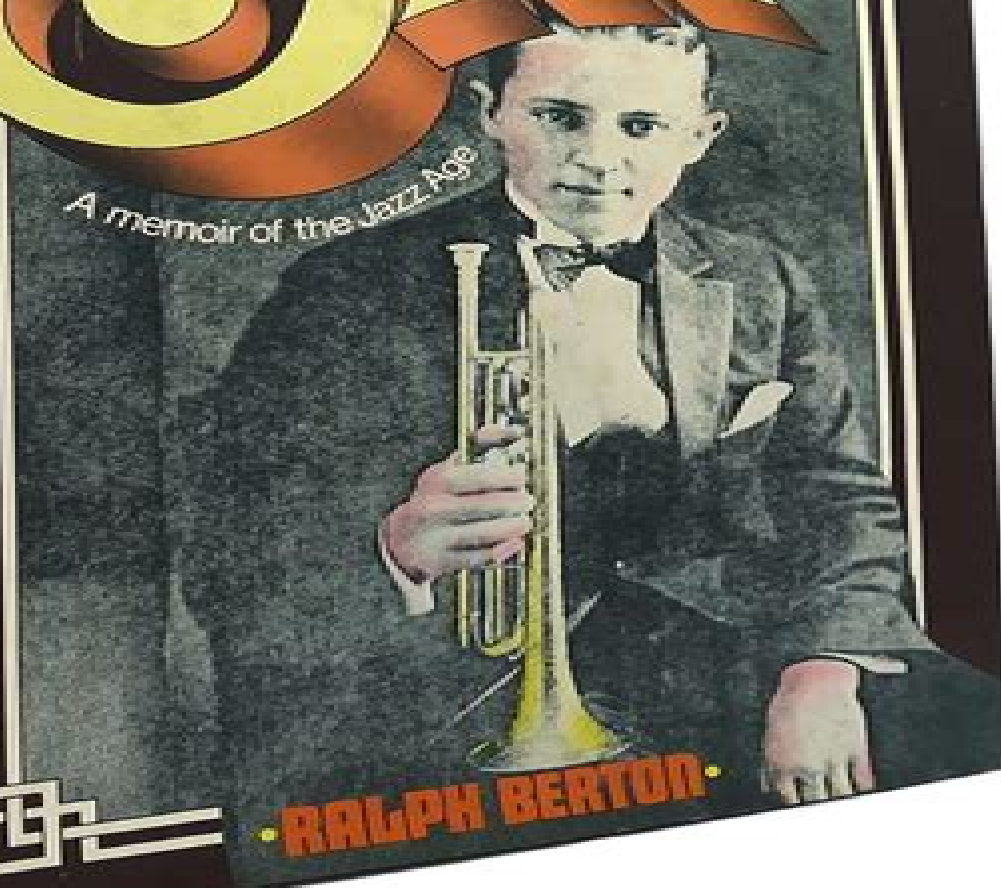


REMEMBERING BIX - RALPH BERTON

REMEMBERING BIX

A memoir of the Jazz Age



• RALPH BERTON •

HARPER
& ROW

Remembering Bix

Ralph Berton



Remembering Bix:

Remembering Bix Ralph Berton, 2000-06-16 As Nat Hentoff says Hearing Bix for the first time was like waking up to the first day of spring Bix has always inspired such acclaim for he was an unmatched master of the cornet Ralph Berton was privileged enough to have been a fan and younger brother of Bix's drummer just as Beiderbecke's genius was flowering before he died in 1931 at age twenty eight Listening from behind the piano tagging along to honky tonks and jam sessions Berton heard some of the most extraordinary music of the century and he brings Bix and his era alive with a remarkable combination of the excitement of youth and the perspective of the five decades that followed decades that confirmed Bix's place in the pantheon of jazz

Finding Bix Brendan Wolfe, 2017-05-15 Brendan Wolfe's *Finding Bix* is a personal and often surprising attempt to connect music history and legend A native of Bix Beiderbecke's hometown of Davenport Iowa Wolfe grew up seeing Bix's iconic portrait on everything from posters to parking garages He never heard his music though until cast to play a bit part in an Italian biopic filmed in Davenport Then after writing a newspaper review of a book about Beiderbecke Wolfe unexpectedly received a letter from the late musician's nephew scolding him for getting a number of facts wrong This is where *Finding Bix* begins in Wolfe's good faith attempt to get the facts right

Remembering Bix Ralph Berton, 1970

Annual Review of Jazz Studies 2: 1983 Lewis Porter, 1995-05-23 Features Thelonious Monk McCoy Tyner Count Basie and John Coltrane

Bunny Berigan Robert Dupuis, 2005-03-01 The accomplishments of seminal jazz trumpeter Bernard Bunny Berigan have secured his place in the annals of American music history In his short lifetime 1908-1942 Berigan performed on more than six hundred recordings and served as a direct link between Louis Armstrong and later musicians such as Dizzy Gillespie Clifford Brown and Wynton Marsalis Berigan lent his uninhibited jazz style to the big bands of Benny Goodman Hal Kemp and Tommy Dorsey and he was in demand as a studio musician for vocalists Billie Holiday Bing Crosby and Mildred Bailey In addition to playing for the music industry's giants Berigan became one himself by forming his own band in 1937 and recording his most famous hit and theme song *I Can't Get Started* In the first comprehensive biography of Berigan Robert Dupuis draws on hundreds of interviews with family friends and colleagues to present a fascinating and entertaining look at the fast paced career and personal life of this jazz great

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 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

Jazz Makers Alyn Shipton,2002-02-21 Jazz Makers gathers together short biographies of more than 50 of jazz s greatest stars from its early beginnings to the present The stories of these innovative instrumentalists bandleaders and composers reveal the fascinating history of jazz in six parts The Pioneers including Scott Joplin Louis Armstrong and Bessie Smith Swing Bands and Soloists with Duke Ellington Ella Fitzgerald and Billie Holiday The Piano Giants featuring Fats Waller Art Tatum and Mary Lou Williams Birth of Bebop including Dizzy Gillespie Charlie Parker and Miles Davis Cool Jazz Hard Bop and Fusion with John Coltrane Sonny Rollins and Stan Getz A Century of Jazz featuring Wynton Marsalis Joshua Redman and other contemporary greats *The Encyclopedia of Popular Music* Colin Larkin,2011-05-27 This text presents a comprehensive and up to date reference work on popular music from the early 20th century to the present day

Voices of the Jazz Age Chip Deffaa,1992 Features interviews of Sam Wooding Benny Waters Joe Tarto Bud Freeman Jimmy McPartland Freddie Moore and Jabbo Smith and Bix Beiderbecke s letters to his family

Pops Terry Teachout,2009 Certain to be the definitive word on Louis Armstrong Pops paints a gripping portrait of the man his world and his music Drawing on a cache of new sources the author has crafted a sweeping new narrative biography of this towering figure *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

The Creation of Jazz Burton William Peretti, 1994 As musicians listeners and scholars have sensed for many years the story of jazz is more than a history of the music Burton Peretti presents a fascinating account of how the racial and cultural dynamics of American cities created the music life and business that was jazz From its origins in the jook joints of sharecroppers and the streets and dance halls of 1890s New Orleans through its later metamorphoses in the cities of the North Peretti charts the life of jazz culture to the eve of bebop and World War II In the course of those fifty years jazz was the story of players who made the transition from childhood spasm bands to Carnegie Hall and worldwide touring and fame It became the music of the Twenties a decade of Prohibition of adolescent discontent of Harlem pride and of Americans hoping to preserve cultural traditions in an urban commercial age And jazz was where black and white musicians performed together as uneasy partners in the big bands of Artie Shaw and Benny Goodman Blacks fought back by using jazz states Peretti with its unique cultural and intellectual properties to prove assess and evade the dynamic of minstrelsy Drawing on newspaper reports of the times and on the firsthand testimony of more than seventy prominent musicians and singers among them Benny Carter Bud Freeman Kid Ory and Mary Lou Williams The Creation of Jazz is the first comprehensive analysis of the role of early jazz in American social history

A Dictionary of the Avant-Gardes, 2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture **John Alden Carpenter** Howard

Pollack,2001 His original yet refined orchestral music was championed by Bruno Walter Fritz Reiner Otto Klemperer Serge Koussevitzky and other celebrated conductors and his sensitive songs were performed by such legendary singers as Alma Gluck and Kirsten Flagstad Chasing Sound Susan Schmidt Horning,2013-12-15 How technically enhanced studio

recordings revolutionized music and the music industry In Chasing Sound Susan Schmidt Horning traces the cultural and technological evolution of recording studios in the United States from the first practical devices to the modern multi track studios of the analog era Charting the technical development of studio equipment the professionalization of recording engineers and the growing collaboration between artists and technicians she shows how the earliest efforts to capture the sound of live performances eventually resulted in a trend toward studio creations that extended beyond live shows ultimately reversing the historic relationship between live and recorded sound Schmidt Horning draws from a wealth of original oral interviews with major labels and independent recording engineers producers arrangers and musicians as well as memoirs technical journals popular accounts and sound recordings Recording engineers and producers she finds influenced technological and musical change as they sought to improve the sound of records By investigating the complex relationship between sound engineering and popular music she reveals the increasing reliance on technological intervention in the creation as well as in the reception of music The recording studio she argues is at the center of musical culture in the twentieth century **Louis Armstrong** James Lincoln Collier,1985-10-10 Louis Armstrong Satchmo To millions of fans he

was just a great entertainer But to jazz aficionados he was one of the most important musicians of our times not only a key figure in the history of jazz but a formative influence on all of 20th century popular music Set against the backdrop of New Orleans Chicago and New York during the jazz age Collier re creates the saga of an old fashioned black man making it in a white world He chronicles Armstrong s rise as a musician his scrapes with the law his relationships with four wives and his frequent feuds with fellow musicians Earl Hines and Zutty Singleton He also sheds new light on Armstrong s endless need for approval his streak of jealousy and perhaps most important what some consider his betrayal of his gift as he opted for commercial success and stardom A unique biography knowledgeable insightful and packed with information it ends with Armstrong s death in 1971 as one of the best known figures in American entertainment **French Music and Jazz in Conversation** Deborah Mawer,2014-12-04 This book explores the historical cultural interactions between French concert

music and American jazz across 1900 65 from both perspectives Shall We Play That One Together? Paul de

Barros,2024-09-10 The life of the unparalleled purveyor of the Great American Songbook Marian McPartland is celebrated in this engrossing biography From Bobby Short to Esperanza Spalding across the 33 year run of the acclaimed radio show Piano Jazz Marian McPartland conversed and played piano duets with jazz greats and via National Public Radio syndication brought the best of jazz standards to listeners In Shall We Play That One Together Paul de Barros considers McPartland s full life and shows her to have been a courageous compositional innovator as well as an immensely talented popularizer and educator

Her standing among jazz artists and her advocacy for women jazz musicians made McPartland a natural to host Piano Jazz show conceived in 1978 and first broadcast on WLTR out of Columbia South Carolina in 1979 That show secured her reputation in the musical form and allowed her to introduce American and then global audiences to a diverse array of musicians developing the Great American Songbook

The Boys of Fairy Town Jim Elledge, 2018-06-01 A history of gay Chicago told through the stories of queer men who left a record of their sexual activities in the Second City this book paints a vivid picture of the neighborhoods where they congregated while revealing their complex lives Some such as reporter John Wing were public figures Others like Henry Gerber who created the first homophile organization in the United States were practically invisible to their contemporaries But their stories are all riveting Female impersonators and striptease artists Quincy de Lang and George Quinn were arrested and put on trial at the behest of a leader of Chicago's anti indecency movement African American ragtime pianist Tony Jackson's most famous song Pretty Baby was written about one of his male lovers Alfred Kinsey's explorations of the city's netherworld changed the future of American sexuality while confirming his own queer proclivities What emerges from *The Boys of Fairy Town* is a complex portrait and a virtually unknown history of one of the most vibrant cities in the United States

Jazz Anecdotes Bill Crow, 2005-10-15 When jazz musicians get together they often delight one another with stories about the great or merely remarkable players and singers they've worked with One good story leads to another until someone says Somebody ought to write these down With *Jazz Anecdotes* somebody finally has Drawing on a rich verbal tradition bassist and jazz writer Bill Crow has culled stories from a wide variety of sources including interviews biographies and a remarkable oral history collection which resides at the Institute of Jazz Studies at Rutgers University to paint fascinating and very human portraits of jazz musicians Organized around general topics teaching and learning life on the road prejudice and discrimination and the importance of a good nickname *Jazz Anecdotes* shows the jazz world as it really is In this fully updated edition which contains over 150 new anecdotes and new topics like Hiring and Firing Crow regales us with new stories of such jazz greats as Benny Goodman Chet Baker Ravi Coltrane Buddy Rich and Paul Desmond He offers extended sections on old favorites Louis Armstrong Duke Ellington Coleman Hawkins and Lester Young and the fabulous Eddie Condon who seems to have lived his entire life with the anecdotist in mind With its unique blend of sparkling dialogue and historical and social insight *Jazz Anecdotes* will delight anyone who loves a good story It offers a fresh perspective on the joys and hardships of a musician's life as well as a rare glimpse of the personalities who created America's most distinctive music

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