

Selections from the Gutter



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

Selections From The Gutter Jazz Portraits From The Jazz Record

Chad Heap



Selections From The Gutter Jazz Portraits From The Jazz Record:

Selections from the Gutter Art Hodes, Chadwick Hansen, 1978 **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 **Assembling Art** Barbara Beth Zabel, 2004 **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

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

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

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

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 worksongs 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

Lester Young Lewis Porter, 2005 A new edition of the musical biography of jazz tenor saxophonist Lester Young with a revised discography

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 *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 description

Murray Talks Music Albert Murray,2016-05-16 The year 2016 will mark the centennial of the birth of Albert Murray

1916 2013 who in thirteen books was by turns a lyrical novelist a keen and iconoclastic social critic and a formidable interpreter of jazz and blues Not only did his prizewinning study *Stomping the Blues* 1976 influence musicians far and wide it was also a foundational text for Jazz at Lincoln Center which he cofounded with Wynton Marsalis and others in 1987 *Murray Talks Music* brings together for the first time many of Murray s finest interviews and essays on music most never before published as well as rare liner notes and prefaces For those new to Murray this book will be a perfect introduction and those familiar with his work even scholars will be surprised dazzled and delighted Highlights include Dizzy Gillespie s richly substantive 1985 conversation an in depth 1994 dialogue on jazz and culture between Murray and Wynton Marsalis and a long 1989 discussion on Duke Ellington between Murray Stanley Crouch and Loren Schoenberg Also interviewed by Murray are producer and impresario John Hammond and singer and bandleader Billy Eckstine All of these conversations were previously lost to history A celebrated educator and raconteur Murray engages with a variety of scholars and journalists while making insightful connections among music literature and other art forms all with ample humor and from unforeseen angles Leading Murray scholar Paul Devlin contextualizes the essays and interviews in an extensive introduction which doubles as a major commentary on Murray s life and work The volume also presents sixteen never before seen photographs of jazz greats taken by Murray No jazz collection will be complete without *Murray Talks Music* which includes a foreword by Gary Giddins and an afterword by Greg Thomas

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

Louis Armstrong's Hot Five and Hot Seven Recordings Brian Harker, 2011-04-02 For jazz historians Louis Armstrong s Hot Five and Hot Seven recordings mark the first revolution in the history of a music riven by upheaval Yet few traces of this revolution can be found in the historical record of the late 1920s when the discs were made Even black newspapers covered Armstrong as just one name among many and descriptions of his playing while laudatory bear little resemblance to those of today Through a careful analysis of seven seminal recordings in this compact and engaging book author Brian Harker recaptures the perspective of Armstrong s original audience without abandoning that of today s listeners The world of vaudeville and show business provide crucial context to his readings revealing how the demands of making a living in a competitive environment catalyzed Armstrong s unique artistic gifts Invoking a breadth of influences ranging from New Orleans clarinet style to Guy Lombardo and from tap dancing to classical music Louis Armstrong s Hot Five and Hot Seven Recordings offers bold insights fresh anecdotes and ultimately a new interpretation of Louis Armstrong and his most influential body of work

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

That's Got 'em! Mark Berresford, 2010-01-01 Wilbur C Sweatman 1882 1961 is one of the most important yet unheralded African American musicians involved in the transition of ragtime into jazz in the early twentieth century In That s Got Em Mark Berresford tracks this energetic pioneer over a seven decade career His talent transformed every genre of black music before the advent of rock and roll pickaninny bands minstrelsy circus sideshows vaudeville both black and white night clubs and cabarets Sweatman was the first African American musician to be offered a long term recording contract and he dazzled listeners with

jazz clarinet solos before the Original Dixieland Jazz Band's so-called first jazz records. Sweatman toured the vaudeville circuit for over twenty years and presented African American music to white music lovers without resorting to the hitherto obligatory plantation costumes and blackface makeup. His bands were a fertile breeding ground of young jazz talent featuring such future stars as Duke Ellington, Coleman Hawkins, and Jimmie Lunceford. Sweatman subsequently played pioneering roles in radio and recording production. His high profile and sterling reputation in both the black and white entertainment communities made him a natural choice for administering the estate of Scott Joplin and other notable black performers and composers. *That's Got Em* is the first full-length biography of this pivotal figure in black popular culture, providing a compelling account of his life and times. **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. **Soundscapes of Liberation** Celeste Day Moore, 2021-08-23. 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; 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. *Popular Music* Roman Iwaschkin, 2016-04-14. 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.

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Table of Contents Selections From The Gutter Jazz Portraits From The Jazz Record

1. Understanding the eBook Selections From The Gutter Jazz Portraits From The Jazz Record
 - The Rise of Digital Reading Selections From The Gutter Jazz Portraits From The Jazz Record
 - Advantages of eBooks Over Traditional Books
2. Identifying Selections From The Gutter Jazz Portraits From The Jazz Record
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Selections From The Gutter Jazz Portraits From The Jazz Record
 - User-Friendly Interface
4. Exploring eBook Recommendations from Selections From The Gutter Jazz Portraits From The Jazz Record
 - Personalized Recommendations
 - Selections From The Gutter Jazz Portraits From The Jazz Record User Reviews and Ratings
 - Selections From The Gutter Jazz Portraits From The Jazz Record and Bestseller Lists

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5. Accessing Selections From The Gutter Jazz Portraits From The Jazz Record Free and Paid eBooks
 - Selections From The Gutter Jazz Portraits From The Jazz Record Public Domain eBooks
 - Selections From The Gutter Jazz Portraits From The Jazz Record eBook Subscription Services
 - Selections From The Gutter Jazz Portraits From The Jazz Record Budget-Friendly Options
6. Navigating Selections From The Gutter Jazz Portraits From The Jazz Record eBook Formats
 - ePub, PDF, MOBI, and More
 - Selections From The Gutter Jazz Portraits From The Jazz Record Compatibility with Devices
 - Selections From The Gutter Jazz Portraits From The Jazz Record Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Selections From The Gutter Jazz Portraits From The Jazz Record
 - Highlighting and Note-Taking Selections From The Gutter Jazz Portraits From The Jazz Record
 - Interactive Elements Selections From The Gutter Jazz Portraits From The Jazz Record
8. Staying Engaged with Selections From The Gutter Jazz Portraits From The Jazz Record
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Selections From The Gutter Jazz Portraits From The Jazz Record
9. Balancing eBooks and Physical Books Selections From The Gutter Jazz Portraits From The Jazz Record
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Selections From The Gutter Jazz Portraits From The Jazz Record
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Selections From The Gutter Jazz Portraits From The Jazz Record
 - Setting Reading Goals Selections From The Gutter Jazz Portraits From The Jazz Record
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Selections From The Gutter Jazz Portraits From The Jazz Record
 - Fact-Checking eBook Content of Selections From The Gutter Jazz Portraits From The Jazz Record
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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