

LOUIS ARMSTRONG & PAUL *Two Kings of Jazz* WHITEMAN



Louis Armstrong Paul Whiteman Two King

Will Friedwald



Louis Armstrong Paul Whiteman Two King:

Louis Armstrong and Paul Whiteman Joshua Berrett, 2008-10-01 In *Louis Armstrong and Paul Whiteman* the jazz scholar Joshua Berrett offers a provocative revision of the history of early jazz by focusing on two of its most notable practitioners Whiteman legendary in his day and Armstrong a legend ever since Paul Whiteman's fame was unmatched throughout the twenties Bix Beiderbecke Bing Crosby and Jimmy and Tommy Dorsey honed their craft on his bandstand Celebrated as the King of Jazz in 1930 in a Universal Studios feature film Whiteman's imperium has declined considerably since The legend of Louis Armstrong in contrast grows ever more lustrous for decades it has been Armstrong not Whiteman who has worn the king's crown This dual biography explores these diverging legacies in the context of race commerce and the history of early jazz Early jazz Berrett argues was not a story of black innovators and white usurpers In this book a much richer more complicated story emerges a story of cross influences sidemen sundry movers and shakers who were all part of a collective experience that transcended the category of race In the world of early jazz Berrett contends kingdoms had no borders

The Louis Armstrong Companion Joshua Berrett, 1999 Drawing on the rich resources of the Louis Armstrong Archives jazz historian Joshua Berrett has compiled a wonderful tribute to the multitalented trumpeter vocalist and Ambassador of Jazz 20 photos **Heart Full of Rhythm** Ricky Riccardi, 2020-08-05 Nearly 50 years after his death Louis Armstrong remains one of the 20th century's most iconic figures Popular fans still appreciate his later hits such as Hello Dolly and What a Wonderful World while in the jazz community he remains venerated for his groundbreaking innovations in the 1920s The achievements of Armstrong's middle years however possess some of the trumpeter's most scintillating and career defining stories But the story of this crucial time has never been told in depth until now Between 1929 and 1947 Armstrong transformed himself from a little known trumpeter in Chicago to an internationally renowned pop star setting in motion the innovations of the Swing Era and Bebop He had a similar effect on the art of American pop singing waxing some of his most identifiable hits such as Jeepers Creepers and When You're Smiling However as author Ricky Riccardi shows this transformative era wasn't without its problems from racist performance reviews and being held up at gunpoint by gangsters to struggling with an overworked embouchure and getting arrested for marijuana possession Utilizing a prodigious amount of new research Riccardi traces Armstrong's mid career fall from grace and dramatic resurgence Featuring never before published photographs and stories culled from Armstrong's personal archives *Heart Full of Rhythm* tells the story of how the man called Pops became the first King of Pop **Creating the Jazz Solo** Vic Hobson, 2018-10-09 Throughout his life Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship Until now there has been no in depth inquiry into what he meant when he said I figure singing and playing is the same or Singing was more into my blood than the trumpet *Creating the Jazz Solo* Louis Armstrong and Barbershop Harmony shows that Armstrong understood exactly the relationship between what he sang and what he played and that he

meant these comments to be taken literally he was singing through his horn To describe the relationship between what Armstrong sang and played author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background Jazz is a music that is often performed by people with limited formal musical education Armstrong did not analyze what he played in theoretical terms Instead he thought about it in terms of the voices in a barbershop quartet Understanding how Armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way *Jazz* Paul Whiteman, Mary Margaret McBride, 1974 *Two Faces of the Jazz Age: Kings and Rivals* Pasquale De Marco, 2025-05-16 In the vibrant tapestry of American music jazz stands as a beacon of creativity freedom and cultural exchange This captivating genre born from the fusion of African European and American traditions has captivated audiences worldwide with its infectious rhythms soulful melodies and improvisational flair Journey through the captivating world of jazz in this comprehensive exploration of its rich history influential figures and enduring impact on society Discover the origins of jazz in the vibrant streets of New Orleans where early pioneers like Louis Armstrong Duke Ellington and Count Basie laid the foundation for the genre s evolution Follow the rise of jazz during the Roaring Twenties when it became the soundtrack of a generation pulsating through dance halls and speakeasies uniting people from all walks of life in celebration of the music s liberating spirit Witness the role of jazz in the civil rights movement as African American musicians used their music to challenge racial barriers and promote social change Explore the diverse subgenres of jazz from the infectious rhythms of swing to the harmonic complexities of bebop and the experimental sounds of fusion Learn about the legendary musicians who shaped each era pushing the boundaries of musical expression and captivating audiences with their virtuosic performances This book is an invitation to immerse yourself in the captivating sounds of jazz to understand its cultural and historical significance and to appreciate its enduring legacy Whether you are a seasoned jazz aficionado or new to the genre this comprehensive exploration will deepen your understanding and appreciation for this uniquely American art form With its captivating narrative insightful analysis and rich historical context this book offers a comprehensive exploration of jazz inviting readers to embark on a journey through the genre s vibrant past present and future If you like this book write a review on google books **Johnny Mercer** Glenn T. Eskew, 2013-11-15 John Herndon Johnny Mercer 1909-76 remained in the forefront of American popular music from the 1930s through the 1960s writing over a thousand songs collaborating with all the great popular composers and jazz musicians of his day working in Hollywood and on Broadway and as cofounder of Capitol Records helping to promote the careers of Nat King Cole Margaret Whiting Peggy Lee and many other singers Mercer s songs sung by Bing Crosby Billie Holiday Judy Garland Frank Sinatra Ella Fitzgerald Tony Bennett Lena Horne and scores of other performers are canonical

parts of the great American songbook Four of his songs received Academy Awards Moon River Days of Wine and Roses On the Atchison Topeka and the Santa Fe and In the Cool Cool Cool of the Evening Mercer standards such as Hooray for Hollywood and You Must Have Been a Beautiful Baby remain in the popular imagination Exhaustively researched Glenn T Eskew's biography improves upon earlier popular treatments of the Savannah Georgia born songwriter to produce a sophisticated insightful evenhanded examination of one of America's most popular and successful chart toppers Johnny Mercer Southern Songwriter for the World provides a compelling chronological narrative that places Mercer within a larger framework of diaspora entertainers who spread a southern multiracial culture across the nation and around the world Eskew contends that Mercer and much of his music remained rooted in his native South being deeply influenced by the folk music of coastal Georgia and the blues and jazz recordings made by black and white musicians At Capitol Records Mercer helped redirect American popular music by commodifying these formerly distinctive regional sounds into popular music When rock n roll diminished opportunities at home Mercer looked abroad collaborating with international composers to create transnational songs At heart Eskew says Mercer was a jazz musician rather than a Tin Pan Alley lyricist and the interpenetration of jazz and popular song that he created expressed elements of his southern heritage that made his work distinctive and consistently kept his music before an approving audience

Cuttin' Up Court Carney, 2009-11-19 The emergence of jazz out of New Orleans is part of the American story but the creation of this music was more than a regional phenomenon it also crossed geographical cultural and technological lines Court Carney takes a new look at the spread and acceptance of jazz in America going beyond the familiar accounts of music historians and documentarians to show how jazz paralleled and propelled the broader changes taking place in America's economy society politics and culture Cuttin Up takes readers back to the 1920s and early 1930s to describe how jazz musicians navigated the rocky racial terrain of the music business and how new media like the phonograph radio and film accelerated its diffusion and contributed to variations in its styles The first history of jazz to emphasize the connections between these disseminating technologies and specific locales it describes the distinctive styles that developed in four cities and tells how the opportunities of each influenced both musicians choices and the marketing of their music Carney begins his journey in New Orleans where pioneers like Jelly Roll Morton and Buddy Bolden set the tone for the new music then takes readers up the river to Chicago where Joe Oliver's Creole Jazz Band featuring a young Louis Armstrong first put jazz on record The genre received a major boost in New York through radio's live broadcasts from venues like the Cotton Club then came to a national audience when Los Angeles put it in the movies starting with the appearance of Duke Ellington's orchestra in Check and Double Check As Carney shows the journey of jazz had its racial component as well ranging from New Orleans melting pot to Chicago's segregated music culture from Harlem clubs catering to white clienteles to Hollywood's reinforcement of stereotypes And by pinpointing specific cultural turns in the process of bringing jazz to a national audience he shows how jazz opens a window on the creation of a modernist spirit in

America A 1930 tune called Cuttin Up captured the freewheeling spirit of this new music an expression that also reflects the impact jazz and its diffusion had on the nation as it crossed geographic and social boundaries and integrated an array of styles into an exciting new hybrid Deftly blending music history urban history and race studies Cuttin Up recaptures the essence of jazz in its earliest days *Top Popular Music of the Early 20th Century: 1900 - 1949 -- Rankings, Artists & Links* Wayne Cottrell,2019-04-13 This book features by decade rankings of music singles and albums in six different genres covering the first half of the 20th century The decade of the 1890s is also included The rankings pertain to U S music charts wherein a typical week s chart would be based on sales radio airplays jukebox plays and or a combination of one or more of these The genres include children s classical country instrumental popular and rhythm blues music Short biographies on a selection of artists are located throughout the book The artists index includes some vital statistics *The Art of Jazz* Alyn Shipton,2020-10-20 A perfect gift for the musicians and artists in your life The Art of Jazz explores how the expressionism and spontaneity of jazz spilled onto its album art posters and promotional photography and even inspired standalone works of fine art Everyone knows jazz is on the cutting edge of music but how much do you know about its influence in the visual arts With album covers that took inspiration from the avant garde jazz s primarily African American musicians and their producers sought to challenge and inspire listeners both musically and visually Arranged chronologically each chapter covers a key period in jazz history from the earliest days of the twentieth century to today s postmodern jazz Chapters begin with substantive introductions and present the evolution of jazz imagery in all its forms mirroring the shifting nature of the music itself With two authoritative features per chapter and over 300 images The Art of Jazz is a significant contribution to the literature of this intrepid art form *Record Cultures* Kyle Barnett,2021-07-26 Tracing the cultural technological and economic shifts that shaped the transformation of the recording industry *Color and the Moving Image* Simon Brown,Sarah Street,Liz Watkins,2013-10-28 This new AFI Film Reader is the first comprehensive collection of original essays on the use of color in film Contributors from diverse film studies backgrounds consider the importance of color throughout the history of the medium assessing not only the theoretical implications of color on the screen but also the ways in which developments in cinematographic technologies transformed the aesthetics of color and the nature of film archiving and restoration Color and the Moving Image includes new writing on key directors whose work is already associated with color such as Hitchcock Jarman and Sirk as well as others whose use of color has not yet been explored in such detail including Eric Rohmer and the Coen Brothers This volume is an excellent resource for a variety of film studies courses and the global film archiving community at large **Creating the Jazz Solo** Vic Hobson,2018-10-09 Throughout his life Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship Until now there has been no in depth inquiry into what he meant when he said I figure singing and playing is the same or Singing was more into my blood than the trumpet Creating the Jazz Solo Louis Armstrong and Barbershop Harmony shows

that Armstrong understood exactly the relationship between what he sang and what he played and that he meant these comments to be taken literally he was singing through his horn To describe the relationship between what Armstrong sang and played author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background Jazz is a music that is often performed by people with limited formal musical education Armstrong did not analyze what he played in theoretical terms Instead he thought about it in terms of the voices in a barbershop quartet Understanding how Armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way

The Detective and the Artist J.K. Van Dover, 2019-02-11 This book focuses on the distinctive role that artists have played in detective fiction as detectives as villains and victims and as bystanders With a few significant exceptions literary detectives have always identified themselves as essentially the deconstructors of the artful crimes of others They may use various methods ratiocinative scientific or hard boiled but they always unravel the threads that the villains have woven into deceptive covers for their crimes The detective does in the end produce a work of art a narrative that explains everything that needs explanation But the detective's moral work is often juxtaposed to the aesthetic work of the painters poets and writers that the detective encounters during an investigation The author surveys this juxtaposition in works by important authors from the early development of the genre Poe Conan Doyle the golden age Bentley Christie Sayers James et al and the hard boiled era Hammett Chandler Macdonald Spicer et al

Early Jazz Fumi Tomita, 2024-02-01 Early Jazz is an overview of the beginnings of jazz from its nineteenth century roots through 1929 when elements of the Swing Era began to emerge It is the first book on early jazz history in over fifty years and fills a compelling need for an update that reflects recent research With a broad definition of jazz that encompasses the artistic and the commercial the book's inclusive tone allows for a wide spectrum of musicians including not only pioneering African American and white musicians but also those who are commonly skipped or skimmed over in jazz history textbooks lesser known sidemen prominent instrumentalists entertainers or novelty performers women vocalists and American jazz musicians who introduced jazz on their travels around the world Nineteen songs are analyzed in depth but no musical knowledge is required to understand or to read Early Jazz The book is written as an introduction for fans students musicians historians scholars and anyone who is interested in this fascinating era of jazz history

The Great Jazz and Pop Vocal Albums Will Friedwald, 2017-11-07 The author of the magisterial A Biographical Guide to the Great Jazz and Pop Singers now approaches the great singers and their greatest work in an innovative and revelatory way through considering their finest albums which is the format in which this music was most resonantly organized and presented to its public from the 1940s until the very recent decline of the CD It is through their albums that Ella Fitzgerald Frank Sinatra Peggy Lee Sarah Vaughan Nat King

Cole, Judy Garland and the rest of the glorious honor roll of jazz and pop singers have been most tellingly and lastingly appreciated and the history of the album itself as Will Friedwald sketches it can now be seen as a crucial part of musical history. We come to understand that at their finest, albums have not been mere collections of individual songs strung together arbitrarily but organic phenomena in their own right. A Sinatra album, a Fitzgerald album was planned and structured to show these artists at their best at a specific moment in their artistic careers. Yet the albums Friedwald has chosen to anatomize go about their work in a variety of ways. There are studio and solo albums: Lee's Black Coffee, June Christy's Something Cool, Cassandra Wilson's Belly of the Sun. There are brilliant collaborations, famous ones: Tony Bennett and Bill Evans, Louis Armstrong and Oscar Peterson and wonderful surprises like Doris Day and Robert Goulet singing Annie Get Your Gun. There are theme albums: Dinah Washington singing Fats Waller, Maxine Sullivan singing Andy Razaf, Margaret Whiting singing Jerome Kern, Barb Jungr singing Bob Dylan and the sublime Jo Stafford singing American and Scottish folk songs. There are also stunning concert albums like Ella in Berlin, Sarah in Japan, Lena at the Waldorf and of course Judy at Carnegie Hall. All the greats are on hand from Kay Starr and Carmen McRae to Jimmy Scott and Della Reese. Della Della Cha Cha Cha. And from out of left field the astounding God Bless Tiny Tim. Each of the fifty-seven albums discussed here captures the artist at a high point, if not at the expected moment of her or his career. The individual cuts are evaluated, the sequencing explicated, the songs and songwriters heralded, anecdotes abound of how songs were born and how artists and producers collaborated. And in appraising each album, Friedwald balances his own opinions with those of musicians, listeners and critics. A monumental achievement. *The Great Jazz and Pop Vocal Albums* is an essential book for lovers of American jazz and popular music.

The History of Jazz Ted Gioia, 2021-02-01. An updated new edition of Ted Gioia's universally acclaimed history of jazz with a wealth of new insight on this music's past, present and future. Ted Gioia's *The History of Jazz* has been universally hailed as the most comprehensive and accessible history of the genre of all time. Acclaimed by jazz critics and fans alike, this magnificent work is now available in an up-to-date third edition that covers the latest developments in the jazz world and revisits virtually every aspect of the music. Gioia's story of jazz brilliantly portrays the most legendary jazz players, the breakthrough styles and the scenes in which they evolved. From Louis Armstrong and Duke Ellington at the Cotton Club, Miles Davis's legendary 1955 performance at the Newport Jazz Festival and Ornette Coleman's experiments with atonality to current innovators such as Kamasi Washington and Esperanza Spalding, Gioia takes readers on a sweeping journey through the history of jazz. As he traces the music through the swamp lands of the Mississippi Delta, the red light district of New Orleans, the rent parties of Harlem, the speakeasies of Chicago and other key locales of jazz history, Gioia also makes the social contexts in which the music was born come alive. This new edition finally brings the often overlooked women who shaped the genre into the spotlight and traces the recent developments that have led to an upswing of jazz in contemporary mainstream culture. As it chronicles jazz from its beginnings and most iconic figures to its latest dialogues with popular music.

the developments of the digital age and new commercial successes Gioia's *History of Jazz* reasserts its status as the most authoritative survey of this fascinating music. *Le Jazz* Matthew F. Jordan, 2022-08-15 In *Le Jazz* Matthew F. Jordan deftly blends textual analysis, critical theory, and cultural history in a wide-ranging and highly readable account of how jazz progressed from a foreign cultural innovation met with resistance by French traditionalists to a naturalized component of the country's identity. Jordan draws on sources including ephemeral critical writing in the press and twentieth-century French literature to trace the country's reception of jazz from the Cakewalk dance craze and the music's significance as a harbinger of cultural recovery after World War II to its place within French ethnography and cultural hybridity. Countering the histories of jazz's celebratory reception in France, Jordan delves into the reluctance of many French citizens to accept jazz with the same enthusiasm as the liberal humanists and cosmopolitan crowds of the 1930s. Jordan argues that some listeners and critics perceived jazz as a threat to traditional French culture, and only as France modernized its identity did jazz become compatible with notions of Frenchness. *Le Jazz* speaks to the power of enlivened debate about popular culture, art, and expression as the means for constructing a vibrant cultural identity, revealing crucial keys to understanding how the French have come to see themselves in the postwar world. *Livin' the Blues* Frank Marshall Davis, 2003-04-15 Frank Marshall Davis was a prominent poet, journalist, jazz critic, and civil rights activist on the Chicago and Atlanta scene from the 1920s through the 1940s. He was an intimate of Langston Hughes and Richard Wright and an influential editor at the *Chicago Evening Bulletin*, the *Chicago Whip*, the *Chicago Star*, and the *Atlanta World*. He renounced his writing career in 1948 and moved to Hawaii, forgotten until the Black Arts Movement rediscovered him in the 1960s. Because of his early self-exile from the literary limelight, Davis's life and work have been shrouded in mystery. *Livin' the Blues* offers us a chance to rediscover this talented poet and writer and stands as an important example of black autobiography, similar in form, style, and message to those of Langston Hughes and Richard Wright. Both a social commentary and intellectual exploration into African American life in the twentieth century. Charles Vincent, *Atlanta History*. *Movie Song Catalog* Ruth Benjamin, Arthur Rosenblatt, 2024-10-17 This is an exhaustive reference volume to the thousands of songs, songwriters, and performers in 1,460 American and British films, musical and nonmusical, since the advent of the talkie in 1928. Listed alphabetically by film title, each entry provides full production information on the movie, including the country of origin, year of release, running time, director, musical director, musical score, studio, producer, orchestra or bands featured, music backup, vocalist, dubber who sang on the soundtrack, and performers. Each song title in the main entry is followed by the name of the performer, lyricist, composer, and when appropriate, arranger.

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