

## Think Big By Ben Pollack Elitefts Com

Experiencing Jazz, Second Edition, is an integrated textbook with online resources for jazz appreciation and history courses. Through readings, illustrations, timelines, listening guides, and a streaming audio library, it immerses the reader in a journey through the history of jazz, while placing the music within a larger cultural and historical context. Designed to introduce the novice to jazz, Experiencing Jazz describes the elements of music, and the characteristics and roles of different instruments. Prominent artists and styles from the roots of jazz to present day are relayed in a story-telling prose. This new edition features expanded coverage of women in jazz, the rise of jazz as a world music, the influence of Afro-Cuban and Latin jazz, and streaming audio. Features: Important musical trends are placed within a broad cultural, social, political, and economic context Music fundamentals are treated as integral to the understanding of jazz, and concepts are explained easily with graphic representations and audio examples Comprehensive treatment chronicles the roots of jazz in African music to present day Commonly overlooked styles, such as orchestral jazz, Cubop, and third-stream jazz are included Expanded and up-to-date coverage of women in jazz The media-rich companion website presents a comprehensive streaming audio library of key jazz recordings by leading artists integrated with interactive listening guides. Illustrated musical concepts with web-based tutorials and audio interviews of prominent musicians acquaint new listeners to the sounds, styles, and figures of jazz. Course components The complete course comprises the textbook and Online Access to Music token, which are available to purchase separately. The textbook and Online Access to Music Token can also be purchased together in the Experiencing Jazz Book and Online Access to Music Pack. Book and Online Access to Music Pack: 978-0-415-65935-2 (Paperback and Online Access to Music) Book Only: 978-0-415-69960-0 (please note this does not include the Online Access to Music) Online Access to Music Token: 978-0-415-83735-4 (please note this does not include the textbook) eBook and Online Access to Music Pack: 978-0-203-37981-3 (available from the Taylor & Francis eBookstore) ebook: 978-0-203-37985-1 (please note this does not include the audio and is available from the Taylor & Francis eBookstore)

In this marvelous oral history, the words of such legends as Louis Armstrong, Fats Waller, Jelly Roll Morton, Duke Ellington, and Billy Holiday trace the birth, growth, and changes in jazz over the years.

Before Elvis and rock & roll, Benny Goodman--the King of Swing--ruled American popular music. In this intimate biography, Firestone illuminates Goodman's enormous impact on American music and culture, offering a mesmerizing, behind-the-scenes look at this complicated, difficult jazz superstar. Photos.

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.

In this volume, 39 of the legendary composers from Tin Pan Alley, Hollywood and Broadway of the 1920s through the 1950s discuss their careers and share the stories of creating many of the most beloved songs in American music.

Interviewed for radio in the mid-1970s, they include such giants as Harold Arlen, Eubie Blake, Cy Coleman, George Duning, Sammy Fain, Jerry Herman, Bronislaw Kaper, Henry Mancini, David Rose, Arthur Schwartz, Charles Strouse, Jule Styne, Jimmie Van Heusen, Harry Warren, Richard Whiting, and Meredith Willson. Photographs and rare sheet music reproductions accompany the interviews.

"Comprehensive and intelligently organized. . . . Jazz aficionados . . . should be grateful to have so much good writing on the subject in one place."--The New York Times Book Review "Alluring. . . . Capture[s] much of the breadth of the music, as well as the passionate debates it has stirred, more vividly than any other jazz anthology to date."--Chicago Tribune No musical idiom has inspired more fine writing than jazz, and nowhere has that writing been presented with greater comprehensiveness and taste than in this glorious collection. In *Reading Jazz*, editor Robert Gottlieb combs through eighty years of autobiography, reportage, and criticism by the music's greatest players, commentators, and fans to create what is at once a monumental tapestry of jazz history and testimony to the elegance, vigor, and variety of jazz writing. Here are Jelly Roll Morton, recalling the whorehouse piano players of New Orleans in 1902; Whitney Balliett, profiling clarinetist Pee Wee Russell; poet Philip Larkin, with an eloquently dyspeptic jeremiad against bop. Here, too, are the voices of Billie Holiday and Charles Mingus, Albert Murray and Leonard Bernstein, Stanley Crouch and LeRoi Jones, reminiscing, analyzing, celebrating, and settling scores. For anyone who loves the music--or the music of great prose--*Reading Jazz* is indispensable. "The ideal gift for jazzniks and boppers everywhere. . . . It gathers the best and most varied jazz writing of more than a century."--Sunday Times (London)

Jazz stories have been entwined with cinema since the inception of jazz film genre in the 1920s, giving us origin tales and biopics, spectacles and low-budget quickies, comedies, musicals, and dramas, and stories of improvisers and composers at work. And the jazz film has seen a resurgence in recent years--from biopics like *Miles Ahead* and HBO's *Bessie*, to dramas *Whiplash* and *La La Land*. In *Play the Way You Feel*, author and jazz critic Kevin Whitehead offers a comprehensive guide to these films and other media from the perspective of the music itself. Spanning 93 years of film history, the book looks closely at movies, cartoons, and a few TV shows that tell jazz stories, from early talkies to modern times, with an eye to narrative conventions and common story points. Examining the ways historical films have painted a clear picture of the past or overtly distorted history, *Play the Way You Feel* serves up capsule discussions of sundry topics including Duke Ellington's social life at the Cotton Club, avant-garde musical practices in 1930s vaudeville, and Martin Scorsese's improvisatory method on the set of *New York, New York*. Throughout the

book, Whitehead brings the same analytical bent and concise, witty language listeners know from his jazz segments on NPR's Fresh Air with Terry Gross. He investigates well-known songs, traces the development of the stock jazz film ending, and offers fresh, often revisionist takes on works by such directors as Howard Hawks, John Cassavetes, Shirley Clarke, Francis Ford Coppola, Clint Eastwood, Spike Lee, Robert Altman, Woody Allen and Damien Chazelle. In all, *Play the Way You Feel* is a feast for film-genre fanatics and movie-watching jazz enthusiasts.

Over the years the motion picture career of Jimmy Stewart has been highly praised and well documented. But did you know that he also had an extensive career on the radio? Among the pages of this well researched book, you will read the detailed work of Stewart on the radio. When Stewart lent his talent "on the air," radio was at its prime and was the main source of entertainment in the homes of America and around the world. Stewart was at the heart of all of this. In all, his radio career spanned seven decades. He did comedy with Bob Hope, Jack Benny, Bing Crosby and Mortimer Snerd. He did drama on Lux Radio Theatre, Screen Guild Theater and Suspense. He even brought some of his best films to the listening audience, including *Harvey*, *The Philadelphia Story* and *Winchester '73*. Go back now to those glory days of radio, when your "mind's eye" and a healthy dose of imagination brought you genuine, clean fun and entertainment. Back to a time when glamorous Hollywood stars weren't afraid to have their voices do all the acting for them...no makeup, no costumes, no pictures of any kind. Come back to a time when Jimmy Stewart traveled the airwaves. Enjoy!

Kenney offers a wide-ranging look at jazz in the Windy City revealing how Chicago became the major centre of jazz in the 1920s, one of the most vital periods in the history of the music.

Swing has never gone out of style. It was the music the Greatest Generation danced to--and went to war to. And no musician evokes the Big Band era more strikingly than Tommy Dorsey, whose soaring trombone play and hit tunes influenced popular music for a generation. Tommy Dorsey (1905-1956) led a rich and complex life. Beginning with his childhood in the coal mining towns of Pennsylvania, we follow the young trombonist's journey to fame and fortune during the Jazz Age. Tommy, with his brother Jimmy, created one of the most popular bands of the era and played with such giants as Bing Crosby and Glenn Miller. They also launched the career of a skinny young singer named Frank Sinatra. But Tommy's volcanic personality eventually split the band and Tommy went off on his own. Drawing on exhaustive new research and scores of interviews with the musicians who knew him best, Levinson delves into Dorsey's famously eccentric lifestyle and his oversize appetite for drink, women, and perfection. The first biography on Dorsey in more than thirty years, *Tommy Dorsey* is a dazzling portrait of the Big Band's brightest star--his tumultuous life, his turbulent times, and the unforgettable music that made him a legend.

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 fine, engaging, and valuable biography of a man who merged the spontaneity of country fiddling with the Big Band Sound, giving

birth to Western Swing. A landmark in country music!

New Orleans has jazz. Nashville has country. The Delta has the blues. Garnavillo, Iowa - population 745 - has corn...and we ain't talking veggies! That's right - thanks to the homegrown and farm-shucked comedic jazz of a few heartland boys, a new musical genre called Corn plowed its way up the charts and across the globe in the late 1930s. From the obscure tractor-dotted landscape of the Midwest to Hollywood, Manhattan, Europe, and all points in between, this is the comedic tale of stolen creative genius, betrayal, quirky passions, rags-to-riches luck - and perhaps even murder - which will knock your socks off. You may have never heard of Freddie Fisher's Schnickelfritz Band and Stan Fritts and the Korn Koblbers, but the cornball jazz and novelty swing of these two groups would go on to have a profound influence on the landscape of American pop culture. Artists as diverse as Frank Zappa, Harry Nilsson, The Beatles, Tiny Tim, Captain Beefheart, OutKast and Weird Al Yankovic all claim themselves as fans of Fisher and Fritts...now you can find out why. "Cornstars - Rube Music in Swing Time: The Rise and Fall of Freddie Fisher and his Schnickelfritz Band...Stan Fritts and his Korn Koblbers...and the Hillbilly, Cornball, Novelty Jazz Music of the 1930s, 1940s and 1950s" is a sweeping overview of American musical entertainment set in the later days of minstrelsy through the early days of television. Emmy Award winning author Jack Norton crafts a painstakingly detailed account told on vaudeville stages, over the airwaves of early radio stations, in the grooves of brittle old 78 rpm records and on the silver screens of Hollywood's golden era. A treasure trove of Americana. They were bands with names like: Schnickelfritz, The Korn Koblbers, Spike Jones and his City Slickers, The Hoosier Hot Shots, Ezra Buzzington's Rube Band, The Five Harmaniacs, Captain Stubby and the Buccaneers, The Kidoodlers, The Sweet Violet Boys, Pappy Trester and his Screwballs, The Cackle Sisters, Fiddle Bow Bill and his Dew Valley Acorns, The Crazy Tooters, Darrell Fischer and the Minnesota Log Jammers, The Zobo Band, The Nebraska Sandhill Billies and Mrs. O'Leary's Famous Musical Cow. Their sound was usually centered around the "whiz-bang", an intricate musical washboard, along with traditional Dixieland jazz band instrumentation augmented by highly visual, Rube Goldberg-like comedic creations such as: the tootaboot, the horse collar, the squeezerina, the hornicycle, the oralhorn, the piperubhorn, the skoocherphone, the greasybell, the tuberina and the blow-chicken. Yes, the blow-chicken was the name of a real instrument used by these jazzmen in the 1930s and 1940s. And today these bands, instruments and the music they made are largely forgotten. Refreshingly, Norton's spotlight focuses on two musicians: Freddie Fisher, an eccentric jazz clarinetist and impresario from Garnavillio, Iowa and his bandmate Stan Fritts, a gifted trombonist that gave up a career of farming corn in rural Lyons, Nebraska - so he could make musical corn on stages coast to coast, first in territorial jazz bands and eventually with his own band at the Metropolitan Opera House. Without realizing it, the author uncovered a true story of the American dream. From their humble beginnings playing rural barn dances in Winona, Minnesota to recording over 200 sides for Decca Records and earning a film contract with Warner Brothers Studios, readers will recognize a real-life Horatio Alger tale if there ever was one. Iconic legends of entertainment appear throughout this work including: Rudy Vallee, Jack Dempsey, The Warner Brothers, Max Fleischer, Jack Benny, Laurel and Hardy, Bing Crosby, Guy Lombardo, Captain Kangaroo, Busby Berkeley, Lawrence Welk and many other past

stars and celebrities. Amidst the comedic cornball chaos of Fisher and Fritts emerged two spectacular musical groups: The Schnickelfritz Band and the Korn Kobblers. Norton details their meteoric rise and unprecedented fall, thanks to knowledge gleaned from the musicians' personal scrapbooks, rare first-hand accounts from band members, friends and fans, and nearly two and half decades worth of personal research in dusty libraries and historic archives around the world. In the end, Norton's book is over 180,000 words and includes more than 950 rare, never-before-scene photos which illuminate this illustrated edition.

Chapters: 1. Freddie Fisher's Idea of Jazz 2. Photo Gallery 3. Highway 61, Revisited 4. Stan the Man 5. Freddie the Little Rascal 6. Some Zobo Punks 7. The Birth of the Whiz Bang 8. Ezra Buzzington, Rube Superstar 9. The Five Harmaniacs 10. Laughing Songs and Kidoodlers 11. Schnickelfritz at the Sugar Loaf 12. Fisher and Fritts 13. Midway Gardens and Decca Records 14. Gold Diggers in Minnesota and Iowa 15. A Talking Picture for Warner Brothers 16. The Fall of 1939 17. Schnickel Splits, Korn Kobblers are Born 18. Corn Invades Tin Pan Alley 19. Sweet Violets...and Boys 20. Fisher's Happy Hours 21. Corn on the Road 22. Marketing Madness 23. Korn Kobblers in the Big Apple 24. Fisher Flounders Out West 25. Darrell the Minnesota Log Jammer, Part 1 26. The Famous Musical Cow 27. Darrell the Minnesota Log Jammer, Part 2 28. Willie the Weeper, or Darrell the Minnesota Log Jammer, Part 3 29. Those Crazy Tooters 30. Cloned Cornstars 31. Kobb's Korner: TV and Talking Pictures 32. A Captain Named Stubby 33. More Cloned Cornstars 34. The Nebraska Sandhill Billies 35. Stan's Simple New Life 36. Fisher the Fixer in Aspen 37. Doowackadoodlers, Corn Redux 38. The Last Goodbye 39. Pappy's Screwball Symphony 40. The End Times 41. Cornstars - Film, Soundtrack Album and Podcast 42. Recommended Books 43. Recommended Films 44. A Note on the Discographies 45. Discography - Freddie Fisher (The Schnickelfritz Band) 46. Discography - Stanley Fritts (The Korn Kobblers) 47. Discography - The Doowackadoodlers 48. Discography - Darrell Fischer 49. Discography - The Crazy Tooters 50. Discography - Roy King and the Komi Kings 51. Discography - The Kidoodlers 52. Discography - Sweet Violet Boys 53. Discography - Captain Stubby and the Buccaneers 54. Discography - Ezra Buzzington 55. Discography - The Five Harmaniacs 56. Discography - Maple City Four 57. Appendix 1 - References 58. Appendix 2 - Magazine Interview with Jack Norton 59. Appendix 3 - Schnickelfritz Lives Again 60. Appendix 4 - Schnickelfest Program Notes 61. Appendix 5 - Corn Comedy 62. Afterword: Can You Do Me a Favor? 63. About the Author 64. Disclaimer 65. Dedication 66. Copyright

The Use of Less-than-fee Acquisition for the Preservation of Open Space Dance Bands & Big Bands Documenting Over 30,000 Golden Age Dance & Big Band Recordings--all on 78 Rpm Singles Tempe, Ariz. : Jellyroll Productions

Struggling to remember her long-lost American mother while traveling by pickup truck through England with her Irish father, sixteen-year-old Jo seeks refuge with a hitchhiking country singer after her father falls into a severe depression and subsequently disappears. 20,000 first printing.

This "remarkable" biography of the pioneering jazz composer offers "a truly fresh, clear-eyed view of the musician's career" (Houston Chronicle). Jelly's Blues vividly recounts the tumultuous life of Jelly Roll Morton, born Ferdinand Joseph Lamonthé in 1890 to a large extended family in New Orleans. A virtuoso pianist with a larger-than-life personality, he composed such influential

early jazz pieces as “Kansas City Stomp” and “New Orleans Blues.” But by the late 1930s, Jelly Roll Morton was nearly forgotten as a visionary jazz composer. Instead, he was caricatured as a braggart, a hustler, and, worst of all, a has-been. He was ridiculed by the white popular press and robbed of due royalties by unscrupulous music publishers. His reputation at rock bottom, Jelly Roll Morton seemed destined to be remembered more as a flamboyant, diamond-toothed rounder than as the brilliant architect of that new American musical idiom: jazz. But in 1992, the death of a New Orleans memorabilia collector unearthed a startling archive. Here were unknown later compositions as well as correspondence and court and copyright records, all detailing Morton’s struggle to salvage his reputation, recover lost royalties, and protect the publishing rights of black musicians. Morton was a much more complex and passionate man than many had realized, fiercely dedicated to his art and possessing an unwavering belief in his own genius, even as he toiled in poverty and obscurity. An immediate and visceral look into the jazz worlds of New Orleans and Chicago, Jelly’s Blues is the definitive biography of a jazz icon, and a long overdue look at one of the twentieth century’s most important composers. “A standout achievement . . . an invaluable record of Morton’s brilliant rise and bitter fall.”—The Boston Globe

In this book you will find an astounding 400 biographies that highlight the history and personnel of the great bands. It is organized into four sections: “The Big Bands--Then” (the scene, the leaders, the public, the musicians, vocalists, arrangers and businessmen, recordings, radio, movies and the press); “Inside the Big Bands” (profiles of 72 top bands); “Inside More of the Big Bands” (hundreds of additional profiles arranged by categories (“The Arranging Leaders,” “The Horn-playing Leaders,” etc.); and “The Big Bands Now.” The Big Bands is one of the best books on the subject. It is both readable and an invaluable reference source for the study of jazz standards since many were written by big band leaders or musicians or were popularized through their performances and recordings. The index is comprehensive with names but lists no songs. George T. Simon was one of the original organizers and members of the Glenn Miller Orchestra for which he played the drums. He was also one of the first writers for Metronome Magazine where he remained from 1935 until 1955.

An acclaimed cultural historian--drawing on previously untapped archival sources and interviews with such voices as Randy Newman, Jimmy Webb, Linda Ronstadt, and Herb Alpert--presents a social history of the great American songwriting era. The secrets to Apple's success and how to use them, from the Apple insider Ken Segall In Think Simple, Apple insider and New York Times bestselling author Ken Segall gives you the tools to Apple's success - and shows you how to use them. It's all about simplicity. Whether you're in a multinational corporation or a lean startup, this guide will teach you how to crush complexity and focus on what matters; how to perform better, faster and more efficiently. Combining his insight from Apple with examples from companies across industries all over the world - including Ben & Jerry's, Whole Foods, Intel and HyundaiCard - Segall provides a simple roadmap for any company to find success. Tired of all the latest training "advancements" that leave you physically flaccid and mentally numb? For half the cost of a day pass to a trendy chrome palace gym, you can have access to the most comprehensive strongman system and book ever written. Powerlifting is limit strength, bodybuilding is all about muscle hypertrophy, and Olympic lifting is explosive strength-strongman training is the synergistic blend of all three! When it comes to strength training, there is good, better, and best. Tactical strongman training is the best. Tactical strongman training is

not a pie in the sky theory. Our programs have worked with world strongest man competitors, NFL players, and some of the sharpest tactical athletes on the front lines. Tactical strongman training is a game changer for the ex-jock Mr. Jones, the aging Mrs. Jones, and the elite athlete alike. Bottom line: Pop that Bosu ball, because there is nothing more functional than picking up some heavy weight and moving with it. If you have the will, we give you the way.

The autobiography of one of the foremost jazz clarinetists who is well known for his recordings with Edward 'Kid' Ory and the Louis Armstrong All Stars. Darensbourg was born in Baton Rouge, LA, in 1906 and heard many early New Orleans jazz bands as a young boy. For most of his life he lived on the West Coast and the book is a first-rate reference source for students of jazz and popular music in the urban centres of Seattle and Los Angeles.

Joe Conzo and David A. Perez luminously recreate the life of widely acclaimed Afro-Cuban and jazz musician Tito Puente in the biography "Mambo Diablo - My Journey with Tito Puente." The authors chronicle the life of the popular and combative New York Puerto Rican multi talented musician and entertainer who climbed from his obscure and poor environment in East Harlem (El Barrio), New York to international fame and recognition. Countless stories have been written about Tito Puente's percussive musical abilities, but rarely has the talent, intuition, mishaps and controversies been presented in a vivid and personal biography. Joe Conzo was Tito's close friend, confidant and chronicler for nearly 40 years - no one was closer to Tito or knew him better, not even his family. Joe tells the story of a man and his music the way it has never been told. David A. Perez sets down Joe's personal recollections and fits them into the context of the social milieu and revolving world. Hundreds of articles have been written about Puente, and three books Powell, Josephine. Tito Puente - When The Drums are Dreaming, Authorhouse, 2007 (Information re: Tito is based on her conversations with Tito Puente. The book is self-published and chronicles many of his activities on the West Coast. There are many inconsistencies, mis-quotes, and errors of fact.) Loza, Steven. Tito Puente and the Making of Latin Music, University of Illinois Press, 1999 (A technical work that is based on interviews with people who knew Tito. The life of Puente is glanced over; the musicians he worked with are almost overlooked. Joe Conzo is among those interviewed.) Payne, Jim. Tito Puente - The King of Latin Music, Hudson Music, 2000. (Is presented as an overview of Tito Puente's music and includes a DVD with footage of Tito discussing his 50-year career. Joe Conzo provided much of the information for this endeavor.) record some of his achievements. None of them touch on the personal life of the man, expose his weaknesses, reveal his intensity for perfection, and describe the musical brilliance in such a delicate and personal way. Joe and David reveal the inner Tito Puente through his music, his musical associations and present a man that is more than a flamboyant percussionist. Tito played piano - and he played it well. Tito played the saxophone and often sat in the sax section of his orchestra. Tito played the vibes and had an incomparable style that was exciting, romantic and jazzy. He composed about 500 tunes, probably more. And, yet in the realm of American jazz historians, writers and critics ignore, brush over and avoid the importance of Tito's music and his contributions. A prime example of this is Ken Burn's television documentary about jazz - he virtually ignores Afro-Cuban music, Afro-Cuban jazz. Joe and David reveal Tito's rightful place in the history of music and give an unbiased, on-the-mark portrait of Puente's complexities like no book before it. Author and journalist Pete Hamill sets the stage for the journey in the preface. 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.

18 profiles of lively contributors to jazz and popular music.

Marsgal Royal was a core member of the Count Basie Orchestra for twenty years during its resurgence in the 1950s and 1960s. Before that, he was a pioneer of jazz on the West Coast, playing with many bands in and around Los Angeles. A child prodigy of both the violin and saxophone, Royal was literally born on the road as his musician parents made their way West. Royal shares his experiences with Les Hite's band at Sebastian's New Cotton Club, where 's Orchestra after a wartime career in U.S. Navy bands. After leaving Hampton, Royal made countless recordings as a freelancer before joining Basie, where he was responsible for rehearsing the Orchestra. Later, he became internationally known as a soloist while continuing his prolific recording career. His brother, Ernie, who was a star trumpeter in the bands of Woody Herman and Stan Kenton, is also profiled. Claire P. Gordon is the editor of Rex Stewart's memoir, *Boy Meets Horn*, and of Stewart's other collections of writings. She lives on the West Coast and has a long-term interest in the oral history of jazz.

Humanity is a part of Nature, yet every thinking person at one time or another asks herself or himself, "How did we get here? What makes me different from the rest of Nature?" In *The Course of Nature* an artist and a scientist ask those questions with full respect for all contexts, both scientific and not. Amy Pollack's figures stand on their own as elegant summaries of one or another aspect of Nature and our place in it. Robert Pollack's one-page essays for each illustration lay out the underlying scientific issues along with the overarching moral context for these issues. Together the authors have created a door into Nature for the non-scientist, and a door into the separate question of what is right, for both the scientist and the rest of us.

A "behind the music" story without parallel John Hammond is one of the most charismatic figures in American music, a man who put on record much of the music we cherish today. Dunstan Prial's biography presents Hammond's life as a gripping story of music, money, fame, and racial conflict, played out in the nightclubs and recording studios where the music was made. A pioneering producer and talent spotter, Hammond discovered and championed some of the most gifted musicians of early jazz—Billie Holiday, Count Basie, Charlie Christian, Benny Goodman--and staged the legendary "From Spirituals to Swing" concert at Carnegie Hall in 1939, which established jazz as America's indigenous music. Then as jazz gave way to pop and rock Hammond repeated the trick, discovering Bob Dylan, Aretha Franklin, Bruce Springsteen, and Stevie Ray Vaughan in his life's extraordinary second act. Dunstan Prial shows Hammond's life to be an effort to push past his privileged upbringing and encounter American society in all its rough-edged vitality. A Vanderbilt on his mother's side, Hammond grew up in a mansion on the Upper East Side of Manhattan. As a boy, he would sneak out at night and go uptown to Harlem to hear jazz in speakeasies. As a young man, he crusaded for racial equality in the music world and beyond. And as a Columbia Records executive—a dapper figure behind the glass of the recording studio or in a crowded nightclub—he saw music as the force that brought whites and blacks together and expressed their shared sense of life's joys and sorrows. This first biography of John Hammond is also a vivid and up-close account of great careers in the making: Bob Dylan recording his first album with Hammond for \$402, Bruce Springsteen showing up at Hammond's office carrying a beat-up acoustic guitar without a case. In Hammond's life, the story of American music is at once personal and epic: the story of a man at the center of things, his ears wide open.

## Where To Download Think Big By Ben Pollack Elitefts Com

Lists the current value of nearly 30,000 78 rpm singles recorded by the big bands

Collects interviews from DownBeat's seventy-five year history, including conversations with Jelly Roll Morton, Louis Armstrong, Ornette Coleman, Cecil Taylor, Thelonious Monk, Rahsaan Roland Kirk, and Joe Zawinul.

THE FIRST VICE LORD is the story of the life and death of Big Jim Colosimo and Chicago's infamous segregated red-light district--the Levee. For the first time, the true story is told of the colorful characters who peopled the Levee from the time of the Columbian Exposition to the Roaring Twenties, clearly the most colorful period in Chicago's history. The product of five years of research through Chicago daily newspapers, magazines, and periodicals, and books on the city's history, it documents the story as it occurred, with all of the sights, sounds, and smells of that lusty, unruly era. THE FIRST VICE LORD is the story of an immigrant Italian lad who grew up in the tenements of Chicago, where he worked first as a lowly street sweeper, then as a brothel operator and vice lord, and finally as the owner of the most famous restaurant of his day. His story is told against the backdrop of an open red-light district so famous it was known to the crown heads of Europe.

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