

I Remember Jazz

*Six Decades
Among the Great Jazzmen*

Al Rose



I Remember Jazz Six Decades Among The Great Jazzmen

Daniel Hardie



I Remember Jazz Six Decades Among The Great Jazzmen:

I Remember Jazz Al Rose, 1999-03-01 Al Rose has known virtually every noteworthy jazz musician of this century For many of them he has organized concerts composed songs that they later played or sang and promoted their acts He has when called upon bailed them out of jail straightened out their finances stood up for them at their weddings and eulogized them at their funerals He has caroused with them in bars and clubs from New Orleans to New York from Paris to Singapore and survived to tell the story The result has been a lifetime of friendship with some of the music world's most engaging and rambunctious personalities In *I Remember Jazz* Rose draws on this unparalleled experience to recall through brief but poignant vignettes the greats and the near greats of jazz In a style that is always entertaining unabashedly idiosyncratic and frequently irreverent he writes about Jelly Roll Morton and Bunny Berigan Eubie Blake and Bobby Hackett Earl Hines and Louis Armstrong and more than fifty others Rose was only twenty two when he was first introduced to Jelly Roll Morton He quickly discovered that they had more in common than a love of music Something of a peacock at that age Rose was dressed in a polychromatic green striped suit pink shirt with a detachable white collar dubonnet tie buttonhole and handkerchief and so was Jelly Roll About Eubie Blake Rose notes that he was not only a superb musician but also a notorious ladies man Rose recalls asking the noted pianist when he was ninety seven How old do you have to be before the sex drive goes Blake's reply You'll have to ask someone older than me Once in 1947 Rose was asked to assemble a group of musicians to play at a reception to be hosted by President Truman at Blair House in Washington D C The musicians included Muggsy Spanier George Brunies Pee Wee Russell Pops Foster and Baby D Odds But the hit of the evening was President Truman himself who joined the group on the piano to play Kansas City Kitty and the Missouri Waltz *I Remember Jazz* is replete with such amusing and affectionate anecdotes vignettes that will delight all fans of the music Al Rose does indeed remember jazz And for that we can all be grateful

I Remember Jazz Al Rose, 1999-03-01 Al Rose has known virtually every noteworthy jazz musician of this century For many of them he has organized concerts composed songs that they later played or sang and promoted their acts He has when called upon bailed them out of jail straightened out their finances stood up for them at their weddings and eulogized them at their funerals He has caroused with them in bars and clubs from New Orleans to New York from Paris to Singapore and survived to tell the story The result has been a lifetime of friendship with some of the music world's most engaging and rambunctious personalities In *I Remember Jazz* Rose draws on this unparalleled experience to recall through brief but poignant vignettes the greats and the near greats of jazz In a style that is always entertaining unabashedly idiosyncratic and frequently irreverent he writes about Jelly Roll Morton and Bunny Berigan Eubie Blake and Bobby Hackett Earl Hines and Louis Armstrong and more than fifty others Rose was only twenty two when he was first introduced to Jelly Roll Morton He quickly discovered that they had more in common than a love of music Something of a peacock at that age Rose was dressed in a polychromatic green striped suit pink shirt with a detachable white collar dubonnet tie buttonhole and

handkerchief and so was Jelly Roll About Eubie Blake Rose notes that he was not only a superb musician but also a notorious ladies man Rose recalls asking the noted pianist when he was ninety seven How old do you have to be before the sex drive goes Blake s reply You ll have to ask someone older than me Once in 1947 Rose was asked to assemble a group of musicians to play at a reception to be hosted by President Truman at Blair House in Washington D C The musicians included Muggsy Spanier George Brunies Pee Wee Russell Pops Foster and Baby DODds But the hit of the evening was President Truman himself who joined the group on the piano to play Kansas City Kitty and the Missouri Waltz I Remember Jazz is replete with such amusing and affectionate anecdotes vignettes that will delight all fans of the music Al Rose does indeed remember jazz And for that we can all be grateful A Study Guide for Warren Leight's "Side Man" Gale, Cengage Learning,2016 A Study Guide for Warren Leight s Side Man excerpted from Gale s acclaimed Drama For Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Drama For Students for all of your research needs **Jazz and Death** Frederick J. Spencer, M.D.,2009-10-20 When a jazz hero dies rumors speculation gossip and legend can muddle the real cause of death In this book Frederick J Spencer M D conducts an inquest on how jazz greats lived and died pursuing their art Forensics medical histories death certificates and biographies divulge the way many musical virtuosos really died An essential reference source Jazz and Death strives to correct misinformation and set the story straight Reviewing the medical records of such jazz icons as Scott Joplin James Reese Europe Bennie Moten Tommy Dorsey Billie Holiday Charlie Parker Wardell Gray and Ronnie Scott the book spans decades styles and causes of death Divided into disease categories it covers such illnesses as ALS Lou Gehrig s Disease which killed Charlie Mingus and tuberculosis which caused the deaths of Chick Webb Charlie Christian Bubber Miley Jimmy Blanton and Fats Navarro It notes the significance of dental disease in affecting a musician s embouchure and livelihood as happened with Joe King Oliver A discussion of Art Tatum s visual impairment leads to discoveries in the pathology of what blinded Lennie Tristano Heavy drinking even during Prohibition was the norm in the clubs of New Orleans and Kansas City and in the ballrooms of Chicago and New York Too often the musical scene demanded that those who play jazz be jazzed After World War II as heroin addiction became the hallmark of revolution talented bebop artists suffered long absences from the bandstand Many did jail time and others succumbed to the ravages of horse With Jazz and Death the causes behind the great jazz funerals may no longer be misconstrued Its clinical and morbidly entertaining approach creates an invaluable compendium for jazz fans and scholars alike **Jazz Historiography** Daniel Hardie,2013-12-11 Jazz has been around for over a hundred years but how much do we know about its history and how much of what think we know is true Beginning in the so called Jazz Age of the 1920s jazz history was recounted and interpreted by admiring authors and record collectors both in the United States and elsewhere However since the early 1990s some historians have come to doubt the validity of the conventional narrative of the story of jazz and some of its most hallowed

traditions In *Jazz Historiography The Story of Jazz History Writing* Daniel Hardie uncovers the course of jazz history writing from early Jazz Age American and French publications to Academic texts in the 2000s and seeks answers to questions about the accuracy of those accounts and the influence they have had on our understanding of jazz history even the impact they might have had on the course of jazz history itself How much for example did the work of jazz historians influence the course of the New Orleans Revival Was the appearance of bebop in the 1940s a revolutionary response to oppression experienced by Afro American musicians in a commercialized popular music industry or was it an attempt to mirror the development of classical music of the time How has the development of University jazz studies influenced the writing of jazz history

Jazz in New Orleans Charles Suhor, 2001-04-11 *Jazz in New Orleans* provides accurate information about and an insightful interpretation of jazz in New Orleans from the end of World War II through 1970 Suhor relying on his experiences as a listener a working jazz drummer and writer in New Orleans during this period has done a great service to lovers of New Orleans music by filling in some gaping holes in postwar jazz history and cutting through many of the myths and misconceptions that have taken hold over the years Skillfully combining his personal experiences and historical research the author writes with both authority and immediacy The text rich in previously unpublished anecdotes and New Orleans lore is divided into three sections each with an overview essay followed by pertinent articles Suhor wrote for national and local journals including *Down Beat* and *New Orleans Magazine* Section One *Jazz and the Establishment* focuses on cultural and institutional settings in which jazz was first battered then nurtured It deals with the reluctance of power brokers and the custodians of culture in New Orleans to accept jazz as art until the music proved itself elsewhere and was easily recognizable as a marketable commodity Section Two *Traditional and Dixieland Jazz* highlights the music and the musicians who were central to early jazz styles in New Orleans between 1947 and 1953 Section Three *An Invisible Generation* will help dispel the stubborn myth that almost no one was playing be bop or other modern jazz styles in New Orleans before the current generation of young artists appeared in the 1980s

Empire of Sin Gary Krist, 2014 Describes the internal struggle in early twentieth century New Orleans between the city's upper crust and the underworld focusing on the head of the red light district who fought to keep his vice business at the top in a wicked city

American Studies Jack Salzman, 1990-05-25 This volume supplements the acclaimed three volume set published in 1986 and consists of an annotated listing of American Studies monographs published between 1984 and 1988 There are more than 6 000 descriptive entries in a wide range of categories anthropology and folklore art and architecture history literature music political science popular culture psychology religion science and technology and sociology

Jelly Roll Blues Elijah Wald, 2024-04-02 The New York Times bestselling author of *Dylan Goes Electric* follows Jelly Roll Morton on a journey through the hidden worlds and forbidden songs of early blues and jazz In *Jelly Roll Blues Censored Songs and Hidden Histories* Elijah Wald takes readers on a journey into the hidden and censored world of early blues and jazz guided by the legendary New Orleans pianist Jelly Roll Morton

Morton became nationally famous as a composer and bandleader in the 1920s but got his start twenty years earlier entertaining customers in the city's famous bordellos and singing rough blues in Gulf Coast honky tonks. He recorded an oral history of that time in 1938 but the most distinctive songs were hidden away for over fifty years because the language and themes were as wild and raunchy as anything in gangsta rap. Those songs inspired Wald to explore how much other history had been locked away and censored and this book is the result of that quest. Full of previously unpublished lyrics and stories, it paints a new and surprising picture of the dawn of American popular music when jazz and blues were still the private after hours music of the Black sporting world. It gives new insight into familiar figures like Buddy Bolden and Louis Armstrong and introduces forgotten characters like Ready Money, the New Orleans sex worker and pickpocket who ended up owning one of the largest Black hotels on the West Coast. Revelatory and fascinating, these songs and stories provide an alternate view of Black culture at the turn of the twentieth century when a new generation was shaping lives their parents could not have imagined and art that transformed popular culture around the world: the birth of a joyous, angry, desperate, loving and ferociously funny tradition that resurfaced in hip hop and continues to inspire young artists in a new millennium.

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 Stokowski, 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 speakeasies, 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 **Jazz and Justice** Gerald Horne,2019-06-18 A galvanizing history of how jazz and jazz musicians flourished despite rampant cultural exploitation The music we call jazz arose in late nineteenth century North America most likely in New Orleans based on the musical traditions of Africans newly freed from slavery Grounded in the music known as the blues which expressed the pain sufferings and hopes of Black folk then pulverized by Jim Crow this new music entered the world via the instruments that had been abandoned by departing military bands after the Civil War Jazz and Justice examines the economic social and political forces that shaped this music into a phenomenal US and Black American contribution to global arts and culture Horne assembles a galvanic story depicting what may have been the era s most virulent economic and racist exploitation as jazz musicians battled organized crime the Ku Klux Klan and other variously malignant forces dominating the nightclub scene where jazz became known Horne pays particular attention to women artists such as pianist Mary Lou Williams and trombonist Melba Liston and limns the contributions of musicians with Native American roots This is the story of a beautiful lotus growing from the filth of the crassest form of human immiseration **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 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

Footnotes Caseen Gaines,2021-05-21 The triumphant story of how an all Black Broadway cast and crew changed musical theatre and the world forever This musical introduced Black excellence to the Great White Way Broadway was forever changed and we who stand on the shoulders of our brilliant ancestors are charged with the very often elusive task of carrying that torch into our present Billy Porter Tony Grammy and Emmy Award winning actor If Hamilton Rent or West Side Story captured your heart you ll love this in depth look into the rise of the 1921 Broadway hit Shuffle Along the first all Black musical to succeed on Broadway No one was sure if America was ready for a show featuring nuanced thoughtful portrayals of Black characters and the potential fallout was terrifying But from the first jazzy syncopated beats of composers Noble Sissle and Eubie Blake New York audiences fell head over heels Footnotes is the story of how Sissle and Blake along with comedians Flournoy Miller and Aubrey Lyles overcame poverty racism and violence to harness the energy of the Harlem Renaissance and produce a runaway Broadway hit that launched the careers of many of the twentieth century s most beloved Black performers Born in the shadow of slavery and establishing their careers at a time of increasing demands for racial justice and representation for people of color they broke down innumerable barriers between Black and white communities at a crucial point in our history Author and pop culture expert Caseen Gaines leads readers through the glitz and glamour of New York City during the Roaring Twenties to reveal the revolutionary impact one show had on generations of Americans and how its legacy continues to resonate today Praise for Footnotes A major contribution to culture Brian Jay Jones New York Times bestselling author of Jim Henson The Biography With meticulous research and smooth storytelling Caseen Gaines significantly deepens our understanding of one of the key cultural events that launched the Harlem Renaissance A Lelia Bundles New York Times bestselling author of On Her Own Ground The Life and Times of Madam C J Walker Absorbing The Wall Street Journal

When Broadway Was Black Caseen Gaines,2023-02-07 The triumphant story of how an all Black Broadway cast and crew changed musical theatre and the world forever This musical introduced Black excellence to the Great White Way Broadway was forever changed and we who stand on the shoulders of our brilliant ancestors are charged

with the very often elusive task of carrying that torch into our present Billy Porter Tony Grammy and Emmy Award winning actor The 1920s were the years of Manhattan's Black Renaissance It began with Shuffle Along Langston Hughes If Hamilton Rent or West Side Story captured your heart you'll love this in depth look into the rise of the 1921 Broadway hit Shuffle Along the first all Black musical to succeed on Broadway No one was sure if America was ready for a show featuring nuanced thoughtful portrayals of Black characters and the potential fallout was terrifying But from the first jazzy syncopated beats of composers Noble Sissle and Eubie Blake New York audiences fell head over heels When Broadway Was Black is the story of how Sissle and Blake along with comedians Flournoy Miller and Aubrey Lyles overcame poverty racism and violence to harness the energy of the Harlem Renaissance and produce a runaway Broadway hit that launched the careers of many of the twentieth century's most beloved Black performers Born in the shadow of slavery and establishing their careers at a time of increasing demands for racial justice and representation for people of color they broke down innumerable barriers between Black and white communities at a crucial point in our history Author and pop culture expert Caseen Gaines leads readers through the glitz and glamour of New York City during the Roaring Twenties to reveal the revolutionary impact one show had on generations of Americans and how its legacy continues to resonate today Praise for When Broadway Was Black A major contribution to culture Brian Jay Jones New York Times bestselling author of Jim Henson The Biography With meticulous research and smooth storytelling Caseen Gaines significantly deepens our understanding of one of the key cultural events that launched the Harlem Renaissance A Lelia Bundles New York Times bestselling author of On Her Own Ground The Life and Times of Madam C J Walker Absorbing The Wall Street Journal Previously published as Footnotes The Black Artists Who Rewrote the Rules of the Great White Way [Dundurn Performing Arts Library Bundle — Musicians](#) Ezra Schabas, Lotfi Mansouri, Stuart Hamilton, James Neufeld, Robert Popple, Walter Pitman, Holly Higgins Jonas, Michelle Labrèche-Larouche, Carl Morey, 2013-12-17 This special twelve book bundle is a classical and choral music lover's delight Canada's rich history and culture in the classical music arts is celebrated here both in the form of in depth biographies and autobiographies Lois Marshall Lotfi Mansouri Elmer Iseler Emma Albani and more but also in honour of musical places There's Music in These Walls a history of the Royal Conservatory of Music In Their Own Words a celebration of Canada's choirs and Opera Viva a history of the Canadian Opera Company Canada plays an important role in the promotion and performance of art music and you can learn all about it in these fine books Includes Opening Windows True Tales from the Mad Mad Mad World of Opera Lois Marshall John Arpin Elmer Iseler Jan Rubes Music Makers There's Music in These Walls In Their Own Words Emma Albani Opera Viva MacMillan on Music [Armadillo World Headquarters](#) Eddie Wilson, Jesse Sublett, 2017-04-04 Eddie's story is by turns hilarious informative and the living spirit of its age He piles the most unlikely anecdotes on top of one another creating a land of enchantment and an order of chemically altered consciousness that rescues an era I'd thought not so much lost as forgotten Not only am I thrilled I've read this story and wish I was in it I wish I'd written it Dave Marsh from

the foreword The Armadillo World Headquarters was one of the most exciting and remained one of the most exciting places in the United States for the years that it was in operation I saw a little of everything at the Armadillo and it was one of the great experiences of my life Ann Richards from the author's preface On August 7 1970 Eddie Wilson and a band of hippies threw open the doors of Armadillo World Headquarters and the live music capital of the world was born in Austin Texas Over its ten year lifespan the Armadillo hosted thousands of high profile musicians Willie Nelson Frank Zappa Bruce Springsteen Taj Mahal AC DC Charlie Daniels the Ramones Roy Buchanan and Bette Midler to name a random few The Armadillo helped define the Austin lifestyle culture and identity setting the stage for successors such as the SXSW music festival PBS's Austin City Limits and the ACL festival which have made Austin an international destination for music fans In this rollicking memoir Eddie Wilson tells the behind the scenes story of the Armadillo from the moment he first peered into a derelict National Guard armory building and knew that destiny had found him He vividly describes how two previously clashing groups rednecks and hippies came together at the Armadillo enjoying a new blend of country music and rock that spawned a many named movement cosmic cowboy progressive country and redneck rock among others Wilson also reveals the struggles and creative solutions that kept the doors open the angels who provided timely infusions of cash the janitors and carpenters who maintained the Dillo and the artists who created iconic poster art Extensively illustrated with candid photographs and music posters Armadillo World Headquarters recounts the story of this legendary venue as no other book can

Throwing Voices
Guy B. Senese, 2007-09-01 This book is a search for the promises of public education and the places where these are broken by critics feeding at the academic and professional trough This book is a venture in critical auto ethnography Exploring critique through this ethnographic technique has allowed me to bring stories to the reader that work to illuminate the personal nature of educational ethics It works to fill the gap in education critique where self examination is missing It is a cultural study of five different educational environments Research in cultural studies attempts to account for cultural objects under conditions constrained by power and defined by contestation conflict and change Cultural Studies grapples with the volatility of cultural happenings Throwing Voices emphasizes self reflexivity an awareness that scholars and their scholarship are themselves caught up in the social currents and in the global circulation of meanings being studied In taking up questions from this perspective cultural studies both draws on and develops key strands of contemporary cultural theory semiotics deconstruction and poststructuralism dialogics subaltern and postcolonial studies The field also draws on and develops a number of innovative methodologies autoethnography blurred genres of writing and other new forms of critical research I pay homage to satirist Lenny Bruce and it has earned me a one way ticket to scholarly palookaville I had actually not virtually transgressed in a conference forum where virtual radicalism routinely trumps reality I sold cars and write about the intersection of values in education and this pinnacle of American commerce Here is also a chronicle of time spent as evaluator in a small Native American school with an effort to draw attention to the world of socialclass yet catalogue my own

complicity in the evaluation game And here I present my decisions as a state education department bureaucrat set against the moral universe of the Chicago poetry slam Finally this is work to find the truth in a critical race theory and hopes for solidarity in art in jazz and in the world of New Orleans music I attempt to follow the breadcrumbs back through a career to find the source of compassion for working people and their children and potential solidarity through a clearer more honest language than the language of higher education and administration

John Arpin Robert Popple,2009-04-20 Born and raised in Port McNicoll John Arpin discovered his musical talents early at the age of four he could pick out tunes on the piano that he had heard on the radio by ten he had been identified as a child prodigy by a Royal Conservatory of Music adjudicator He would go on to become one of Canada s finest keyboard virtuosos playing at concert halls around the world Equally at ease performing solo piano concerts being accompanied by a full symphony orchestra jamming with jazz greats or accompanying opera singers he was perhaps best known as the premier ragtime pianist of his day This authorized biography is based on more than 40 hours of conversation during the last four years of John s life and supported by extensive research Included are his friendships with Glenn Gould Gordon Lightfoot and others his years as the designated artist for Yamaha and his rise to prominence as a veteran of the concert stage His stories represent pure Canadian music history

New Orleans and Urban Louisiana: 1860 to World War I Samuel Claude Shepherd,2005

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