

## Sing Me A Swing Song And Let Me Dance Yep This Is

Certainly no singer has been more mythologized and more misunderstood than Billie Holiday, who helped to create much of the mystique herself with her autobiography, *Lady Sings the Blues*. "Now, finally, we have a definitive biography," said Booklist of Donald Clarke's *Billie Holiday*, "by a deeply compassionate, respectful, and open-minded biographer [whose] portrait embraces every facet of Holiday's paradoxical nature, from her fierceness to her vulnerability, her childlikeness to her innate elegance and amazing strength." Clarke was given unrivaled access to a treasure trove of interviews from the 1970s—interviews with those who knew Lady Day from her childhood in the streets and good-time houses of Baltimore through the early days of success in New York and into the years of fame, right up to her tragic decline and death at the age of forty-four. Clarke uses these interviews to separate fact from fiction and, in the words of the *Seattle Times*, "finally sets us straight. . . evoking her world in all its anguish, triumph, force and irony." *Newsday* called this "a thoroughly riveting account of Holiday and her milieu." The *New York Times* raved that it "may be the most thoroughly valuable of the many books on Holiday," and Helen Oakley Dance in *JazzTimes* said, "We should probably have to wait a long time for another life of Billie Holiday to supersede Donald Clarke's achievement."

A collection of major articles representing some of the best historical research.

The Harlem Renaissance is the best known and most widely studied cultural movement in African American history. Now, in *Harlem Renaissance Lives*, esteemed scholars Henry Louis Gates Jr. and Evelyn Brooks Higginbotham have selected 300 key biographical entries culled from the eight-volume *African American National Biography*, providing an authoritative who's who of this seminal period. Here readers will find engagingly written and authoritative articles on notable African Americans who made significant contributions to literature, drama, music, visual art, or dance, including such central figures as poet Langston Hughes, novelist Zora Neale Hurston, aviator Bessie Coleman, blues singer Ma Rainey, artist Romare Bearden, dancer Josephine Baker, jazzman Louis Armstrong, and the intellectual giant W. E. B. Du Bois. Also included are biographies of people like the Scottsboro Boys, who were not active within the movement but who nonetheless profoundly affected the artistic and political statements that came from Harlem Renaissance figures. The volume will also feature a preface by the editors, an introductory essay by historian Cary D. Wintz, and 75 illustrations.

This text presents a comprehensive and up-to-date reference work on popular music, from the early 20th century to the present day.

The 24 entries in this book provide extensive coverage of some of the most notable figures in African American literature, such as Alice Walker, Richard Wright, and Zora Neale Hurston. • 24 alphabetically arranged entries offer substantial yet accessible information • Entries cover authors and cultural topics • Sidebars provide snapshots of interesting and significant subject matter

The music of the Big Bands helped to define an era in music. From the mid-1930s throughout the 1940s swing was the thing. The music helped to create a diversion from the painful realities of the Great Depression and a world at war. It was compelling music with catchy arrangements to dance and dream to at ballrooms all across America. The music was both sweet and hot. Each band had a distinct sound and personality that was immediately recognizable. It was their calling card. Whenever the music was played on records in jukeboxes or were broadcast live on radio from far distant ballrooms, listeners could immediately identify what band was playing. Young people followed bands so closely they knew so well the personnel of their favorite bands in much the same way as baseball fans knew the starting line-up and batting averages of players on their favorite team. Each orchestra's sound and personality was certainly brought about by the instrumentalists and singers and by the arrangers who wrote the scores, but at the heart of each of the bands was its bandleader. Author Stephen Fratallone provides readers with glimpses into the heart and soul of some of the most popular bandleaders from the Big Band Era in his latest book for BearManor Media, *Connections in Swing, Volume One: The Bandleaders*. As an outcome of his love for the music of the Big Bands, he developed relationships with bandleaders throughout his writing career, and shared the lives of these great musicians in this book. In this compilation of the bandleaders interviewed for *Jazz Connection Magazine*, Fratallone gives readers an enjoyable and informative look – a "connection in swing" - into the lives of some of the musical greats that helped create and develop one of the greatest genres in American music.

"What a great story - a must for all music aficionados - this is legendary stuff. What a gift." - Mark Snow (prolific screen and TV composer of *The X-files*, *The Rookies*, *Hart to Hart*) "Van Alexander knows more about the Big Band era than any man alive - and he's written it all in his autobiography." - James Bacon, veteran Hollywood columnist "What a delight it is to have the recollections of one who was there, and was central to the development of the Swing Era, and so much of what followed..." - Garry Giddens - author, columnist, artistic director of the American jazz orchestra "Van Alexander vividly recalls and recaps all the great stories depicting his extraordinary career that began for him in Harlem at the legendary Savoy Ballroom. His anecdotes and association with many musical giants in Hollywood from Les Brown and Billy May, to Stan Getz and "Sweets" Edison. Meet them all in this wonderful book." - Richard Grudens - author of *Stardust, The Bible of the Big Bands*, and well known jazz musicologist. "Van's life story is truly a bit of musical history, and it resurrected many fond memories for me. He was there at the beginning of the Swing Era, and recalls many great stories covering his early days at the Savoy Ballroom with Chick Webb and Ella Fitzgerald, up to and including his TV and picture credits and his collaboration with Michael Feinstein. I found his book 'unputdownable.'" - Quincy Jones

Ella Fitzgerald was one of America's greatest jazz singers. This volume is as complete a discography of her recorded songs as currently seems possible to compile. This volume also contains a complete discography (1927-1939) for drummer and bandleader Chick Webb, with whom Ella began her recording career in 1935. Part One includes a chronological listing of all known recorded performances of both Chick Webb and Ella. Part Two gives the complete contents of Ella's LPs and CDs, including track listings, titles (with lyricists and composers) and timings. Part Three is an annotated alphabetical listing of all songs contained on all of Fitzgerald's records, with detailed information on each song's composer, lyricist, and history. Reviews of the movies in which Ella appeared and surveys of her career with the Decca, Verve and Pablo music companies are included. The book also has an index of album and CD recordings, and composers, lyricists and musicians.

An extensive biographical and critical survey of more than 300 jazz and popular singers is comprised of provocative, opinionated essays that incorporate the views of peers, fans and critics while assessing key movements and genres.

"L.A. Rebellion: Creating a New Black Cinema is the first book dedicated to the films and filmmakers of the L.A. Rebellion, a group of African and African American independent film and video artists that formed at the University of California, Los Angeles, in the 1970s and 1980s. The group--including Charles Burnett, Julie Dash, Haile Gerima, Billy Woodberry, Jamaa Fanaka, and Zeinabu irene Davis--shared a desire to create alternatives to the dominant modes of narrative, style, and practice in American cinema, works that reflected the full complexity of Black experiences. This landmark collection of essays and oral histories examines the creative output of the L.A. Rebellion, contextualizing the group's film practices and offering sustained analyses of the wide range of works, with particular attention to newly discovered films and lesser-known filmmakers. Based on extensive archival work and preservation, this collection includes a complete filmography of the movement, over 100 illustrations (most of which are previously unpublished), and a bibliography of primary and secondary materials. This is an indispensable sourcebook for scholars and enthusiasts, establishing the key role played by the L.A. Rebellion within the histories of cinema, Black visual culture, and postwar art in Los Angeles"--Provided by publisher.

A panoramic history of the genre brings to life the diverse places in which jazz evolved, traces the origins of its various styles, and offers commentary on the music itself



The story of the first roughly half century of jazz is really the story of some of the greatest musicians of all time. Scott Joplin, Glenn Miller, Louis Armstrong, Fats Waller, Duke Ellington, Count Basie, Benny Goodman, Billie Holiday, and Ella Fitzgerald all made tremendous contributions, influencing countless jazz musicians and singers. This work provides biographical sketches of the aforementioned artists and many others who made jazz so popular in the first half of the twentieth century. Biographies cover the pioneers of jazz in New Orleans in the late 1890s and early 1900s; the soloists who fueled the Jazz Age in the 1920s; the musicians and bandleaders of the big band and swing era of the late 1920s and early 1930s; and icons from the height of jazz's popularity on through the end of the war. A discography is provided for each artist.

Stuart Nicholson's biography of Ella Fitzgerald is considered a classic in jazz literature. Drawing on original documents, interviews, and new information, Nicholson draws a complete picture of Fitzgerald's professional and personal life. Fitzgerald rose from being a pop singer with chart-novelty hits in the late '30s to become a bandleader and then one of the greatest interpreters of American popular song. Along with Billie Holiday, she virtually defined the female voice in jazz, and countless others followed in her wake and acknowledged her enormous influence. Also includes two 8-page inserts.

More than twenty years in the making, Country Music Records documents all country music recording sessions from 1921 through 1942. With primary research based on files and session logs from record companies, interviews with surviving musicians, as well as the 200,000 recordings archived at the Country Music Hall of Fame and Museum's Frist Library and Archives, this notable work is the first compendium to accurately report the key details behind all the recording sessions of country music during the pre-World War II era. This discography documents--in alphabetical order by artist--every commercial country music recording, including unreleased sides, and indicates, as completely as possible, the musicians playing at every session, as well as instrumentation. This massive undertaking encompasses 2,500 artists, 5,000 session musicians, and 10,000 songs. Summary histories of each key record company are also provided, along with a bibliography. The discography includes indexes to all song titles and musicians listed.

For more than sixty years, Roy Rogers and Dale Evans personified the romantic, mythic West that Americans cherished. Blazing a trail through every branch of the entertainment industry--radio, film, recordings, television, and even comic books--the couple capitalized on their attractive personas and appealed to the nation's belief in family values, an independent spirit, and community. Raymond E. White presents these two celebrities in the most comprehensive and inclusive account to date. Part narrative, part reference, this impeccably researched, highly accessible survey spans the entire scope of Rogers's and Evans's careers and highlights their place in twentieth-century American popular culture. In a dual biography, he shows how Rogers and Evans carefully husbanded their public image and--of particular note--incorporated their Christian faith into their performances. Testifying to both the breadth and the longevity of their careers, the book includes radio logs, discographies, filmographies, and comicographies that will delight historians and collectors alike.

Traces the impact of women on the development of jazz and profiles the careers of influential female jazz musicians and singers

What was the first jazz record? Are jazz solos really improvised? How did jazz lay the groundwork for rock and country music? In *Why Jazz?*, author and NPR jazz critic Kevin Whitehead provides lively, insightful answers to these and many other fascinating questions, offering an entertaining guide for both novice listeners and long-time fans. Organized chronologically in a convenient question and answer format, this terrific resource makes jazz accessible to a broad audience, and especially to readers who've found the music bewildering or best left to the experts. Yet *Why Jazz?* is much more than an informative Q&A; it concisely traces the century-old history of this American and global art form, from its beginnings in New Orleans up through the current postmodern period. Whitehead provides brief profiles of the archetypal figures of jazz--from Louis Armstrong and Duke Ellington to Wynton Marsalis and John Zorn--and illuminates their contributions as musicians, performers, and composers. Also highlighted are the building blocks of the jazz sound--call and response, rhythmic contrasts, personalized performance techniques and improvisation--and discussion of how visionary musicians have reinterpreted these elements to continually redefine jazz, ushering in the swing era, bebop, cool jazz, hard bop, and the avant-garde. Along the way, *Why Jazz?* provides helpful plain-English descriptions of musical terminology and techniques, from "blue notes" to "conducted improvising." And unlike other histories which haphazardly cover the stylistic branches of jazz that emerged after the 1960s, *Why Jazz?* groups latter-day musical trends by decade, the better to place them in historical context. Whether read in self-contained sections or as a continuous narrative, this compact reference presents a trove of essential information that belongs on the shelf of anyone who's ever been interested in jazz.

Images of teenage girls in poodle skirts dominated American popular culture on the 1950's. But as Kelly Schrum shows, teenage girls were swooning over pop idols and using their allowances to buy the latest fashions well beforehand. After World War I, a teenage identity arose in the US, as well as a consumer culture geared toward it. From fashion and beauty to music and movies, high school girls both consumed and influenced what manufacturers, marketers, and retailers offered to them. Examining both national trends and individual lives, Schrum looks at the relationship between the power of consumer culture and the ability of girls to selectively accept, reject, and appropriate consumer goods. Lavishly illustrated with images from advertisements, catalogs, and high school year books, *Some Wore Bobby Sox* is a unique and fascinating cultural history of teenage girl culture in the middle of the century.

Whether you're cleaning out a closet, basement or attic full of records, or you're searching for hidden gems to build your collection, you can depend on Goldmine Record Album Price Guide to help you accurately identify and appraise your records in order to get the best price. • Knowledge is power, so power-up with Goldmine! • 70,000 vinyl LPs from 1948 to present • Hundreds of new artists • Detailed listings with current values • Various artist collections and original cast recordings from movies, televisions and Broadway •

