

HEAR ME TALKIN' TO YA

The Classic Story of Jazz
as Told by the Men
Who Made It



NAT SHAPIRO
and **NAT HENTOFF**

Hear Me Talkin To Ya

Nat Shapiro, Nat Hentoff



Hear Me Talkin To Ya:

Hear Me Talkin' to Ya Nat Shapiro, Nat Hentoff, 2012-08-16 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

Hear Me Talkin' to Ya Nat Hentoff Nat Shapiro, 2023-05-30 Hear Me Talkin to Ya Dover Books On Music History Music is your own experience your thoughts your wisdom If you don't live it it won't come out of your horn Charlie Parker What is jazz The rhythm the feeling Coleman Hawkins The best sound usually comes the first time you do something If it's spontaneous it's going to be rough not clean but it's going to have the spirit which is the essence of jazz Dave Brubeck Here in their own words such famous jazz musicians as Louis Armstrong King Oliver Fletcher Henderson Bunk Johnson Duke Ellington Fats Waller Clarence Williams Jo Jones Jelly Roll Morton Mezz Mezzrow Billie Holiday and many others recall the birth growth and changes in jazz over the years From its beginnings at the turn of the twentieth century in the red light district in New Orleans or Storyville as it came to be known to Chicago's Downtown section and the Original Dixieland Jazz Band and Chicago's South Side to jam sessions in Kansas City to Harlem during the Depression years the West Coast and modern developments the story of jazz is vividly and colorfully documented in hundreds of personal interviews letters tape recorded and telephone conversations and excerpts from previously printed articles that appeared in books and magazines There is no more fascinating and lively history of jazz than this firsthand telling by the men who made it It should be read and re read by all jazz enthusiasts musicians students of music and culture students of American history and other readers A lively book bearing the stamp of honesty and naturalness Library Journal A work of considerable substance The New Yorker Some of the quotations are a bit racy but they give the book a wonderful flavor San Francisco Chronicle Read less

Hear Me Talkin to Ya. The Story of Jazz by the Men who Made It. Edited by Nat Shapiro and Nat Hentoff Nat SHAPIRO (and HENTOFF (Nat)), 1962

Big Road Blues David Evans, 1982-01-01 Examines the processes of composition learning and performance used by Southern black folk blues singers

The Baltimore Black Sox Bernard McKenna, 2020-06-25 Providing a comprehensive history of the Baltimore Black Sox from before the team's founding in 1913 through its demise in 1936 this history examines the social and cultural forces that gave birth to the club and informed its development The author describes aspects of Baltimore's history in the first decades of the 20th century details the team's year by year performance explores front office and management dynamics and traces the shaping of the Negro Leagues The history of the Black Sox's home ballparks and of the people who worked for the team both on and off the field are included

Hear Me Talkin' to Ya Nat Shapiro, Nat Hentoff, 1955

Apex Blues Cecile J. Picou, 2024-03-28 Apex Blues chronicles the extraordinary lives and musical legacies of two generation spanning Jazz clarinet virtuosos Jimmie Noone Sr and his son Jimmy Noone Jr Jimmie Noone Sr rose to fame in the 1910s New Orleans French Quarter jazz scene forging his iconic Sweet Lorraine style during the dawn of the genre Later his son Jimmy initially made waves as a San Diego local musician before feeling called to follow

in his father's footsteps He set out to revive his dad's New Orleans Jazz sound and mentorship As the author witnesses firsthand Jimmy exceeds even his father's musical heights through raw talent and relentless dedication to his craft In his final days he completes his quest to honor Jazz history by propelling his father's sound into the future Jimmy cements the Noone legacy ensuring the nation remembers what sublime Jazz can be Spanning generations geographies and evolutions of musical style Apex Blues captures how two clarinet greats shepherded Jazz from regional obscurity into an acclaimed American art form

Songbooks Eric Weisbard,2021-04-23 In Songbooks critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 New England Psalm Singer to Jay Z's 2010 memoir Decoded Drawing on his background editing the Village Voice music section coediting the Journal of Popular Music Studies and organizing the Pop Conference Weisbard connects American music writing from memoirs biographies and song compilations to blues novels magazine essays and academic studies The authors of these works are as diverse as the music itself women people of color queer writers self educated scholars poets musicians and elites discarding their social norms Whether analyzing books on Louis Armstrong the Beatles and Madonna the novels of Theodore Dreiser Gayl Jones and Jennifer Egan or varying takes on blackface minstrelsy Weisbard charts an alternative history of American music as told through its writing As Weisbard demonstrates the most enduring work pursues questions that linger across time period and genre cultural studies in the form of notes on the fly on sounds that never cease to change meaning

Thelonious Monk Robin D. G. Kelley,2010-11-02 The first full biography of Thelonious Monk written by a brilliant historian with full access to the family's archives and with dozens of interviews

Joe Cambria Paul Scimonelli,2023-03-31 One of the most prolific scouts in baseball history Joe Cambria almost single handedly saved the Washington Senators from ruin Signing a stream of young players from Cuba as many as 20 per season for three decades he fed the team affordable talent and kept them competitive during World War II when many front liners went to the front lines Cambria subverted baseball's color line years before Jackie Robinson broke it signing light skinned Cubans many of African descent who could pass in the all white Major Leagues This first ever biography traces his memorable career including the shady hiring practices and flamboyant deals that drew rulings from the bench of Kenesaw Mountain Landis

Black Bodies and the Black Church Kelly Brown Douglas,2012-10-01 Blues is absolutely vital to black theological reflection and to the black church's existence In Black Bodies and the Black Church author Kelly Douglas Brown develops a blues crossroad theology which allows the black church to remain true to itself and relevant in black lives

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The Roaring Twenties Thomas Streissguth,2009 Covers the social political and economic history of the 1920s including developments in science from astrophysics to laboratory science to discoveries and inventions the creation of new professional sports leagues the labor union movement censorship and writers artists and moviemakers This volume captures the complexities of the 1920s

Stormy Weather Linda Dahl,1989-08 Traces the impact of women on the development of

jazz and profiles the careers of influential female jazz musicians and singers **The Scene of Harlem Cabaret** Shane Vogel, 2009-04 Harlem's nightclubs in the 1920s and 30s were a crucible for testing society's racial and sexual limits Combining performance theory historical research and biographical study this title explores the role of nightlife performance as a definitive touchstone for understanding the racial and sexual politics of the early 20th century *From Jazz to Swing* Thomas J. Hennessey, 1994 In the 1920s many black regional jazz bands were recorded and became products of the entertainment industry which was altering the face of America from the handmade homemade society of the nineteenth century to the mass produced mass consumed In the 1920s many black regional jazz bands were recorded and became products of the entertainment industry which was altering the face of America from the handmade homemade society of the nineteenth century to the mass produced mass consumed technological culture of the twentieth century Making use of the files of African American newspapers such as the Chicago Defender as well as published and archival oral history interviews Hennessey explores the contradictions that musicians often faced as African Americans as trained professional musicians and as the products of differing regional experiences From Jazz to Swing follows jazz from its beginnings in the regional black musics of the turn of the century in New Orleans Chicago New York and the territories that make up the rest of the country **Eli** H. P. Brown, 2014-04-23 When he was born in November of 1961 Eli Wheaton is known as a blessing to his mother But to some he is a sinful abomination that is not supposed to beat least not in this manner at this time As his sister Bobbie witnesses his birth she has no idea that Satan and his delegates are lurking nearby watching and waiting Years later Eli now in the second grade appears on the outside to be like most children of his age In a family of strong faith he is his mother's pride and joy much to the dismay of Bobbie and his other siblings Filled with what seems to be the spirit of God Eli references the Bible acknowledges its power and uses its wisdom far beyond what is normal for a boy his age But only Bobbie is aware that Eli is not who he appears to be As she bears witness to his mission to secretly carry out Satan's deeds she must search for the strength to expose him and save her family But as Bobbie straddles the line between faithful and faithless she fears that nothing may be able to stop Eli from carrying out his murderous rampage In this compelling thriller a family's faith in God is tested in ways they never imagined as one of them proves that when it comes to evil no one is safe **Reading Jazz** Robert Gottlieb, 2014-02-19 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 so 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

An Encyclopedia of Quotations About Music Nat Shapiro, 2012-12-06

Writing about music about what it is and what it means is akin to describing the act of love Somehow the reduction of the experience to an unblushingly detailed exposition of how where when and why who does what to whom from prelude to resolution loses everything in the translation The other extreme the one wherein the writer in desperation resorts to metaphor with or without benefit of meter and rhyme most often results in imagery that is banal vulgar inane obscure pretentious and almost always insufferably romantic To achieve good and accurate writing about music is as rare an accomplishment as expert wine tasting lion taming diamond cutting truffie finding and if one just happens to be an unconverted Mohican brave deer tracking Only the intuitive the pure the sensual and the intrepid need apply Professional musicians often evidence a fixed tendency either to rudely ignore or else to actively despise those of us who bravely try to understand define and describe their art To many composers and instrumentalists those outsiders nonmusicians who have the temerity to discuss anything more abstract than the digital dexterity of a fiddler the particular vanity of a conductor or the wage scales for overtime recording sessions are judged worthy only of contempt or at the most patronizing tolerance Music means itself insists one of the contributors to the collection that follows and many practitioners of the art of organized sound would prefer to leave it at that

Blues, How Do You Do? Christian O'Connell, 2015-08-12

Recent revisionist scholarship has argued that representations by white outsider observers of black American music have distorted historical truths about how the blues came to be While these scholarly arguments have generated an interesting debate concerning how the music has been framed and disseminated they have so far only told an American story failing to acknowledge that in the post war era the blues had spread far beyond the borders of the United States As Christian O'Connell shows in *Blues How Do You Do* Paul Oliver's largely neglected scholarship and the unique transatlantic cultural context it provides is vital to understanding the blues O'Connell's study begins with Oliver's scholarship in his early days in London as a writer for the British jazz press and goes on to examine Oliver's encounters with visiting blues musicians his State Department supported field trip to the US in 1960 and the resulting photographs and oral history he produced including his epic blues narrative *The Story of the Blues* 1969 *Blues How Do You Do* thus aims to move away from debates that have been confined within the limits of national borders or relied on clichés of British bands popularizing American music in America to explore how Oliver's work demonstrates that the blues became a reified ideal constructed in opposition to the forces of modernity

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