

The Police Card Discord

This annotated bibliography contains over 700 entries covering adult non-fiction books on jazz published from 1990 through 1999. Entries are organized by category, including biographies, history, individual instruments, essays and criticism, musicology, regional studies, discographies, and reference works. Three indexes—by title, author, and subject—are included.

Dick Wellstood first became prominent as a teenager in Bob Wilber's "Wildcats," where his stride-style solos brought him to the forefront of the jazz world. In the following decades he became a regular fixture at the premiere jazz clubs in New York and toured Europe to critical acclaim. Not only was Wellstood an expressive musician, but he was a literate and articulate writer as well. His articles and letters were published in *Downbeat*, *Jazz Journal International*, *Sounds and Fury*, and *Jersey Jazz*. He wrote liner notes for many albums which reveal not just his intelligence but his sharp sense of humor. Outside of the music world, Wellstood was a law student who taught himself Latin and German. Drawing upon Wellstood's unpublished personal correspondence and the recollections of his family, friends, and fellow musicians, *Giant Strides* explores the personality of this talented musician and intriguing man. Meyer's own writing and interviews with Wellstood himself, as well as Kenny Davern, Marty Grosz, Dick Sudhalter, Joe Muranyi, and Dan Morgenstern bring Wellstood to life in this vivid book.

Chronicles the life of this singular jazz clarinetist, and a detailed discography contains exhaustive data unavailable elsewhere.

Justice as Improvisation: The Law of the Extempore theorises the relationship between justice and improvisation through the case of the New York City cabaret laws. Discourses around improvisation often imprison it in a quasi-ethical relationship with the authentic, singular 'other'. The same can be said of justice. This book interrogates this relationship by highlighting the parallels between the aporetic conception of justice advanced by the late French philosopher Jacques Derrida and the nuanced approach to improvisation pursued by musicians and theorists alike in the new and emerging interdisciplinary field of Critical Studies in Improvisation (CSI).

Justice as Improvisation re-imagines justice as a species of improvisation through the formal structure of the most basic of legal mechanisms, judicial decision-making, offering law and legal theory a richer, more concrete, understanding of justice. Not further mystery or mystique, but a negotiation between abstract notions of justice and the everyday practice of judging. Improvisation in judgment calls for ongoing, practical decision-making as the constant negotiation between the freedom of the judge to take account of the otherness or singularity of the case and the existing laws or rules that both allow for and constrain that freedom. Yes, it is necessary to judge, yes, it is necessary to decide, but to judge well, to decide justly, that is a music lesson perhaps best taught by critical improvisation scholars.

Bootleg fake books - unauthorized anthologies of songs notated in a

musical shorthand – have been used for decades by countless pop, jazz, and country musicians. Drawing from FBI files, newspaper accounts, court records, and oral history, *Bootlegging Songs to Musicians* reveals the previously unknown stories of the origins and prosecution of pop-song fake-book bootleggers, and of the emergence of the definitive jazz fake book, *The Real Book*.

Florence Mills

Annual Review of Jazz Studies 12: 2002

Annual Review of Jazz Studies 13: 2003

A Portrait of Sheila Jordan

Where the Dark and the Light Folks Meet

What it is

The Complete Discography of Louis Armstrong

A Life in Jazz

Music and the Creative Spirit is a book of interviews with today's innovators in Jazz, Improvisation, and the Avant Garde, including Pat Metheny, Regina Carter, Fred Anderson, John Zorn, Joshua Redman, and others.

Timme Rosenkrantz (1911-1969) was a journalist, author, concert and record producer, broadcaster, and entrepreneur with a consuming passion for jazz and little head for business.

*He was the first European journalist to cover the jazz scene in Harlem from 1934 to 1969. In this English translation and adaptation of the original Danish-language memoir published in 1964, *Harlem Jazz Adventures: A European Baron's Memoir, 1934-1969* recounts Rosenkrantz's happy stranding in New York City, where he would record jazz artists and bands in his midtown apartment, organize his own jazz band, and run a record shop with his life companion, the black journalist and singer Inez Cavanaugh. Jazz lovers and social historians interested in the intersection of race and the music business will find in Rosenkrantz's memoir an invaluable primary source on Harlem's social scene and its musical legacy.*

*The world's fascination with New Orleans stems from the allure of the music of the city—music that owes its origins and development to many sources. Until now, popular and scholarly books, dissertations, and articles that attempt to explain these sources have failed to recognize the unsung heroes of the New Orleans jazz scene: the teachers in its public schools. Through more than 90 original interviews and extensive research in New Orleans' historical collections, Dr. Kennedy documents ways that public school teachers pushed an often unwilling urban institution to become an important structure that transmitted jazz and the other musical traditions of the city to future musicians. Music legends from Louis Armstrong to Ellis Marsalis Jr.—who also provides the foreword—are just two of the many well-known former students of the New Orleans public schools. *Chord Changes on the Chalkboard* shows that, particularly after the 1920s, public school students benefited not only from the study of instrumental music and theory, but also from direct exposure to musicians, many of whom were invited to perform for the students. The impact the teachers had on generations of musicians and music fans is undeniable, yet their teaching techniques are only part of the story. In addition to the successes enjoyed with their students, the teachers' own musical experiences, recordings, and performances are also examined. The interaction between teachers and students in New Orleans public school classrooms opens a new field of research for music historians, and this book is the first to document ways in which public school teachers acted as mentors to shape the future of jazz and the music of New Orleans. An important addition to its field, *Chord Changes on a Chalkboard* will provide invaluable information for jazz fans and historians, music scholars and students, and it is also useful reading for any public school teacher. A must for any music library, it should also be a welcome addition to any collection supporting African-American history or popular culture.*

"Terence Blanchard and his special guests make for an apt look at jazz's contemporary cats, their music, and their politics, while also providing a behind-the-scenes view of moviemaking in Hollywood."--BOOK JACKET.

This is the first comprehensive study of the music and life of Theodore 'Fats' Navarro. It provides biographical, discographical, and analytical information on the trumpeter and his recorded legacy, offering new perspectives on Navarro's role in the history and emergence of Bebop.

Serge Chaloff

Harlem Jazz Adventures

Early Twentieth-Century Brass Idioms

The Contradictions of Jazz

Annual Review of Jazz Studies

The Legacy of Dick Wellstood

Terence Blanchard with Special Guests

All of Me

In *The Contradictions of Jazz*, Paul Rinzler takes a new approach to jazz aesthetics and theory by exploring four pairs of opposites present in jazz: individualism and interconnectedness, assertion and openness, freedom and responsibility, and creativity and tradition. By themselves, these eight values speak volumes about the meaning of jazz and its significance. Understanding how these opposites coexist in jazz leads to an exploration of the connections linking jazz with the experiential and existential, which contrast with the connections between composition and science. Rinzler explains the various concepts, including either/or and dialectic thinking, and then examines the pairs of opposites individually, describing their position and presence in jazz. He then demonstrates how the larger meaning of these contradictory opposites depends on ideas from the philosophies of phenomenology and existentialism. Rinzler considers the opposites inherent in the product and process of jazz, as well as mistakes and the challenge of perfection, presenting these values in light of the contradictions inherent in jazz. With a full bibliography and an index, *The Contradictions of Jazz* is a fascinating read for fans and scholars of jazz history and aesthetics.

Now in Paperback! J.J. Johnson, known as the spiritual father of modern trombone, has been a notable figure in the history of jazz. His career has embodied virtually every innovation and development in jazz over the past half-century. The first comprehensive biography, filmography, catalog of compositions, and discography of J.J. Johnson. Tenor saxophonist Dexter Gordon was one of the major innovators of modern jazz. In a context of biography, history, and memoir, Maxine Gordon has completed the book that her late husband began, weaving his "solo" turns with her voice and a chorus of voices from past and present. She shows that his image of the cool jazzman fails to come to terms with the three-dimensional man full of humor and wisdom, a

figure who struggled to reconcile being both a creative outsider who broke the rules and a comforting insider who was a son, father, husband, and world citizen. -- adapted from publisher info

Provides articles on Ornette Coleman, Thelonius Monk, Billie Holliday, and Fats Waller and explores the distinctions between jazz and the underpinnings of European musical forms.

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.

The Postwar Years Through 1970

An Unsung Cat

A Musical Biography and Discography

A European Baron's Memoir, 1934-1969

Buddy DeFranco

Infatuation

Race and the Mythology, Politics, and Business of Jazz

Born to Play

Ruby Braff's uncompromising standards, musical taste, and creative imagination informed his consummate artistry in creating music beautifully played. He achieved swiftly what few musicians accomplish in a lifetime by developing a unique and immediately recognizable style. Although prepared in discographical style, capturing information about both commercial recordings and previously undocumented performances, Born to Play serves as a biography of the artist, detailing the path he paved as a performer and featuring personal recollections of his musical career with commentary from other figures.

A documentation of radio and television appearances by the jazz pianist and entertainer Thomas Fats Waller, from his first broadcast in 1923 at age 19, until his final airing shortly before his premature death in 1943. This book also includes a comprehensive discography and photos.

The Annual Review of Jazz Studies is dedicated to scholarly research on jazz and its related musical forms. It recognizes the growing awareness of jazz as a cultural phenomenon. All volumes include numerous examples, a book review section, a portfolio of jazz photographs, and bibliographic surveys. Continuing the rich tradition, this latest Annual is particularly impressive. The articles in this volume present important technical analyses of four major figures: - Booker Little - Charlie Christian - Herbie Hancock - Miles Davis In addition to an extensive black and

white photo gallery, there are seven book reviews that, collectively, span the history of the music.

An important and often-overlooked musician is the sideman in big bands of the 1930s and early 1940s. David Griffiths has attempted to correct this oversight by writing and interviewing many of the musicians of the age, including Lester Boone, Cliff Olson, Curtis Jones, Blanche Finlay, and Bill Dillard - in all, more than thirty musicians.

The Police Card Discord Scarecrow Press

The Recorded Music of Duke Ellington and His Sidemen

The Life and Music of Warne Marsh

How Public School Teachers Shaped Jazz and the Music of New Orleans

The Music and Life of Theodore "Fats" Navarro

The Life of a Jazz Artist

The Musical World of J.J. Johnson

Just Four Bars

Ellingtonia

Now in paperback! This volume sums up features of Parker's style and discusses his contribution in the context of Western music history. Paperback edition available 2001.

More than a discography, this book compiles the complete recorded music of Duke Ellington and his sidemen, including studio recordings, movie soundtracks, concerts, dance dates, radio broadcasts, telecasts, and private recordings, creating an easy to use reference source for Jazz collectors and scholars.

This 13th issue of the ARJS includes an extensive study of the saxophonist Sonny Red, an analysis of a composition by Steve Swallow, a new perspective on John Coltrane's compositional approach, and an examination of Miles Davis's classic 'Walkin', ' plus book reviews and a continuing bibliography of scholarly articles about jazz in non-jazz journals

Duvivier's reflections on growing up in Harlem in the 1920s and 1930s, the evolution of the bass, life in the commercial studios, and his memories of close associates. With discography/solography and previously unpublished photographs. This biography reveals the lost history of the life of the 1920s Black female international superstar. Mills was lionized by the crowned heads in Europe and opened doors for generations of Black female stars from Lena Horne to Diana Ross. Although her career and shows changed the nature of Black entertainment, and thereby the wider American popular culture, she was largely forgotten in later years. Anyone who wants to understand the history of Black entertainment from Bert Williams to Michael Jackson and, by implication, the history of American popular culture, needs to understand the ways in which Florence Mills changed the rules forever.

The Life and Legacy of Dexter Gordon

Bootlegging Songs to Musicians

An Annotated Bibliography

Harlem Jazz Queen

An Oral History of George Duvivier

Good Vibes

Chord Changes on the Chalkboard

Rhythm Is My Beat

An *Unsung Cat* explores the life and music of jazz saxophonist, Warne Marsh. Safford Chamberlain follows the artist from his start in youth bands like the Hollywood Canteen Kids and The Teen-Agers through his studies under Lennie Tristano, his brilliant playing of the 1950s, his disappearance from public view in the 1960s, his re-emergence in the 1970s, and his belated recognition in the 1980s as one of the finest tenor players of the post-World War II era. Through interviews with the Marsh family and friends, Chamberlain offers an inside view of Marsh's private life, including his struggles with drug abuse. Detailed analysis of outstanding performances complements the personal story, while an extensively researched discography and photographs reveal the public and private face of this unique performer. In addition to the book, Scarecrow is pleased to offer a companion compact disc, released by Storyville Records. The tracks on the CD provide a representative sampling of Marsh's best work, while providing a historical overview of his development, from the beginning track, "Apple Honey," which is a private, low-fidelity tape from an NBC radio broadcast in 1945 of the Hoagy Carmichael Show, to the final track, "Sweet and Lovely," captured months before his death in 1987.

Cohen records a historic conflict ending in the 1960s between musicians and the police in New York. Important social issues dominated several trials, detailed in this book. Ultimately, the musicians and entertainers won. In *Rhythm Is My Beat: Jazz Guitar Great Freddie Green and the Count Basie Sound*, Alfred Green tells the story of his father, rhythm guitarist Freddie Green, whose guitar work served as the pulse of the Count Basie Band. A quiet but key figure in big band jazz, Freddie Green took a distinct pride in his role as Basie's rhythm guitarist, redefining the outer limits of acoustic rhythm guitar and morphing it into an art form. So distinct was Green's style that it would eventually give birth to notations on guitar charts that read: "Play in the style of Freddie Green." This American jazz icon, much like his inimitable sound, achieved stardom as a sideman, both in and out of Basie's band. Green's signature sound provided lift to soloists like Lester Young and vocalist Lil' Jimmy Rushing, a reflection of Green's sophisticated technique, that produced, in Green's words, his "rhythm wave." Billie Holiday, Ruby Braff, Benny Goodman, Gerry Mulligan, Teddy Wilson, Ray Charles, Judy Carmichael, Joe Williams and other recording artists all benefited from the relentless fours of the man who came to be known as Mr. Rhythm. The mystique surrounding Freddie Green's technique is illuminated through generous commentary by insightful interviews with other musicians, guitar professionals and scholars, all of whom offer their ideas on Freddie Green's sound. Alfred Green throughout demystifies the man behind the legend. This work will interest jazz fans, students, and scholars; guitar enthusiasts and professionals; music historians and anyone interested not only in the history of jazz but of the

African American experience in jazz.

Good Vibes is an autobiography that tracks jazz from the turbulent post-war years through the rise of bebop, traversing its changes through the eyes of one of its greatest practitioners. Gibbs's anecdotes reveal little-known attributes and quirks about legendary personalities such as Benny Goodman, Buddy Rich, Steve Allen, Frank Sinatra, Don Rickles, Billie Holiday, and many more. A foreword by Chubby Jackson, a discography, and an index round out this work. --From publisher's description.

Dave Liebman is one of the leading forces in contemporary jazz.

Prominently known for performing with Miles Davis and Elvin Jones, he has exerted considerable influence as a saxophonist, bandleader, composer, author, and educator. In *What It Is: The Life of a Jazz Artist*, friend, pianist, and noted jazz scholar Lewis Porter conducts a series of in-depth interviews with Liebman, who discusses his professional, personal, and musical relationships with notable musicians, as well as such personal matters as contracting polio as a child. Featuring rare photos from Liebman's personal collection, this fascinating and witty story will not only appeal to jazz fans and scholars but also to those readers interested in the story of how a young man followed his dream to become one of the leading jazz artists of our time.

From Harlem to Storyville

Fats Waller on the Air

The Law of the Extempore

Justice as Improvisation

Hot Jazz

Art, Jazz, and Other Popular Traditions

Nica's Dream: The Life and Legend of the Jazz Baroness

This is the first biography of jazz clarinetist Kenny Davern. Drawing from Davern's many interviews and the recollections of his friends and family, Meyer tells the story of the man and his music and why both were unique and irreplaceable.

*When Sheila Jordan dropped a nickel in the juke box of a Detroit diner in the 1940s and heard "Now's The Time" by Charlie Parker, she was instantly hooked—and so began a seventy-year jazz journey. In 1962, she emerged as the first jazz singer to record on the prestigious Blue Note label with her debut album *Portrait of Sheila*. Exploding on the jazz scene, this classic work set the bar for her career as an iconic jazz vocalist and mentor to other promising female vocalists. As *The New York Times* then announced, "Her ballad performances are simply beyond the emotional and expressive capabilities of most other vocalists."*

Jazz Child: A Portrait of Sheila Jordan, as the first complete biography about this remarkable singer's life, reveals the challenges she confronted, from her growing up poor in a Pennsylvania coal mining town to her rise as a bebop singer in

Detroit and New York City during the 1950s to her work as a recording artist and performer under the influence of and in performance with such jazz luminaries as Charlie Parker, George Russell, Lennie Tristano, Charles Mingus, Sonny Rollins, and Thelonious Monk. Jordan's views as a woman living the jazz life in an era of racial and gender discrimination while surrounded by those often struggling with the twin evils of alcohol and drug abuse are skillfully woven into the tapestry of the tale she tells. With Jordan's full cooperation, author Ellen Johnson documents the fascinating career of this jazz great, who stands today as one of the most deeply respected jazz singers and educators. For jazz fans, Johnson's biography is a testament to a vanishing generation of musicians and her indomitable spirit is an inspiration to all walks of life.

The Annual Review of Jazz Studies (ARJS) is a journal providing a forum for the ever expanding range and depth of jazz scholarship, from technical analyses to oral history to cultural interpretation. This 14th issue contains four articles that contravene accepted precepts of jazz orthodoxy: John Howland traces the connection between Duke Ellington's extended works and the "symphonic jazz" model of the 1920s; Horace J. Maxile, Jr. takes an unfashionably broad perspective of Charles Mingus's "Ecclusiastics"; Brian Priestley challenges the canonical depiction of Charlie Parker by exploring his ties to the popular music of his time; and John Wriggle presents an extensive examination of the life and work of arranger Chappie Willet. Millennial Cervantes explores some of the most important recent trends in Cervantes scholarship in the twenty-first century. It brings together leading Cervantes scholars of the United States in order to showcase their cutting-edge work within a cultural studies frame that encompasses everything from ekphrasis to philosophy, from sexuality to Cold War political satire, and from the culinary arts to the digital humanities. Millennial Cervantes is divided into three sets of essays—conceptually organized around thematic and methodological lines that move outward in a series of concentric circles. The first group, focused on the concept of "Cervantes in his original contexts," features essays that bring new insights to these texts within the primary context of early modern Iberian culture. The second group, focused on the concept of "Cervantes in comparative contexts," features essays that examine Cervantes's works in conjunction with those of the English-speaking world, both seventeenth- and twentieth-century. The third group, focused on the concept of "Cervantes in wider cultural contexts," examines Cervantes's works—principally Don Quixote—as points of departure for other cultural products and wider intellectual debates. This

collection articulates the state of Cervantes studies in the first two decades of the new millennium as we move further into a century that promises both unimagined technological advances and the concomitant cultural changes that will naturally adhere to this new technology, whatever it may be.

Simosko details the life and music of Serge Chaloff in an engaging style, from his childhood in Boston, Massachusetts, through his untimely death in 1957. He also provides a discography of Chaloff's recorded output, much of which has been made available by the 1993 Mosaic Records release of *The Complete Serge Chaloff Sessions*.

Contemporary Cat

The Story of Fake Books

Fifties Jazz Talk

An Oral Retrospective

Annual Review of Jazz Studies 7 1994-95

Innovators in Jazz, Improvisation, and the Avant Garde

Jazz Books in the 1990s

Giant Strides

The work of multiple scholars is combined in this single volume, bringing together in conversation the traditions of brass instrumentalism and jazz idiom. *Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions*, edited by Howard T. Weiner, features articles by some of the most distinguished jazz and brass scholars and performers in the world. The topics covered span continents and decades and bridge gaps that until now remained uncrossed. Two primary themes emerge throughout the book and enter into dialogue with each other: the contribution brass performers made to the evolution of jazz in the early 20th century, and the influence jazz and popular music idioms had on the evolution of brass performance. The 13 articles in this volume cover a range of topics from Italian jazz trumpet style to the origins of jazz improvisation to the role of brass in klezmer music. New Orleans becomes a focal point as the essays examine the work of many important musicians, including Louis Armstrong, Buddy Bolden, Bunk Johnson, King Oliver, James Reese Europe, and Newell 'Spiggle' Willcox. Included as well is an interview with two legends of jazz trumpet, William Fielder and Joe Wilder, and the renowned performer and teacher Jimmy Owens reveals his practice techniques. Many of the essays include bibliographies, discographies, and other reference information. The meeting of the Historic Brass Society and the Institute of Jazz Studies represents the first time scholars have gathered to bring these two fields into such comprehensive discussion with each other. *Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions* presents this historic conversation.

This twelfth volume of the *Annual Review* celebrates the fiftieth anniversary of the Institute of Jazz Studies and features articles covering subjects which have not been engaged in past issues of the *Review*. Gil Evans, Django Reinhardt, Lucky Thompson, and Paul Bley each receive much deserved critical attention in this issue. This issue also includes a photo gallery illustrating some of the

prominent locations and people of the Institute's history, both in New York and at its present home at Rutgers in Newark, New Jersey.

Where the Dark and the Light Folks Meet tackles a controversial question: Is jazz the product of an insulated African-American environment, shut off from the rest of society by strictures of segregation and discrimination, or is it more properly understood as the juncture of a wide variety of influences under the broader umbrella of American culture? This book does not question that jazz was created and largely driven by African Americans, but rather posits that black culture has been more open to outside influences than most commentators are likely to admit. The majority of jazz writers, past and present, have embraced an exclusionary viewpoint. Where the Dark and the Light Folks Meet begins by looking at many of these writers, from the birth of jazz history up to the present day, to see how and why their views have strayed from the historical record. This book challenges many widely held beliefs regarding the history and nature of jazz in an attempt to free jazz of the socio-political baggage that has so encumbered it. The result is a truer appreciation of the music and a greater understanding of the positive influence racial interaction and jazz music have had on each other.

The first biography of the legendary Rothschild heiress who reigned as New York's "Jazz Baroness." It's a misty night in 1950s New York. A silver Rolls-Royce screeches to a stop at the neon-lit doorway of a 52nd Street jazz club. Behind the wheel is a glamorous brunette, a chinchilla stole draped over her shoulder and a long cigarette holder clinched in her teeth. After taking a pull from a small silver flask, she glides past the bouncer into the murky depths of the Three Deuces. The Jazz Baroness has arrived. Raised in fairy-tale splendor, Kathleen Annie Pannonica Rothschild de Koenigswarter (known as "Nica") piloted her own plane across the English Channel, married a French baron, fought in the French Resistance, and had five children. Then she heard a recording of Thelonious Monk's "Round Midnight." Inspired by the liberating spirit of jazz, Nica left her family, moved to Manhattan, and began haunting the city's nightclubs. The tabloids first splashed her name across the headlines after Charlie Parker died in her hotel suite—a scandal that cast a dark shadow over the rest of her life. She retreated from the public eye, but through her ongoing ministrations to Monk and dozens of other musicians she became a legend. Nearly a score of jazz compositions have been written in her honor, including two of the most beloved classics of the genre: Horace Silver's "Nica's Dream" and Monk's "Pannonica." Nica's Dream traces the story of a fascinating woman across her thirty-year reign as the Jazz Baroness, but it also explores a transformative era in twentieth-century American culture. Based on interviews with musicians, family members, historians, and artists, David Kestin's probing biography unwraps the life of this enigmatic figure and evokes the vibrancy of New York during the birth of bebop, the first stirrings of the Beat Generation, and the advent of abstract expressionism.

More than 25 musicians who first came to prominence during the 1950s are the subject of this collection of interviews. The author's purpose has been to help preserve the oral history of a great American artform, and this book reveals that

jazz musicians who can 'tell a story' with their horn when improvising can be just as articulate in conversation.

Sophisticated Giant

The Police Card Discord

Bassically Speaking

Charlie Parker and Thematic Improvisation

The Ruby Braff Discography and Directory of Performances

The Radio Broadcasts and Discography

Annual Review of Jazz Studies 11, 2000-2001

A Biographical Portrait and Discography

Louis 'Satchmo' Armstrong was not only jazz's greatest musician and innovator, but also arguably its most famous entertainer and the frontal figure in the development of contemporary popular music. Overcoming social and political obstacles, he created a long and impressive career and an enormous musical output. Now, his ground breaking musical career is amassed and detailed in this discography of all his works, from professionally made commercial releases, to amateur and unissued recordings. All of Me is a comprehensive, chronological discography born out of love and admiration for Louis Armstrong, and devotion to years of collecting his musical accomplishments. Author Jos Willems has meticulously compiled all of Satchmo's known recordings_ both studio and live performances_ and with assistance from internationally renowned specialists, has assembled an impressively detailed, accurate, and complete listing. This volume is superbly formatted and presented, logically organized, and thoroughly indexed by song title and individual. Researchers, collectors, and enthusiasts can easily look up any detail of a recording: issues and releases of particular songs; publishing companies; producers; catalog numbers; dates, times, and locations of recordings; musicians Armstrong played with; and format, be it 78 or 45 RPM records, LPs, CDs, or media appearances. Every detail of Armstrong's career is listed in this impressive volume, shedding light on the enormity of his impact on jazz and popular culture. This is the ultimate reference guide for the complete works of Louis Armstrong.

Jazz Guitar Great Freddie Green and the Count Basie Sound

Jazz Child

Jazz in New Orleans

Music and the Creative Spirit

New Currents in Cervantes Studies

Millennial Cervantes

The Life and Music of Kenny Davern