

# SWING SWING SWING

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Benny  
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THE LIFE  
& TIMES  
OF  
BENNY  
GOODMAN

# Swing Swing Swing The Life And Times Of Benny Goodman

**Ted Gioia**



## **Swing Swing Swing The Life And Times Of Benny Goodman:**

*Swing, Swing, Swing* Ross Firestone, 1993 Before Elvis and rock roll Benny Goodman the King of Swing ruled American popular music In this intimate biography Firestone illuminates Goodman s enormous impact on American music and culture offering a mesmerizing behind the scenes look at this complicated difficult jazz superstar Photos [Selections from Musicmasters' Benny Goodman collection](#) Benny Goodman, Ross Firestone, 1992 **Selections from Musicmasters' Benny Goodman collection** Benny Goodman, Ross Firestone, 1992 *Benny Goodman* Joanne Mattern, 2012-09-30 Benny Goodman was born into a family so poor that they often did not have enough to eat However Benny s father made sure there was enough money for music lessons From his early days as a preteen sensation in Chicago s music scene Benny rose to become one of the most important figures in jazz music He was the first jazz artist to perform at New York s famous Carnegie Hall and made swing music popular all over the world Along the way Benny helped integrate big bands by performing with African American musicians at a time when prejudice ruled society Follow the amazing story of America s own King of Swing and learn amazing facts about jazz history in this biography **Music and the Broadcast Experience** Christina Baade, James A. Deaville, 2016-08-02 How can broadcasting help us understanding music and its cultural role both historically and today To answer this question Music and the Broadcast Experience brings together fourteen leading music and media scholars who explore how music and broadcasting have developed together throughout the twentieth and into the twenty first centuries **Jazz and Death** Frederick J. Spencer, 2002 A disclosure of the deaths of jazz artists and their often fatal lifestyles **The 1930s** J.B. Bennington, Zenia Sacks DaSilva, 2016-04-26 In 2010 Hofstra University celebrated its 75th anniversary inviting scholars to the campus to discuss the world as it was in the year Hofstra was founded The conference 1935 The Reality and the Promise provided a wide ranging exploration of the 1930s with presentations discussions and events highlighting the arts entertainment society politics literature and science in that momentous decade This volume encompasses a selection of the most interesting and enlightening papers from this conference providing both depth and breadth of coverage By any measure the 1930s was a pivotal decade in modern history a time when the reality of current events and the foreshadowing of events to come tempered all promise The tension between reality and promise is a recurrent theme in the chapters brought together here as well as in the personalities and faces that came to define this decade

**Where the Dark and the Light Folks Meet** Randall Sandke, 2023-06-14 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 s **Heroin and Music in New York City** B. Spunt,2014-05-14 Using narrative accounts from a sample of 69 New York City based musicians of various genres who are self acknowledged heroin users the book addresses the reasons why these musicians started using heroin and the impact heroin had on these musicians playing creativity and careers The ^AHistory of Jazz Ted Gioia,2021-02-01 In this newly updated third edition of his classic History of Jazz author Ted Gioia brings the story of jazz to the present day with expanded treatment of women s contributions to the genre jazz in the digital age the increasing dialogue between jazz and popular music and the music s new rise across the globe Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert Catherine Tackley,2012 In Benny Goodman s famous 1938 Carnegie Hall Jazz Concert Catherine Tackley provides the first in depth scholarly study of this seminal concert and recording Through discussions of the cultural context the performance itself and its reception and response Tackley shows why Goodman s 1938 concert remains one of the most significant events in American music history **The Cultural Front** Michael Denning,1998 As garment workers longshoremen autoworkers sharecroppers and clerks took to the streets striking and organizing unions in the midst of the Depression artists writers and filmmakers joined the insurgent social movement by creating a cultural front Disney cartoonists walked picket lines and Billie Holiday sand Strange Fruit at the left wing cabaret Caf Society Duke Ellington produced a radical musical Jump for Joy New York garment workers staged the legendary Broadway revue Pins and Needles and Orson Welles and his Mercury players took their labor operas and anti fascist Shakespeare to Hollywood and made Citizen Kane A major reassessment of US cultural history The Cultural Front is a vivid mural of this extraordinary upheaval which reshaped American culture in the twentieth century The Producer Dunstan Prial,2007-05-15 A behind the music story without parallel John Hammond is one of the most charismatic figures in American music a man who put on record much of the music we cherish today Dunstan Prial s biography presents Hammond s life as a gripping story of music money fame and racial conflict played out in the nightclubs and recording studios where the music was made A pioneering producer and talent spotter Hammond discovered and championed some of the most gifted musicians of early jazz Billie Holliday Count Basie Charlie Christian Benny Goodman and staged the legendary From Spirituals to Swing concert at Carnegie Hall in 1939 which established jazz as America s indigenous music Then as jazz gave way to pop and rock Hammond repeated the trick discovering Bob Dylan Aretha Franklin Bruce Springsteen and Stevie Ray Vaughan in his life s extraordinary second act Dunstan Prial shows Hammond s life to be an effort to push past his privileged upbringing and encounter American society in all its rough edged vitality A Vanderbilt on his mother s side Hammond grew up in a mansion on the Upper East Side of Manhattan As a boy he would sneak out at night and go uptown to Harlem to hear jazz in speakeasies As a young man he

crusaded for racial equality in the music world and beyond And as a Columbia Records executive a dapper figure behind the glass of the recording studio or in a crowded nightclub he saw music as the force that brought whites and blacks together and expressed their shared sense of life s joys and sorrows This first biography of John Hammond is also a vivid and up close account of great careers in the making Bob Dylan recording his first album with Hammond for 402 Bruce Springsteen showing up at Hammond s office carrying a beat up acoustic guitar without a case In Hammond s life the story of American music is at once personal and epic the story of a man at the center of things his ears wide open      **Encyclopedia of**

**Multicultural Education** Bruce Mitchell,Robert E. Salsbury,1999-05-30 In the study of multicultural education there are key names places concepts and legal actions which provide a foundation for the field This reference includes more than 400 entries from a broad range of topics related to multicultural education which the authors define as education geared toward reducing bias ensuring equity and promoting understanding of the self and others Each item in the encyclopedia has been chosen for its value in illuminating one or more particular concerns in the field Each entry not only helps to identify and place in an historical perspective a concept place person event or legal action but also links that topic to an important aspect of multicultural education While the encyclopedia provides coverage of numerous terms from the social sciences and discusses various court decisions and historical events it also includes entries for notable persons from a wide range of cultural groups These persons exemplify the achievements and diversity of America s many cultures and are often discussed within a multicultural curriculum In addition the volume provides entries for cultural and ethnic groups These entries discuss the educational needs and experiences of the group Thus there are entries for such groups as African Americans Anglo Americans Asian Americans Hispanic Americans and Jewish Americans for organizations such as the Anti Defamation League of B nai B rith for several Native American people for persons such as George Washington Carver Geronimo and Jesse Jackson and for numerous terms and concepts such as busing institutional racism gender equity quota systems and reverse discrimination Entries provide bibliographic information and the volume concludes with a selected general bibliography

**Jazz in American Culture** Burton W. Peretti,1998-02-01 The first compact history of jazz to place it within broader context With an eye on the music the musicians and the audience Mr Peretti traces the emergence of jazz and follows its progress to the present showing how it has reflected shifting American values Heartily recommended accessible to a broad readership Library Journal American Ways Series      *American Culture, American Tastes* Michael Kammen,2012-10-03 Americans have a long history of public arguments about taste the uses of leisure and what is culturally appropriate in a democracy that has a strong work ethic Michael Kammen surveys these debates as well as our changing taste preferences especially in the past century and the shifting perceptions that have accompanied them Professor Kammen shows how the post traditional popular culture that flourished after the 1880s became full blown mass culture after World War II in an era of unprecedented affluence and travel He charts the influence of advertising and opinion polling the development of

standardized products shopping centers and mass marketing the separation of youth and adult culture the gradual repudiation of the genteel tradition and the commercialization of organized entertainment He stresses the significance of television in the shaping of mass culture and of consumerism in its reconfiguration over the past two decades Focusing on our own time Kammen discusses the use of the fluid nature of cultural taste to enlarge audiences and increase revenues and reveals how the public role of intellectuals and cultural critics has declined as the power of corporate sponsors and promoters has risen As a result of this diminution of cultural authority he says definitive pronouncements have been replaced by divergent points of view and there is as well a tendency to blur fact and fiction reality and illusion An important commentary on the often conflicting ways Americans have understood defined and talked about their changing culture in the twentieth century

**Lonesome Roads and Streets of Dreams** Andrew S. Berish, 2012-04-15 Any listener knows the power of music to define a place but few can describe the how or why of this phenomenon In *Lonesome Roads and Streets of Dreams* Place Mobility and Race in Jazz of the 1930s and 40s Andrew Berish attempts to right this wrong showcasing how American jazz defined a culture particularly preoccupied with place By analyzing both the performances and cultural context of leading jazz figures including the many famous venues where they played Berish bridges two dominant scholarly approaches to the genre offering not only a new reading of swing era jazz but an entirely new framework for musical analysis in general one that examines how the geographical realities of daily life can be transformed into musical sound Focusing on white bandleader Jan Garber black bandleader Duke Ellington white saxophonist Charlie Barnet and black guitarist Charlie Christian as well as traveling from Catalina Island to Manhattan to Oklahoma City *Lonesome Roads and Streets of Dreams* depicts not only a geography of race but how this geography was disrupted how these musicians crossed physical and racial boundaries from black to white South to North and rural to urban and how they found expression for these movements in the insistent music they were creating

Transnational Cinematic and Popular Music Icons Aaron Lefkowitz, 2017-09-08 Transnational Cinematic s and Queen Latifah s transnational popular cultural struggles between domination and autonomy with a particular emphasis on their films and popular music Linking each performer to twentieth century U S African American and global gender histories and noting the intersections of race gender sexuality class and empire in their overlapping transnational biographies *Transnational Cinematic Popular Music Icons* Lena Horne Dorothy Dandridge Queen Latifah 1917 2017 connects Horne Dandridge and Latifah to each other and legacies of Hollywood stereotypes and popular music s internationally routed politics Through a close reading of Horne s Dandridge s and Latifah s films and popular music the performers tie to historic black transnational caricatures from the tragic mulatto to Sapphire Mammy and Jezebel and additional non white female performers from Josephine Baker to Halle Berry maneuvering within transnational popular culture industrial matrices and against white supremacist and hetero patriarchal forces

**Pops** Terry Teachout, 2009 Certain to be the definitive word on Louis Armstrong *Pops* paints a gripping portrait of the man his world and his music

Drawing on a cache of new sources the author has crafted a sweeping new narrative biography of this towering figure

*Outside and Inside* Reva Marin, 2020-10-16 *Outside and Inside Representations of Race and Identity in White Jazz Autobiography* is the first full length study of key autobiographies of white jazz musicians White musicians from a wide range of musical social and economic backgrounds looked to black music and culture as the model on which to form their personal identities and their identities as professional musicians Their accounts illustrate the triumphs and failures of jazz interracialism As they describe their relationships with black musicians who are their teachers and peers white jazz autobiographers display the contradictory attitudes of reverence and entitlement and deference and insensitivity that remain part of the white response to black culture to the present day *Outside and Inside* features insights into the development of jazz styles and culture in the urban meccas of twentieth century jazz in New Orleans Chicago New York and Los Angeles Reva Marin considers the autobiographies of sixteen white male jazz instrumentalists including renowned swing era bandleaders Benny Goodman Artie Shaw and Charlie Barnet reed instrumentalists Mezz Mezzrow Bob Wilber and Bud Freeman trumpeters Max Kaminsky and Wingy Manone guitarist Steve Jordan pianists Art Hodes and Don Asher saxophonist Art Pepper guitarist and bandleader Eddie Condon and New Orleans style clarinetist Tom Sancton While critical race theory informs this work Marin argues that viewing these texts simply through the lens of white privilege does not do justice to the kind of sustained relationships with black music and culture described in the accounts of white jazz autobiographers She both insists upon the value of insider perspectives and holds the texts to rigorous scrutiny while embracing an expansive interpretation of white involvement in black culture Marin opens new paths for study of race relations and racial ethnic and gender identity formation in jazz studies

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