

**Jazzed.com**

**Antoinette D. Handy**

Hello, My Name Is Awesome Alexandra Watkins, 2014-09-15 Every year, 6 million companies and more than 100,000 products are launched. They all need an awesome name, but many (such as Xobni, Svbtle, and Doostang) look like the results of a drunken Scrabble game. In this entertaining and engaging book, ace naming consultant Alexandra Watkins explains how anyone—even noncreative types—can create memorable and buzz-worthy brand names. No degree in linguistics required. The heart of the book is Watkins's proven SMILE and SCRATCH Test—two acronyms for what makes or breaks a name. She also provides up-to-date advice, like how to make sure that Siri spells your name correctly and how to nab an available domain name. And you'll see dozens of examples—the good, the bad, and the “so bad she gave them an award.” Alexandra Watkins is not afraid to name names.

**Zappa and Jazz** Geoff Wills, 2016-11-08 Frank Zappa's music has a unique and easily recognisable quality, and is a brilliant synthesis of a wide range of cultural influences. This book focuses on just one of the influences on Zappa's music, namely Jazz.

*Musical Canada* , 1928

**The North American Review** , 1928 Vols. 227-230, no. 2 include: Stuff and nonsense, v. 5-6, no. 8, Jan. 1929-Aug. 1930.

**Judicious Advertising and Advertising Experience** , 1925

Jazzed Jill Dearman, 2022-07-05 A gender-swapped take on the infamous Leopold and Loeb case.

The Jazz Palace Mary Morris, 2016-03-08 Winner of the Anisfield-Wolf Book Award Boomtown Chicago, 1920s—a world of gangsters, musicians, and clubs. Young Benny Lehrman, born into a Jewish hat-making family, is expected to take over his father's business, but his true passion is piano—especially jazz. After dark, he sneaks down to the South Side to hear the bands play. One night he is asked to sit in with a group. His playing is first-rate. The trumpeter, a black man named Napoleon, becomes Benny's friend and musical collaborator. They are asked to play at a saloon Napoleon has christened The Jazz Palace. But Napoleon's main gig is at a mob establishment, which doesn't take kindly to their musicians freelancing . As Benny and Napoleon navigate the highs and the lows of the Jazz Age, a bond is forged between them that is as memorable as it is lasting. Morris brilliantly captures the dynamic atmosphere and dazzling music of an exceptional era.

The importance of jazz music in Toni Morrison's "Jazz" Elena Kramer, 2009-08-27 Seminar paper from the year 2008 in the subject American Studies - Literature, grade: 1,3, University of Kassel, language: English, abstract: The first reading of Toni Morrison's novel made me wonder why the author chose the title Jazz. It describes the difficulties various African Americans have in integrating themselves into the urban context of the North. The origin of this dilemma lies in unsolved problems, unprocessed experiences and in an incomplete reappraisal of the past. Identity, as it seems, needs to reconcile history and present. Blacks in northern cities at the beginning of the 20th century still suffered from the reverberations of slavery; the Great Migration out of the Old South and into the industrialized North with its promising opportunities had not settled these problems. In this paper, I

want to examine jazz music and its function within the thematic frame of the story. Since history is of great importance in the novel, it is necessary to comprehensively outline the historical background of the story, which reaches from the late years of slavery up to the artistic blossom during the Harlem Renaissance. The development of the jazz culture then serves as a starting point for the analysis of musical elements in the novel. This embraces structural as well as stylistic parallels and also comments on the function of the unconventional narrator. The focus then turns to the main characters of the story, Joe and Violet Trace, to the problems they have with themselves and their marriage and the solution the author offers. Toni Morrison suggests that the problems of alienation and loss of identity result from a missing connection of past and present. A stable identity must be rooted in history, so the denial of one's origin is a dangerous violation of the self. Many studies dealing with Jazz have concentrated on the way Morrison transfers musical elements into a stylistic concept, but I want to show the connection between this narrative technique and the theme of the novel. In *Jazz*, jazz music is used as a metaphor for African American identity in its most productive form. The music successfully fuses African heritage and American tradition and is therefore an authentic expression of the African American self.

The International Sweethearts of Rhythm Antoinette D. Handy, 1998-10-01 The International Sweethearts of Rhythm, a popular women's jazz band of the 1940s, has earned a reputation as the 'best all-women's swing band ever to perform.' This revised and updated edition provides fascinating reading for jazz enthusiasts and students of American history, music, and women's history. It is the most comprehensive and objective history of the band to date. Handy documents all sides of the band's controversial story and interviews members of the band. She updates the careers of band members who remained in the music business. Accompanied by an extensive bibliography and many photographs.

Harlem of the West Elizabeth Pepin, Lewis Watts, 2006 Harlem of the West reveals a forgotten slice of San Francisco history and the African-American experience on the West Coast: the thriving jazz scene of the Fillmore in the 1940s and 1950s. With archival photographs and oral accounts from the residents and musicians who experienced it, this vividly illustrated tour will delight jazz fans and history aficionados.

*Jazz Moon* Joe Okonkwo, 2016-06-01 "A passionate, alive, and original novel about love, race, and jazz in 1920s Harlem and Paris—a moving story of traveling far to find oneself" (David Ebershoff, author of *The Danish Girl* and *The 19th Wife*). On a sweltering summer night in 1925, beauties in beaded dresses mingle with hepcats in dapper suits on the streets of Harlem. The air is thick with reefer smoke, and jazz pours out of speakeasy doorways. Ben Charles and his devoted wife are among the locals crammed into a basement club to hear music and drink bootleg liquor. For aspiring poet Ben, the heady rhythms are a revelation. So is Baby Back Johnston, an ambitious trumpet player who flashes a devilish grin and blasts dynamite from his horn. Ben finds himself drawn to the trumpeter—and to Paris, where Baby Back says everything is happening. In Paris, black people are welcomed as exotic celebrities, especially those from Harlem. It's an easy life, but it quickly leaves Ben adrift and alone, craving solace

through anonymous dalliances in the city's decadent underground scene. From chic Parisian cafés to seedy opium dens, his odyssey will bring new love, trials, and heartache, even as echoes from the past urge him to decide where true fulfillment and inspiration lie. Jazz Moon is an evocative story of emotional and artistic awakening set against the backdrop of the Harlem Renaissance and Jazz Age—Paris—a winner of the Edmund White Award and a finalist for the Lambda Literary Award. "Jazz Moon mashes up essences of Hurston and Hughes and Fitzgerald into a heady mixtape of a romance: driving and rhythmic as an Armstrong Hot Five record, sensuous as the small of a Cotton Club chorus girl's back. I enjoyed it immensely." —Larry Duplechan, author of Blackbird and Got 'til It's Gone

Uptown Conversation Robert G. O'Meally, Brent Hayes Edwards, Farah Jasmine Griffin, 2004 'Uptown Conversation' asserts that jazz is not only a music to define, it is a culture. The essays illustrate how for more than a century jazz has initiated a call and response across art forms, geographies, and cultures, inspiring musicians, filmmakers, painters and poets.

**Jazz Diasporas** Rashida K. Braggs, 2016-01-26 At the close of the Second World War, waves of African American musicians migrated to Paris, eager to thrive in its reinvigorated jazz scene. Jazz Diasporas challenges the notion that Paris was a color-blind paradise for African Americans. On the contrary, musicians--and African American artists based in Europe like writer and social critic James Baldwin--adopted a variety of strategies to cope with the cultural and social assumptions that greeted them throughout their careers in Paris, particularly in light of the cultural struggles over race and identity that gripped France as colonial conflicts like the Algerian War escalated. Through case studies of prominent musicians and thoughtful analysis of personal interviews, music, film, and literature, Rashida K. Braggs investigates the impact of this post-war musical migration. Examining a number of players in the jazz scene, including Sidney Bechet, Inez Cavanaugh, and Kenny Clarke, Braggs identifies how they performed both as musicians and as African Americans. The collaborations that they and other African Americans created with French musicians and critics complicated racial and cultural understandings of who could play and represent authentic jazz. Their role in French society challenged their American identity and illusions of France as a racial safe haven. In this post-war era of collapsing nations and empires, African American jazz players and their French counterparts destabilized set notions of identity. Sliding in and out of black and white and American and French identities, they created collaborative spaces for mobile and mobilized musical identities, what Braggs terms 'jazz diasporas.'--Provided by publisher.

**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 Stowkowski, 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 speak-easies, 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.

*Some Liked It Hot* Kristin A. McGee, 2010-03-01 Women have been involved with jazz since its inception, but all too often their achievements were not as well known as those of their male counterparts. *Some Liked It Hot* looks at all-girl bands and jazz women from the 1920s through the 1950s and how they fit into the nascent mass culture, particularly film and television, to uncover some of the historical motivations for excluding women from the now firmly established jazz canon. This well-illustrated book chronicles who appeared where and when in over 80 performances, captured in both popular Hollywood productions and in relatively unknown films and television shows. As McGee shows, these performances reflected complex racial attitudes emerging in American culture during the first half of the twentieth century. Her analysis illuminates the heavily mediated representational strategies that jazz women adopted, highlighting the role that race played in constituting public performances of various styles of jazz from "swing" to "hot" and "sweet." The International Sweethearts of Rhythm, Hazel Scott, the Ingenues, Peggy Lee, and Paul Whiteman are just a few of the performers covered in the book, which also includes a detailed filmography.

**The Jazzsipper** aurwin nicholas, 2014-06-23 *The Jazzsipper* is set in the big Southern cities of New Orleans, and Atlanta. New Orleans known for Jazz and casually mislabeled as The Murder Capital of the United States, and Atlanta known as the new powerhouse locale for African- American meetings and conventions. There were an estimated

1,600 Black Conventions and Conferences with an economic impact of \$5.6 Billion in the U.S. with African- American meetings and events with Atlanta accounting for more than 320,000 visitors and bringing a \$264.5 million economic impact on the city this summer alone. And a part time street vendor name Vance, aka Jazz for his love of Jazz music, intend to get by any means necessary, \$132.2 million dollars of it, the amount that is spent with the street vendors. The story takes hold of you like a note hit by a Jazz Saxophonist, it moves you through one note, and instrument at a time

*Harlem in Montmartre* William A. Shack,2001-09-04 Illuminates the expatriate African American community of jazz musicians that thrived in the Montmartre district of Paris in the '20s and '30s and helped turn the city of lights into the major jazz capital it remains today.

**Writing Jazz** Nicholas M. Evans,2015-12-22 This study examines how early writers of jazz criticism (such as Gilbert Seldes and Carl Van Vechten) and literature (F. Scott Fitzgerald and Langston Hughes)--as well as jazz performers and composers (such as Al Jolson, Sophie Tucker, and George Gershwin)--associated the music directly with questions about identity (racial, ethnic, national, gendered, and sexual) and with historical developments like industrialization. Going beyond the study of melody, harmony, and rhythm, this book's interdisciplinary approach takes seriously the cultural beliefs about jazz that inspired interracial contact, moralistic panic, bohemian slumming, visions of American democracy, and much more. Detailed textual analysis of fiction, nonfiction, film, and musical performance illustrates the complexity of these cultural beliefs in the 1920s and also shows their survival to the present day. In part, jazz absorbed the U.S. cultural imagination due to the nineteenth-century artistic search for music that would define the national character. To the chagrin of Anglo-Saxon nativists, jazz ascended as an exemplar of cultural hybridity and pluralism. The writers and entertainers studied in this volume--most of whom were minorities of Jewish Irish or African heritage--hailed the new social possibilities that they heard and felt in jazz. Yet most of them also qualified their enthusiasm by remaining wary of both the seductions of jazz's commercialization and the loss of ethnic identity in the melting pot.

The Jazz Cadence of American Culture Robert O'Meally,Robert G. O'Meally,Professor of English and African-American Studies Robert O'Meally,1998 Taking to heart Ralph Ellison's remark that much in American life is jazz-shaped, *The Jazz Cadence of American Culture* offers a wide range of eloquent statements about the influence of this art form. Robert G. O'Meally has gathered a comprehensive collection of important essays, speeches, and interviews on the impact of jazz on other arts, on politics, and on the rhythm of everyday life. Focusing mainly on American artistic expression from 1920 to 1970, O'Meally confronts a long era of political and artistic turbulence and change in which American art forms influenced one another in unexpected ways. Organized thematically, these provocative pieces include an essay considering poet and novelist James Weldon Johnson as a cultural critic, an interview with Wynton Marsalis, a speech on the heroic image in jazz, and a newspaper review of a recent melding of jazz music and dance, *Bring in 'Da Noise, Bring in 'Da Funk*. From Stanley Crouch to August Wilson to Jacqui Malone, the plurality of voices gathered here reflects the variety of expression within jazz. The

book's opening section sketches the overall place of jazz in America. Alan P. Merriam and Fradley H. Garner unpack the word jazz and its register, Albert Murray considers improvisation in music and life, Amiri Baraka argues that white critics misunderstand jazz, and Stanley Crouch cogently dissects the intersections of jazz and mainstream American democratic institutions. After this, the book takes an interdisciplinary approach, exploring jazz and the visual arts, dance, sports, history, memory, and literature. Ann Douglas writes on jazz's influence on the design and construction of skyscrapers in the 1920s and '30s, Zora Neale Hurston considers the significance of African-American dance, Michael Eric Dyson looks at the jazz of Michael Jordan's basketball game, and Hazel Carby takes on the sexual politics of Ma Rainey and Bessie Smith's blues. The Jazz Cadence offers a wealth of insight and information for scholars, students, jazz aficionados, and any reader wishing to know more about this music form that has put its stamp on American culture more profoundly than any other in the twentieth century.

**All That Jazz** Ethan Mordden, 2018-03-02 In 1975, the Broadway musical Chicago brought together a host of memes and myths - the gleefully subversive character of American musical comedy, the reckless glamour of the big-city newspaper, the mad decade of the 1920s, the work of Bob Fosse and Gwen Verdon (two of the greatest talents in the musical's history), and the Wild West gangsterville that was the city of Chicago itself. The tale of a young woman who murders her departing lover and then tricks the jury into letting her off, Chicago seemed too blunt and cynical at first. Everyone agreed it was show biz at its brilliant best, yet the public still preferred A Chorus Line, with its cast of innocents and sentimental feeling. Nevertheless, the 1996 Chicago revival is now the longest-running American musical in history, and the movie version won the Best Picture Oscar. As author Ethan Mordden looks back at Chicago's various moving parts - including the original 1926 play that started it all, a sexy silent film directed by Cecil B. DeMille, a talkie remake with Ginger Rogers, the musical itself, and at last the movie of the musical - we see how the American theatre serves as a kind of alternative news medium, a town crier warning the public about the racy, devious interior contradictions of American society. Opinionated, witty, and rich in backstage anecdotes, All That Jazz brings the American Musical to life in all its artistry and excitement.

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