

# Bix Beiderbecke Jazz Age Genius

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[Jazz Times](#) - 2008

[Bix Beiderbecke](#) - David R. Collins 1998

A biography of the cornet player from Davenport, Iowa, who helped raise jazz to a respected musical form and who was inducted into the International Jazz Hall of Fame in 1997.

[Book Review Digest](#) - 2000

[Children's Book Review Index](#) - Gary C. Tarbert 1999

[IAJRC Journal](#) - International Association of Jazz Record Collectors 1993

[Ted Turner](#) - Jeremy Byman 1998

A biography of the multimillionaire media pioneer, creator of the Cable News Network, champion yachtsman, and founder of environmental and humanitarian organizations.

[Something about the Author](#) - Alan Hedblad 2001-05

Provides biographical information on the men and women who write and illustrate children's books.

[Andrew Grove and the Intel Corporation](#) - Jeremy Byman 1999

Describes the life of Andrew Grove, the head of the world's leading producer of microprocessors, which provide the "brains" for the computers in cell phones, cars, coffeepots, and cameras, as well as personal computers.

[Bix](#) - Scott Chantler 2020-04-28

From the acclaimed Eisner Award-nominated creator of *Two Generals* and *Northwest Passage* comes a gorgeous and spare illustrated exploration of the rapid rise and tragic fall of 1920s legendary jazz soloist Leon "Bix" Beiderbecke. Told in stunning illustrations, Bix is a near-wordless graphic exploration highlighting the career of Leon Bix Beiderbecke, one of the most innovative jazz soloists of the 1920s next to the legendary Louis Armstrong. While composing and recording some of the landmark music in the early history of genre, Bix struggled with personal demons, facing the disapproval of his conservative parents and an increasing dependence on alcohol. Presented in predominantly silent panels to reflect his rebellious outsider quality and inability to communicate in anything other than his own musical terms, Bix tells the story of a music star's rapid rise and tragic fall—a metaphor for the glories and risks inherent in the creative life.

[The Black and White of American Popular Music](#) - Vera Lee 2007

This book analyzes racial pattern in American popular music, beginning in 1800 and ending around 1950. Since then the situation in race relations and music has changed conspicuously. For example, back in the 1950s, when I was just starting out as a professional musician, I could not have appeared on the same bandstand with the white instrumentalists who play with me today. In fact, in the South, we couldn't even sit and have a cup of coffee without running into trouble. Today, wherever I go, I can work with whoever fits the bill musically. As Miles Davis said, his musicians can be black, white or blue. None of it matters if they can play. Over fifty years ago, certain questions posed in this book were lively subjects for debate among critics: How did the races interact in music? What is the importance of each to the history of jazz? What is a black sound and what is a white one? Now, in the 21st century, such questions may appear dated. Those so-called critics who insist, for instance, that jazz is a black or white phenomenon are often writing defensively, almost as an act of desperatio, and with a personal bias. Today, we can no longer think in terms of racial uniqueness and ethnicity in jazz. I cannot think in such terms when playing with a guitarist who comes from Israel, an alto saxophonist from Italy, and others from assorted cultures around the world. Everything depends on the experience and talent of the players who have taken the time to learn and assimilate the jazz language. But jazz and its musicians have come a long way, and this book will help one understand better how that happened. Vera Lee has taken on a vast and vital topic and has done

justice to it. You may find it provocative and controversial at times, but is is a thoughtful study, thoroughly researched, well written and an important contribution. Today we are at the beginning of an introspective period in America. This book is certain to help make jazz a major part of the process. —Ellis Marsalis, former director of Jazz Studies, University of New Orleans, from the introduction This book analyzes racial pattern in American popular music, beginning in 1800 and ending around 1950. Since then the situation in race relations and music has changed conspicuously. For example, back in the 1950s, when I was just starting out as a professional musician, I could not have appeared on the same bandstand with the white instrumentalists who play with me today. In fact, in the South, we couldn't even sit and have a cup of coffee without running into trouble. Today, wherever I go, I can work with whoever fits the bill musically. As Miles Davis said, his musicians can be black, white or blue. None of it matters if they can play. Over fifty years ago, certain questions posed in this book were lively subjects for debate among critics: How did the races interact in music? What is the importance of each to the history of jazz? What is a black sound and what is a white one? Now, in the 21st century, such questions may appear dated. Those so-called critics who insist, for instance, that jazz is a black or white phenomenon are often writing defensively, almost as an act of desperatio, and with a personal bias. Today, we can no longer think in terms of racial uniqueness and ethnicity in jazz. I cannot think in such terms when playing with a guitarist who comes from Israel, an alto saxophonist from Italy, and others from assorted cultures around the world. Everything depends on the experience and talent of the players who have taken the time to learn and assimilate the jazz language. But jazz and its musicians have come a long way, and this book will help one understand better how that happened. Vera Lee has taken on a vast and vital topic and has done justice to it. You may find it provocative and controversial at times, but is is a thoughtful study, thoroughly researched, well written and an important contribution. Today we are at the beginning of an introspective period in America. This book is certain to help make jazz a major part of the process. —Ellis Marsalis, former director of Jazz

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*John Coltrane* - Rachel Barron 2002

Traces the life of the innovative jazz saxophonist and the evolution of his music.

[School Library Journal](#) - 1999

**The Jazz Age** - Arnold Shaw 1989-11-30

F. Scott Fitzgerald named it, Louis Armstrong launched it, Paul Whiteman and Fletcher Henderson orchestrated it, and now Arnold Shaw chronicles this fabulous era in *The Jazz Age*. Spicing his account with lively anecdotes and inside stories, he describes the astonishing outpouring of significant musical innovations that emerged during the "Roaring Twenties"--including blues, jazz, band music, torch ballads, operettas and musicals--and sets them against the background of the Prohibition world of the Flapper. The jazz age set the sound of popular

music into the 1950s. It included the flowering of improvised music by such artists as Armstrong, Bix Beiderbecke, and Duke Ellington; the maturation and Americanization of the Broadway musical theatre; the explosion of the arts celebrated in the Harlem Renaissance; the rise of the classical blues singers starting with Mamie Smith and climaxing with Bessie Smith; the evolution of ragtime into stride piano; the spread of "speakeasy" night life and the emergence of the Cabaret singers; the musical creativity of a whole range of composers and songwriters including Kern, Gershwin, Berlin, Youmans, Rodgers and Hart, and Cole Porter, whom Shaw calls Song Laureate of the Roaring 20s. Here is a lively account of all these significant developments and personalities. A bibliography, detailed discography, and two informative lists--songs of the 20s in *Variety's* Golden 100 and films featuring singers and songwriters of the era--round out the book.

**Voices of the Jazz Age** - Chip Deffaa 1992

Portraits of eight popular musicians--Sam Wooding, Jimmy McPartland, Bix Beiderbecke, Bud Freeman, Joe Tarto, Benny Waters, Freddie Moore, and Jabbo Smith--offer an evocative study of jazz music during the 1920s

**The History of Jazz** - Ted Gioia 1997-11-20

Jazz is the most colorful and varied art form in the world and it was born in one of the most colorful and varied cities, New Orleans. From the seed first planted by slave dances held in Congo Square and nurtured by early ensembles led by Buddy Belden and Joe "King" Oliver, jazz began its long winding odyssey across America and around the world, giving flower to a thousand different forms--swing, bebop, cool jazz, jazz-rock fusion--and a thousand great musicians. Now, in *The History of Jazz*, Ted Gioia tells the story of this music as it has never been told before, in a book that brilliantly portrays the legendary jazz players, the breakthrough styles, and the world in which it evolved. Here are the giants of jazz and the great moments of jazz history--Jelly Roll Morton ("the world's greatest hot tune writer"), Louis Armstrong (whose O-keh recordings of the mid-1920s still stand as the most significant body of work that jazz has produced), Duke Ellington at the Cotton Club, cool jazz greats such as Gerry Mulligan, Stan Getz, and Lester Young, Charlie Parker's surgical precision of attack, Miles Davis's 1955 performance at the Newport Jazz Festival, Ornette Coleman's experiments with atonality, Pat Metheny's visionary extension of jazz-rock fusion, the contemporary sounds of Wynton Marsalis, and the post-modernists of the Knitting Factory. Gioia provides the reader with lively portraits of these and many other great musicians, intertwined with vibrant commentary on the music they created. Gioia also evokes the many worlds of jazz, taking the reader to the swamp lands of the Mississippi Delta, the bawdy houses of New Orleans, the rent parties of Harlem, the speakeasies of Chicago during the Jazz Age, the after hours spots of corrupt Kansas city, the Cotton Club, the Savoy, and the other locales where the history of jazz was made. And as he traces the spread of this protean form, Gioia provides much insight into the social context in which the music was born. He shows for instance how the development of technology helped promote the growth of jazz--how ragtime blossomed hand-in-hand with the spread of parlor and player pianos, and how jazz rode the growing popularity of the record industry in the 1920s. We also discover how bebop grew out of the racial unrest of the 1940s and '50s, when black players, no longer content with being "entertainers," wanted to be recognized as practitioners of a serious musical form. Jazz is a chameleon art, delighting us with the ease and rapidity with which it changes colors. Now, in Ted Gioia's *The History of Jazz*, we have at last a book that captures all these colors on one glorious palate. Knowledgeable, vibrant, and comprehensive, it is among the small group of books that can truly be called classics of jazz literature.

[Jelly Roll, Bix, and Hoagy](#) - Rick Kennedy 1994

"Delightful history of Gennett Records, its parent the Starr Piano Company of Richmond, Indiana, in the 1920s, and the birth of recorded jazz... For jazz followers, not to be missed. A huge success." —Kirkus Reviews "... a labor of love if ever there was one.... [Gennett] helped get everything started, and we are in Rick Kennedy's debt for paying it due tribute." —Jonathan Yardley, *The Washington Post* "... lively and anecdotal history..." —JazzTimes From 1917 to 1932, in a primitive studio next to the railroad tracks, the Gennett family of Richmond, Indiana recorded some of the earliest performances of jazz, blues, and country greats—including Jelly Roll Morton, Big Bill Broonzy, King Oliver, Louis Armstrong, Gene Autry, Bix Beiderbecke, and native Hoosier Hoagy Carmichael (whose "Stardust" debuted on Gennett as a dance stomp). Jelly Roll, Bix, and Hoagy is the first detailed account of the people and events behind this unique company. Personalized by anecdotes from musicians, employees, and family members, it traces the

colorful history of a pioneer recording company.

**The Works of Alain Locke** - Charles Molesworth 2012-07-10

With the publication of *The New Negro* in 1925, Alain Locke introduced readers all over the U.S. to the vibrant world of African American thought. As an author, editor, and patron, Locke rightly earned the appellation "Godfather of the Harlem Renaissance." Yet, his intellectual contributions extend far beyond that single period of cultural history. Throughout his life he penned essays, on topics ranging from John Keats to Sigmund Freud, in addition to his trenchant social commentary on race and society. *The Works of Alain Locke* provides the largest collection available of his brilliant essays, gathered from a career that spanned forty years. They cover an impressively broad field of subjects: philosophy, literature, the visual arts, music, the theory of value, race, politics, and multiculturalism. Alongside seminal works such as "The New Negro" the volume features essays like "The Ethics of Culture," "Apropos of Africa," and "Pluralism and Intellectual Democracy." Together, these writings demonstrate Locke's standing as the leading African American thinker between W. E. B. Du Bois and Martin Luther King, Jr. The foreword by Henry Louis Gates Jr. and the introduction by [The Musical Classroom](#) - Patricia Hackett 2001

"With the help of *The Musical Classroom*, students can develop the understandings and skills they need to teach elementary school music. This market-leading text is a comprehensive resource providing backgrounds for teaching music and learning instruments and music fundamentals. It offers forty-eight model experiences for teaching music (kindergarten through grade five), and a song anthology of over 140 songs." "Special features in the Fifth Edition: a CD of fifty-nine songs and instrumental pieces used in the forty-eight model lessons; National Standards for Music Education listed on the inside back cover of the book; extensive resource list categorized by topics such as advocacy, jazz, movement, Orff-Schulwerk, Web sites, and ten others; updated information on technology and music software, special learners, and elementary music series; and numerous independent, small, and large group projects for college students to create their own lessons, use the National Standards for Music Education, evaluate music software, assess instructional materials, and much, much more."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

[Bix](#) - Jean Pierre Lion 2005-01-01

"Bix Beiderbecke is a figure of legend: the white cornetist's short life (1903-1931) fit the myth of the tragic artist, surrounded by the nostalgia of an era (Prohibition), and rooted in the dark history of jazz. Considered a genius by his fans and fellow musicians, Bix was a master cornet player, pianist, and composer, and one of the most inspiring jazz musicians of his age." "French jazz scholar Jean Pierre Lion traveled the trajectory of Bix's life, from birth to death, to boarding school, on tour, and beyond, to uncover the truth behind the legend. He creates historical ambience with descriptions of 1920s Chicago - ruled by Al Capone and peopled with fast cars, flappers, and hot jazz musicians - and Bix's personality is revealed through excerpts from the few letters he wrote in his lifetime and the memories of friends and witnesses of the jazz age." "When he died, Bix left behind a tremendous list of recordings (included here in a definitive discography) and several original compositions. This biography culls the entirety of Bix scholarship into one volume, painting a complete picture of the man, his music, and his times."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Historical Dictionary of Jazz** - John S. Davis 2020-11-15

Jazz is a music born in the United States and formed by a combination of influences. In its infancy, jazz was a melting pot of military brass bands, work songs and field hollers of the United States slaves during the 19th century, European harmonies and forms, and the rhythms of Africa and the Caribbean. Later, the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development. As it moved through the swing era of the 1930s, bebop of the 1940s, and cool jazz of the 1950s, jazz continued to serve as a reflection of societal changes. During the turbulent 1960s, freedom and unrest were expressed through Free Jazz and the Avant Garde. Popular and world music have been incorporated and continue to expand the impact and reach of jazz. Today, jazz is truly an international art form. This second edition of *Historical Dictionary of Jazz* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 1,500 cross-referenced entries on musicians, styles of jazz, instruments, recording labels, bands and bandleaders, and more. This book is an excellent resource for students, researchers, and anyone

wanting to know more about Jazz.

**Book Review Index** - 2003

Vols. 8-10 of the 1965-1984 master cumulation constitute a title index.

**1929** - Frederick W. Turner 2004-01-03

Presents a fictional account of jazz artist Bix Beiderbecke's early jams at a Capone-controlled casino, grueling cross-country tours, disastrous cinematic efforts, experiences during the stock market crash, and his final musical efforts.

**Andrew Jackson** - Nancy Whitelaw 2001

A biography of the seventh president from his childhood in South Carolina, through his military career in the War of 1812, to his death.

**U X L American Decades** - Rob Nagel 2002-12

Provides a broad overview of the major events and people that helped to shape American society throughout the twentieth century and the first decade of the twenty-first century. Each volume in this 11-volume set chronicles a single decade.

[Remembering Bix](#) - Ralph Berton 2000-06-16

As Nat Hentoff says, "Hearing Bix for the first time was like waking up to the first day of spring." Bix has always inspired such acclaim, for he was an unmatched master of the cornet. Ralph Berton was privileged enough to have been a fan—and younger brother of Bix's drummer—just as Beiderbecke's genius was flowering, before he died in 1931 at age twenty-eight. Listening from behind the piano, tagging along to honky-tonks and jam sessions, Berton heard some of the most extraordinary music of the century, and he brings Bix and his era alive with a remarkable combination of the excitement of youth and the perspective of the five decades that followed—decades that confirmed Bix's place in the pantheon of jazz.

**American Book Publishing Record** - 1999

[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[s] 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 hoppers everywhere. . . . It gathers the best and most varied jazz writing of more than a century."--Sunday Times (London)

[Children's Books in Print](#) - R R Bowker Publishing 1999-12

[Finding Bix](#) - Brendan Wolfe 2017-05-15

Brendan Wolfe's *Finding Bix* is a personal and often surprising attempt to connect music, history, and legend. A native of Bix Beiderbecke's hometown of Davenport, Iowa, Wolfe grew up seeing Bix's iconic portrait on everything from posters to parking garages. He never heard his music, though, until cast to play a bit part in an Italian biopic filmed in Davenport. Then, after writing a newspaper review of a book about Beiderbecke, Wolfe unexpectedly received a letter from the late musician's nephew scolding him for getting a number of facts wrong. This is where *Finding Bix* begins: in Wolfe's good-faith attempt to get the facts right.

[The Billboard Illustrated Encyclopedia of Jazz & Blues](#) - Ted Drozdowski 2005

A comprehensive one-volume resource on jazz and blues includes a historical overview, A-to-Z artist biographies and key recordings, and illustrative MP3s, all organized chronologically by decade.

**Iowa** - Rita LaDoux 2002-01-01

An introduction to the land, history, people, economy, and environment of Iowa.

**Richard Nixon** - Rachel Barron 1999

A look at the life and career of the controversial politician  
*Jazz Musicians of the Early Years, to 1945* - David Dicaire 2010-10-22  
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.  
*Newsweek* - 1980

**Dr. Shinichi Suzuki** - David R. Collins 2002  
Believing that everyone has talent if given the opportunity to develop it, Dr. Suzuki developed a new method of teaching children to play the violin and other musical instruments.

**Contemporary Authors New Revision Series** - Scot Peacock 2001-09  
In response to the escalating need for up-to-date information on writers, Contemporary Authors® New Revision Series brings researchers the most recent data on the world's most-popular authors. These exciting and unique author profiles are essential to your holdings because sketches are entirely revised and up-to-date, and completely replace the original Contemporary Authors® entries. For your convenience, a soft-cover cumulative index is sent biannually. While Gale strives to replicate print content, some content may not be available due to rights restrictions. Call your Sales Rep for details.

**A Dictionary of the Avant-Gardes** - Richard Kostelanetz 2013-05-13  
A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film,

visual art, sculpture, and performance art--as well as architecture, science, and culture.

*Say No to the Devil* - Ian Zack 2015-04-10

Despite almost universal renown among his contemporaries, Davis lives today not so much in his own work but through covers of his songs by Dylan, Jackson Browne, and many others, as well as in the untold number of students whose lives he influenced--many of whom continue to teach his techniques today. The first biography of Davis, *Say No to the Devil* restores the Rev's remarkable story. Drawing on extensive research and interviews with many of Davis's former students and others who knew him well, music journalist Ian Zack takes readers through Davis's difficult beginning as the blind son of sharecroppers in the Jim Crow South to his decision to become an ordained Baptist minister and his move to New York in the early 1940s, where he scraped out a living singing and preaching on street corners and in storefront churches in Harlem. There, he gained entry into a circle of musicians that included, among many others, Lead Belly, Woody Guthrie, and Dave Van Ronk.

**The Horn Book Guide to Children's and Young Adult Books** - 1998

Bing Crosby - Richard Grudens 2003

Here is the quintessential Bing Crosby tribute from the pen of author and music historian, Richard Grudens, documenting the story of Crosby's colourful life, family, radio and television shows, and films; the amazing success story of a career that pioneered popular music spanning generations and inspiring many followers: Frank Sinatra, Tony Bennett, Perry Como, Jerry Vale, Dean Martin, Eddie Fisher, Pat Boone, Elvis Presley and Billy Eckstine, all of whom acknowledge their debt right between the covers of this book. An inspirational introduction by his lovely wife, Kathryn Grant Crosby, is followed by endearing, anecdotal accounts of those ubiquitous 'Road' films with Bob Hope, and detailed personal testimonials from show business icons in their own words. A 'must read' for Crosby fans, collectors, admirers, music lovers, and everyone who cherishes the music and anecdotes of the players involved in the Golden Age of Popular Music.