

Los Angeles: Recorded Magic (1945-1960)

Essential Questions

- How did advances in technology impact jazz?
- How did Los Angeles (LA) become a segregated city?
- How did Los Angeles (LA) become a city of recorded jazz?
- What is West Coast bop? How does it reflect the black jazz scene in segregated LA?
- What is West Coast jazz? How is it a product of postwar Southern California?
- How does the music and literature of Los Angeles reflect its history and culture?
- How do you listen to jazz?
 - The importance of listening
 - Obtaining a jazz vocabulary
 - Understanding and appreciating major movements in jazz
 - Understanding and appreciating the life and sounds of jazz innovators
 - Historical context of jazz

Objectives:

1. Determine how advances in technology impacted jazz and the recording industry.
2. Rank the local, state and federal policies that contributed to the segregation of Los Angeles.
3. Explain how the music and of Los Angeles reflected its segregated population.
4. Analyze West Coast jazz and bop in historical context.

Historical Context: Postwar Los Angeles (Marcie Hutchinson)

Based on *Why Jazz Happened* by Marc Myers (social history of jazz)

Introduction

- Profound impact of technology on the history of jazz
 - Radio, records, the phonograph, the jukebox, film
 - Music more accessible, more convenient, pleasing to the ear

Postwar Period

- Jazz transformed from dance music to a sociopolitical movement
- Major jazz styles: bebop, jazz-classical, cool, West Coast jazz, hard bop, jazz-gospel, spiritual jazz, jazz-pop, avant-garde jazz and jazz-rock fusion

Jazz reshaped from 1945-1972

- Grip of 3 major record companies (Victor, Columbia, Decca) weakened by labor actions
- Increased competition from new labels
- Jazz musicians gain greater creative independence due to competition.
- Individualistic statements. Personal views, freedom, self-expression
- Jazz styles reflect their times! Jazz plays an assertive role reflecting and shaping America's culture and values rather acting as a cultural mirror
- Most prolific, dynamic, and significant for the evolution of jazz
- Jazz styles change rapidly
- Jazz established as high art with national appeal

Events that Altered the Evolution of Jazz 1945-1972

1. 1942-1944 Recording Ban by American Federation of Musicians (AFM)
 - <http://www.afm.org/about/history-2/>
 - Decline of live music and dues-paying members!
 - Slow the growth of radio, records, jukeboxes
 - Recording Ban- target the record industry
 - Force companies to pay royalty on sale of records to union trust fund for unemployed artists
 - Music Performance Trust Fund
 - <http://www.musicpf.org/home.php>
 - Government does not back record companies
 - Hundreds of small labels move to sign with AFM (including Capitol on the west coast)

New Jazz style- bebop

2. New Contract Terms

More radio airplay, more royalties,

New bop promoters

DJs-

Powerful and fanatical advocates for bop

Stimulate public interest in bebop, music ambassadors

Passionate, credible, create mystique and hipness of bop

Concert Promoter- Norman Granz in Los Angeles

Norman Granz: The Man Who Used Jazz for Justice by Tad Hershorn

“Norman Granz: Jazz Genius Behind the Scenes (NPR Jazz Profile)

<http://www.npr.org/2008/08/06/93324539/norman-granz-jazz-genius-behind-the-scenes>

“Verve Records and Norman Granz- How One Man Can Make a Difference

<http://thejazzlabels.com/verve-records-norman-granz-how-one-man-can-make-a-difference/#.WHcMtZLerV0>

Charlie Parker at LA’s Philharmonic Auditorium

Los Angeles- site of Parker’s breakdown and institutionalization at California’s

Camarillo State Hospital

1948- 28 bop concerts

But, LA was segregated and musicians expected to be entertainers not artists

Bop overtakes swing – influences fashion, language and jazz

Dominant jazz style at end of 1948

Exceptional Black musicians taken seriously

Individualist was king

3. GI Bill

Background

Purpose- to stagger the return of vets to the labor force

The Law

Day of schooling for every day served

\$20/week stipend

\$500 for college tuition and costs

Allowance

\$50 for every month served if single

\$75 for every month served if married

51% of veterans use their educational benefits

U.S. Senator Ernest McFarland (AZ) “Father of the GI Bill”

http://www.senate.gov/artandhistory/history/common/generic/People_Leaders_McFarland.htm

Music had played a vital role on military bases

Live entertainment for the troops

“I never want that soldier to go to the front.”- a colonel after hearing

Dave Brubeck play at a Red Cross event.

Musicians received training at military music schools

Veteran Musicians Receive Formal Training

Musicians who served in the military have opportunity to go to accredited schools with music programs

“New” Professors of music after World War II

Escaped from Europe

Employed Nontraditional approaches

New music theory

Ear training

Composition and Arranging

Beethoven to Bartók

But, Debussy, Ravel, Satie and Stravinsky as well!!

Scales and modes fit jazz well (Detroit)

Met needs of students interested in recording careers

North Texas State

Significant role – formal instruction and advanced training in jazz and arranging
Harry Babsin, Herb Ellis, Gene Roland Jimmy Giuffre
<https://jazz.unt.edu/history>

Westlake College of Music in Los Angeles
Bill Holman
Russ Garcia-

How-to-book on jazz arranging, *The Professional Arranger-Composer*
Taught members of Stan Kenton and Les Brown bands
<http://www.jazzwax.com/2011/11/russ-garcia-1916-2011.html>

<https://www.questia.com/library/journal/1G1-347294246/jazz-education-at-the-westlake-college-of-music-1945-61>

Impact of the GI Bill

Added highly educated musicians to jazz

Cross-fertilization of classical and jazz-

INTEGRATION of the two musical worlds!

“One of my obvious rationales for combining jazz and classical was that both musics had a lot to learn from each other.” Gunther Schuller, member of the Miles Davis band on *Birth of the Cool*

Study classical theory and composition, but remain in jazz

Dave Brubeck, John Lewis, Bill Holman Dick Hyman, Shorty Rogers, Nelson Riddle

Trained instrumentalists needed in recording, movie and television studios
Musicians gravitate to LA or NYC

Jazz classical styles emerged: cool jazz, concert jazz, chamber jazz

West Coast Jazz

Shorty Rogers (Los Angeles Conservatory) became a major force in West Coast jazz

Dave Brubeck under Darius Milhaud (Mills College) experimented with unusual meters and modern contrapuntal voicings (“Prisoners,” “Rondo”)

Classical Curriculum

Veterans acquire formal theory and training- classical skills

4. 33 1/3-rpm Long-playing record (1948), magnetic tape (early 1950s), 45-rpm (1949)

The LP

12-inch, 33 1/3 revolutions per minute, 22 ½ minutes

Longer play better fidelity

Extended jazz solo

Record the experimentation and excitement of the club

Jazz as serious art

Concept albums

Album Cover Art- Visualizing History: Analyzing Jazz Album Covers

Widespread use of graphic art, photography, “It all came down to the cover.”

“The Birka Jazz Archive” (great visual and biographical resource on the album covers and the artists of various recording labels)

<http://www.birkajazz.com/archive/columbia.htm>

“Blue Note: 75 Years of the Coolest Visuals in Jazz”

<https://www.theguardian.com/music/gallery/2014/nov/14/blue-note-75-years-of-the-coolest-visuals-in-jazz-gallery>

“Verve Records: 20 Classic Album Covers”

<http://www.telegraph.co.uk/music/what-to-listen-to/verve-records-20-classic-album-covers/>

“The Art of Jazz: 70 Years of Blue Note Album Covers (with video)

<http://www.montrealjazzfest.com/blue-note-70-years.aspx>

“1950-1990’s Album Cover Analysis”

<https://www.polk-fl.net/staff/teachers/tah/documents/1950salbumcoveranalysis.pdf>

Liner notes- explain music, artist bios, viewpoints, enthusiasm for the music

Record companies focus on the home market – suburban living rooms!

Magnetic Recording Tape

Record longer for little additional cost
Birth of the producer- editing results
Playback, overdubbing
45-rpm
Convenient for jukeboxes
More independent radio stations licensed- need to fill air time
Ideal for R&B

5. Suburbanization of Southern California
 - White jazz musicians can buy inexpensive homes
 - Work opportunities in record, movie and TV studios
 - Harmony-rich jazz style
 - Emphasis on airy counterpoint played by reeds and horns, deemphasized urban sounds of the rhythm section
6. Civil Rights Movement
 - Brown v. Board of Education*
 - More spiritual and freer forms of jazz based in the black church, gospel music and Back to Africa movements
7. British Invasion and Success of R&B
 - Record companies shift focus away from jazz
 - Jazz artists embrace pop music, instrumental interpretations of pop-rock hits
8. Formation of Association for the Advancement of Creative Musicians in Chicago
 - Rise of avant-garde jazz
 - Inspired by Ornette Coleman, Cecil Taylor
 - Local community-organizing efforts and civil rights actions in Chicago
9. Rise of Electronic Instruments and Powerful Speakers
 - Outdoor concerts
 - Jazz-rock fusion

Suburbanization of Southern California

Impact of World War II

Military Mobilization during WWII – aircraft plants, shipbuilders, military-hardware

<http://www.onlyinyourstate.com/southern-california/wwii-photos-so-cal/>

“Desert Deployment: Southern California’s World War II Desert Training Center” (KCET production)

<https://www.kcet.org/shows/artbound/desert-deployment-southern-californias-world-war-ii-desert-training-center>

Port of Los Angeles shipped out arms and soldiers

“Wartime Shipbuilding at Terminal Island” <https://www.laconservancy.org/node/1059>

Population Statistics- <http://www.la Almanac.com/population/po02.htm>

Racial/Ethnic Tensions Boil Over in the “City of Angels”

Animated Census Maps 1940-1990

http://lapuhk.usc.edu/Maps/Animated_Census/Animated_Census.htm

Zoot Suit Riots

Excellent resource ! <http://www.pbs.org/wgbh/amex/zoot/>

Postwar Planning

Federal funds for public works projects including freeways!

City develops a master plan

http://libraryarchives.metro.net/DPGTL/trafficplans/1946_interregional_regional_metropolitan_parkways.pdf

Two Forces Shape Southern California Development: The Real Estate and Auto Industries

Real Estate

Vacant farmlands near the city

GI Bill- federal housing subsidy (1944)

“How an Arizona Man Helped Pass the GI Bill”

<http://www.azcentral.com/story/news/local/phoenix/2016/06/22/how-arizona-man-helped-pass-gi-bill/86001098/>

Zero-down, low-interest home loans

BUT!

Redlining-

Federal policies (FHA, HOLC, and VA) rule black neighborhoods dangerous risks for home loans – construction of “highly restricted and carefully controlled community”

Protect privileges associated with property ownership and race

Subsidized white suburbanization

Link to several online resources for redlining maps:

http://www.slate.com/blogs/the_vault/2014/05/30/where_to_find_historical_redlining_maps_of_your_city.html

Federal Home Loan Bank Board classified neighborhoods as A (green) or D (red)

Most important factor was race. Any African American population got a D rating.

Systemic discrimination against African Americans in housing. Few blacks could own their own homes

AS A RESULT!

White, working-class, suburban municipalities

Pre-fab materials

60 cities incorporated in the suburbs of LA 1940-1960

Population Explosion- i.e. San Fernando Valley 112,000 in 1941 to 1,650,000 in 1945

Freeways

Funded by Federal Government

Freeway Map <http://www.laalmanc.com/transport/tr26map.htm>

Highways needed to ease congestion. Highway construction in LA begins in the 1940s!

National Interstate and Defense Highways Act (1956)

<https://www.ourdocuments.gov/doc.php?flash=true&doc=88>

Suburbs are linked to each other by freeways, NOT the center city

Commercially independent communities around the city, not dependent on downtown LA

The Auto Industry

Expands to CA from Detroit

Prevent suburban rail system, costly

Car provides convenience and privacy via the freeway

Impact on Los Angeles

City Center retailers lose business

“White flight” from the city center

Downtown an “urban dinosaur”

The Quintessential California Suburb by 1952

Home ownership, nuclear family, local parks, highways, beaches

Futuristic, self-contained sanitized environment

Residents enjoy life from their cars

No connection with urban problems or disenfranchised

“1950-1960: Suburban Metropolis”

<https://www.laconservancy.org/explore-la/curating-city/modern-architecture-la/history-la-modernism/1950-1960-suburban-metropolis>

The LA Scene and the Music

White jazz musicians can buy inexpensive homes (FHA, VA loans)

Work opportunities in record, movie and TV studios all in the suburbs

Well-paid commercial work during the day, clubs at night

Laid-back Southern California- sun, surf, cars, pre-fab suburbs

Harmony-rich jazz style- extraordinary musicianship, melodic, harmony, counterpoint, less blues, arranged music
Emphasis on airy counterpoint played by reeds and horns, deemphasized urban sounds of the rhythm section
“It only makes sense the jazz many of us played would sound the way we felt. We were blessed. The musicians were all playing in harmony because we were having a great time.” Dave Pell
Record Companies
Pacific Jazz, Contemporary, Good Time Jazz, Intro, Jazz West, HiFi Jazz
Major labels move to LA: RCA, Columbia, Decca, Capitol, Prestige

Jazz in the West

Enthusiasm for jazz!
Black Musicians in LA
by 1921 New Orleans musicians (Original Creole Orchestra, Jelly Roll Morton, “Kid” Ory, “King” Oliver) all played LA, Jelly Roll Morton in Jerome, AZ too! (Cuban Queen Bordello pic)
“Jelly Roll Morton, ‘Inventor’ of Jazz Music, is Buried in Los Angeles”
<http://www.scpr.org/programs/offramp/2014/05/28/37627/jelly-roll-morton-inventor-jazz-music-is-buried-in/>
Bio
<http://blackhistorynow.com/jelly-roll-morton/>
Popularity of Jazz in the clubs along Central Avenue in LA’s black neighborhood; “Brown Broadway”
1927- Movie industry- studios need highly skilled musicians to record music.
Great Depression- City attracts black musicians
World War II
Rationing and AFM recording ban leads musicians to film and the radio
Postwar
Veterans study at local schools
Demand for highly trained arrangers, composers, musicians with popularity of LPs and movies
Union membership card issued after 6-month residency to protect jobs of local musicians
“Origins” of the West Coast Sound
Lester Young – influence on West Coast saxophonists
Woody Herman – arrangements of Jimmy Giuffre and Shorty Rogers (1947)
Gerry Mulligan and Gil Evans (1947)
Dave Brubeck (1949)
Miles Davis (1949, 1950)

LA’s Race Problem

One of the Most Segregated Cosmopolitan Areas in the U.S.
Historic Central Avenue: A Public History Resource Website
<http://scalar.usc.edu/works/historic-central-avenue-los-angeles/index>
Historic Resources Associated with African Americans in Los Angeles
https://www.nps.gov/nr/feature/afam/2010/afam_los_angeles.htm
My Blue Heaven by Becky Nicolaides
<http://press.uchicago.edu/ucp/books/book/chicago/M/bo3621258.html>

Black Population Soared During World War II
Nonwhite population increases 116%, city increased 30%
At war’s end, 170,000 blacks in LA, 9% of the population
Discrimination
World War II
FEPC, but . . . blacks given the most menial and dangerous tasks
Blacks denied union membership
Black jazz musicians could not live in city’s major hotels in late 1950s

Jazz Clubs

Central Avenue clubs attracted integrated audiences

Central Avenue Jazz Clubs

“Central Avenue Sounds Oral History Project (UCLA)

<http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz000905zz&title=%20Central%20Avenue%20Sounds%20Oral%20History%20Project>

“When Central Avenue Swung: The Dunbar Hotel and the Golden Age of L.A.’s ‘Little Harlem’” (KCET production)

<https://www.kcet.org/departures-columns/when-central-avenue-swung-the-dunbar-hotel-and-the-golden-age-of-las-little>

Clubs in white suburbs barred blacks

“Lester Willis Young”

<http://www.encyclopedia.com/people/literature-and-arts/music-popular-and-jazz-biographies/lester-willis-young>

Norman Granz – integrated Sunday jam sessions on Central Avenue

New Suburbs for Whites Only

Federal Policy:

FHA and VA loans available to white veterans only

National Interstate and Defense Highways Act (1956)- ease suburban growth

Restrictive real estate covenants

White residents agree to rent and sell properties only to whites

Bars Mexicans, Asians as well as blacks

Los Angeles County Racial/Ethnic Breakdown 1940-2000

<http://uselectionatlas.org/FORUM/index.php?topic=169073.0>

Los Angeles County: Racial/Ethnic Diversity

<https://www.youtube.com/watch?v=wBfrAofx8P8>

“A Southern California Dream Deferred: Racial Covenants in Los Angeles”

<https://www.kcet.org/departures-columns/a-southern-california-dream-deferred-racial-covenants-in-los-angeles>

“Hidden in Old Home Deeds, A Segregationist Past”

<http://www.npr.org/templates/story/story.php?storyId=122484215>

“Straight Into Compton: American Dreams, Urban Nightmares, and the Metamorphosis of a Black Suburb”

<http://www.streetgangs.com/academic/intocompton.pdf>

Chipping Away at Restrictive Covenants

Shelley v. Kraemer (1948)

Barrows v. Jackson (1953)

Real Estate Agents

Article 35 of the National Association of Real Estate Boards

Code of Ethics

<http://archive.realtor.org/sites/default/files/COE1952.pdf>

“Whispering Campaigns”

Fair Housing Act 1968

Segregation in Musicians Union

Until mid-1950s musicians’ unions segregated

Local 767- American Federation of Musicians (black musicians)

Local 47 for white musicians

Disparity in member rights and facilities

Studio jobs go to white musicians despite merger of the two locals in 1953

Los Angeles Police Department Harassment

Racial profiling

Harassment of interracial couples

Raids of integrated clubs

Connection of race to crime

1945-1949 blacks made up 10% of population

1/3 of reported homicides, rapes and narcotic violations

40% of arrests for prostitution and vice

1/3 of all traffic violations (driving while black)

“The demand that the police cease to consider race, color, and creed is an unrealistic demand. Identification is a police tool, not a police attitude.”

LA Chief Parker

Harassment of black musicians

Driving with a white woman

Possession of a fancy car

Driving in white communities

Clubs like the Lighthouse in Hermosa Beach welcomed black artists,
but police often pull over those getting to club

Harassment of white that patronized Central Ave clubs-

Central Ave. loses white audience

White audiences go to clubs in Hollywood or beach communities

Central Ave. clubs close

Segregationist policies severely reduce opportunities for black musicians – many relocate to NYC

AS A RESULT: West Coast jazz created by white musicians in the 1950s, West Coast bop created by black musicians

The Music of Postwar Los Angeles West Coast Bop

Charles Mingus (1922-1979)

Bio

Born in Nogales, AZ

Raised in Watts

Started on cello and trombone, took up double bass at 16

Worked with vibist Red Norvo to critical acclaim

Led own groups in LA

Involved in the integration of the musicians' union

Social justice activist

Contributions

Composer and bandleader

One of the most significant composers after Ellington

Mingus jazz workshops

Emphasis on counterpoint and on radical tempo and mood changes

Chaotic

Music reflected powerful social commentary

HUGE influence on bebop

Resources

“Charles Mingus” in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb pp. 293-305

“Himself When He Was Real: The Art of Charles Mingus” by Stanley Crouch in
Considering Genius: Writings on Jazz pp. 100-107

“Charles Mingus: ‘Fables of Bass,’ Part I”

<http://www.npr.org/2008/04/23/89852381/charles-mingus-fables-of-bass-part-1>

“Charles Mingus: ‘Fables of Bass,’ Part II”

<http://www.npr.org/2008/04/30/90049515/charles-mingus-fables-of-bass-part-2>

“A New Look at the Jazz of Charles Mingus” (The music, life and complex racial identity of jazz great Charles Mingus on WBUR’s *On Point* broadcast.)

<http://www.wbur.org/onpoint/2016/11/25/charles-mingus-jazz-history>

Better Git It in Your Soul: An Interpretive Biography of Charles Mingus by Krin Gabbard

Art Pepper (1925-1982)

Bio

Played with Benny Carter and Stan Kenton bands
Premier saxophone player
Influenced by Lester Young and Lee Konitz
WWII veteran
Dependence on narcotics, prison terms
Synanon rehabilitation

Contributions

Pioneer of West Coast Bebop alto sax
Straight Life- a definitive jazz biography

Resources

“Art Pepper” in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb pp. 278-292

“Laurie Pepper Interviewed by Terry Gross Fresh Air” (Gross’s 23-minute interview in 1995 of Laurie Pepper on the life and music of Art Pepper)

<https://www.youtube.com/watch?v=Wn4rtGHBj2g>

“Art Pepper’s ‘Straight Life’ Goes Straight to YouTube” (8-minute program on NPR’s *All Things Considered* in 2007)

<http://www.npr.org/templates/story/story.php?storyId=16480615>

Straight Life: The Story of Art Pepper by Laurie Pepper

Art: Why I Stuck with A Junkie Jazzman by Laurie Pepper

Resources

“Bop” by LeRoi Jones in *Reading Jazz: A Gathering of Autobiography, Reporting, and Criticism from 1919 to Now* edited by Robert Gottlieb 870-884

West Coast Jazz

West Coast’s “Relaxed Sound”

Jazz locations spaced out- lack of good jazz-bar hangouts
Jazz more studied and formulaic due to lack of social interaction
Contrapuntal voicings in compositions and arrangements
Counterpoint
Several different voices at once
Softer interpretation
“A light beautiful sound” of Lester Young
Linear pieces
“Organic”- nature and lifestyle play a role
Horizontal space of the west
Record Companies market the new sound- distinct from a New York sound
Criticized as “mortgage-paying jazz”

“West Coast Jazz” (Ted Gioia and Stanley Crouch discuss West Coast Jazz and Dave Brubeck’s role in it.) <http://www.pbs.org/brubeck/theMusic/westCoastJazz.htm>

“Los Angeles: West Coast Cool Jazz” (Lighthouse All-Stars)

<http://encyclopedia.jrank.org/articles/pages/1885/Los-Angeles-West-Coast-Cool-Jazz.html>

Dave Brubeck (1920-2012)

Bio

Born in Concord, Mass.
WWII Veteran
Used GI Bill to study under Darius Milhaud

Bandleader- Dave Brubeck Quartet
Contributions
Dominated college concert scene
“Nerdy Jazz”
Intrigued by folk music-
Odd time signatures (other than 4/4 time)
Complex harmonies became more melodic

Resources

- <http://www.pbs.org/brubeck/index.htm>
- <http://www.davebrubeck.com/>
- “Dave on the Racial Barrier” <http://www.pbs.org/brubeck/talking/daveOnRacial.htm>
- “Dave Brubeck and What WWII Didn’t Solve”
<https://www.youtube.com/watch?v=stadqAHRroA>
- “The Excellent Paradox of Dave Brubeck”
<http://www.theatlantic.com/entertainment/archive/2012/12/the-excellent-paradox-of-dave-brubeck/265953/>
- “The Life and Music of Dave Brubeck” – Jazz at Lincoln Center Orchestra with Wynton Marsalis <https://www.youtube.com/watch?v=PO-yXQItCGg&t=338s>
- *It’s About Time: The Dave Brubeck Story* by Fred M. Hall
- “The Old Man on the Buffalo Nickel: Dave Brubeck” in *Jazz, Black and White* by Gene Lees

Listening Activity: Essential Characteristics of West Coast Bop and West Coast Jazz: Rodney Whitaker (Musical Analysis Tool)

Musical Selections

Los Angeles- West Coast Bop and West Coast Jazz:

Charles Mingus	“Move”
	“Mingus Fingers”
Art Pepper	“Tears Inside”
	“Smack Up”
Dave Brubeck	“The Duke”
	“Blue Rondo”

Literature of Los Angeles: Pam Baack

- High School
 - Jayne Cortez, “If Drum is a Woman” (Married to Ornette Coleman, response to Duke Ellington’s song), “There It Is”
- Elementary
 - Luis Rodriguez, “The Monster”

“Build the Rhythm” Activity- Use the city’s history, music and literature to tell the city’s story- Tomas Stanton (30 minutes)

Each group gets a copy of “Westward” in *The Jazz Years: Earwitness to an Era* by Leonard Feather pp. 211-215

Non-fiction Resources

Books

The City

My Blue Heaven by Becky Nicolaides

The Battle for Los Angeles: Racial Ideology and World War II by Kevin Allen Leonard

Murder at the Sleepy Lagoon Zoot Suits, Race, and Riot in Wartime L.A. by Eduardo Obregón Pagán

A World of Its Own: Race, Labor, and Citrus in the Making of Greater Los Angeles, 1900-1970 by Matt Garcia

Music

**Why Jazz Happened* by Marc Myers

Central Avenue Sounds: Jazz in Los Angeles edited by Clora Bryant

Mexican- American Mojo by Anthony Macias

West Coast Jazz: Modern Jazz in California, 1945-1960 by Ted Gioia

Dave Brubeck

It's About Time: The Dave Brubeck Story by Fred M. Hall

Jazz, Black and White by Gene Lees ("The Old Man on the Buffalo Nickel: Dave Brubeck")

Norman Granz

Norman Granz: The Man Who Used Jazz for Justice by Tad Hershorn

Charles Mingus

Beneath the Underdog: His World as Composed by Charles Mingus edited by Nel King

Better Git It in Your Soul: An Interpretive Biography of Charles Mingus by Krin Gabbard

Art Pepper

Straight Life: The Story of Art Pepper by Laurie Pepper

Art: Why I Stuck with A Junkie Jazzman by Laurie Pepper

"A Jazz Summit Meeting" in *Keeping Time: Readings in Jazz History* edited by Robert Walser (In this Playboy article from 1964, Nat Hentoff interviews jazz critics and black and white jazz musicians, including Charles Mingus and Dave Brubeck.)

Young Readers

It Doesn't Have to Be This Way: A Barrio Story by Luis J. Rodriguez

Sweethearts of Rhythm: The story of the greatest all girl swing band in the world by Marilyn Nelson, illustrated by Jerry Pinkney (ages 10-14)

Newspapers

African American Newspapers – Los Angeles *Sentinel* <http://www.lasentinel.net>
California *Eagle* <https://archive.org/details/caleagle>

Websites

"When Central Avenue Swung: The Dunbar Hotel and the Golden Age of L.A.'s 'Little Harlem'" (KCET production)

<https://www.kcet.org/departures-columns/when-central-avenue-swung-the-dunbar-hotel-and-the-golden-age-of-las-little>

"Central Avenue Sounds Oral History Project (UCLA)

<http://www.latimes.com/la-mag-june072009-la-music-history-story.html>

"Los Angeles: West Coast Cool Jazz" (Lighthouse All-Stars)

<http://encyclopedia.jrank.org/articles/pages/1885/Los-Angeles-West-Coast-Cool-Jazz.html>

"Historical Resources Associated with African Americans in Los Angeles"

https://www.nps.gov/nr/feature/afam/2010/afam_los_angeles.htm

"Los Angeles's Jazz Roots: The Willis H. Young Family"

https://www.jstor.org/stable/25161744?seq=1#page_scan_tab_contents

"World War II: After the War" (photos from *The Atlantic*)

<http://www.theatlantic.com/photo/2011/10/world-war-ii-after-the-war/100180/>

Journals

"Los Angeles's Jazz Roots: The Willis H. Young Family", Douglas Henry Daniels *California History* Vol. 82, No. 3 (2004), pp. 48-70

Fiction

Ask the Dust by John Fante

The Barbarian Nurseries by Héctor Tobar

Bright Shiny Morning by James Frey

Maggie the Mechanic (comic)

The Tortilla Curtain by T.C. Boyle

Poetry

Luis Rodriguez - LA Poet Laureate ("The Monster," founder of a newspaper *and* wrote the kids book *It Doesn't Have to be This Way*)

<https://www.poets.org/poetsorg/poet/luis-j-rodr%C3%ADguez>

Jayne Cortez- "If the Drum is a Woman," "There It Is"

Art

Album Covers

Plays/Screenplays

Louis Valdez – *Zoot Suit* – Chicano Theater

Richard Montoya – *Nacho Libre*

Recommended Recordings

Charles Mingus- *Charles "Baron" Mingus, West Coast* (1945-1949)

Charles Mingus- *Pithecanthropus Erectus* (1956)

Charles Mingus- *Blues and Roots* (1959)

Charles Mingus- *Mingus Ah Um* (1959)

Art Pepper- *Art Pepper Meets the Rhythm Section* (1957)

Dave Brubeck- *Jazz at Oberlin* (1953)

Dave Brubeck Quartet- *Brubeck Time* (1954)

Dave Brubeck Quartet- *Time Out* (1959)

*Essential resource

Created by Marcie Hutchinson, Director of K-12 Initiatives for Arizona State University's School of Historical, Philosophical and Religious Studies, for Jazz from A to Z's Educator Workshops on January 25th and 26th, 2017