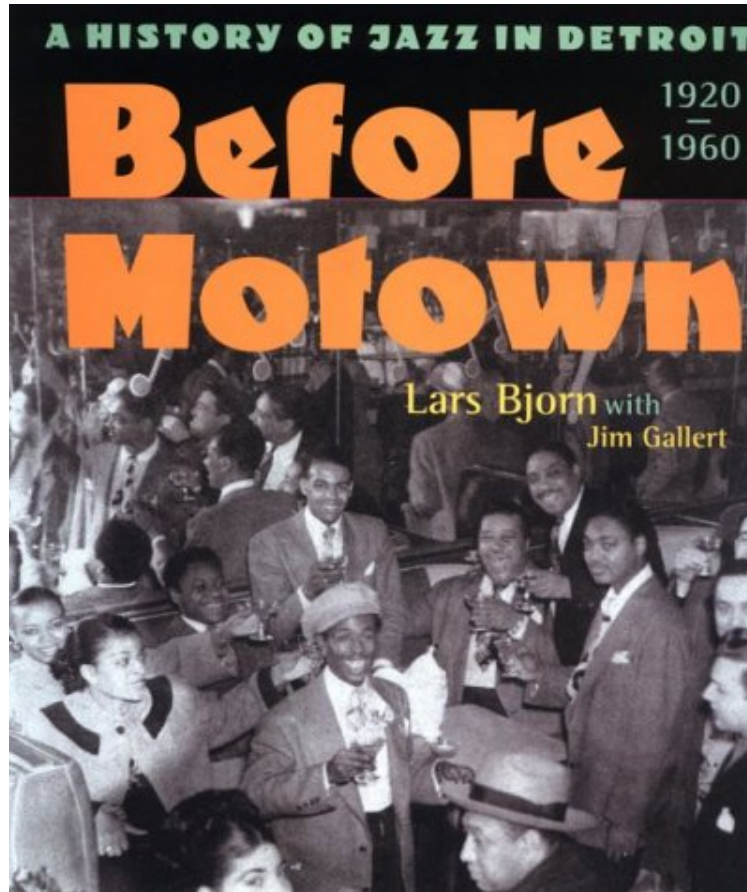


(Mobile book) Before Motown: A History of Jazz in Detroit, 1920-60

Before Motown: A History of Jazz in Detroit, 1920-60

Lars Bjorn, Jim Gallert

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Lars Bjorn, Jim Gallert : Before Motown: A History of Jazz in Detroit, 1920-60 before purchasing it in order to gage whether or not it would be worth my time, and all praised Before Motown: A History of Jazz in Detroit, 1920-60:

1 of 1 people found the following review helpful. Detroit Jazz HistoryBy GBadThe book covers most of the clubs and performers who were a part of the Detroit jazz scene.For somefolks this may come as a surprise that there was a very prolific jazz scene before Motown started.Ifyou review many of the performers in jazz from 1930's to 1980's or so you will find a large percentageof them from Detroit,or moved to Detroit to be involved in the jazz scene.Great read.0 of 0 people found the following review helpful. Five StarsBy CustomerGreat!2 of 3 people found the following review helpful. "note" worthy book of Detroit jazzBy Frank SheltonThis is a book for all the "young' uns" who think they know Detroit's rich musical legacy but somehow always forget or ignore the story of jazz in the city. Or more likely, they just didn't know. The writers obviously did their homework and pay tribute to hot spots like the Graystone, Blue Bird Inn, Flame bar, Forest club, and more, which sadly has fallen into that same deep hole so much of the city's past has gone into. Readers will learn a lot from this excellent book.

When most people think of Detroit and music, they think of the Motown sound. But what many people forget is that Detroit has a remarkable jazz history, which became a major influence in what came to be known as the Motown sound. *Before Motown* is the first book about the history of jazz in Detroit. It shows the significant impact Detroit has had on the development of jazz in America, with its own sound, distinct from that of the other jazz centers of Chicago, New Orleans, St. Louis, or Kansas City. Starting with the big bands in the 1920s, with groups like the McKinney's Cotton Pickers and Jean Goldkette's Orchestra, and continuing into the 1950s, Detroit experienced a golden age of modern jazz centered around clubs like the Blue Bird Inn. That jazz scene comes alive in interviews with musicians and club owners, combined with unique period photographs and advertisements. In addition, Detroit's vital jazz scene is placed in its social context, particularly within the changing relations between blacks and whites at the time. Long overdue, *Before Motown* tells the story of Detroit jazz as it really happened, told by the people who lived it. More importantly, it shows how life can mirror art in the most pragmatic of American cities, Detroit. Lars Bjorn is Professor of Sociology, University of Michigan, Dearborn, and the author of numerous articles and publications about jazz. Jim Gallert is Vice President of the Jazz Alliance of Michigan and a veteran jazz broadcaster. He has been involved with the Detroit jazz scene for over twenty-five years.

From Publishers Weekly Besides the auto industry, Detroit is best-known for Motown the jubilant pop tunes of '60s bands like the Temptations. But Detroit produced music before the '60s, argues Lars Bjorn in *Before Motown: A History of Jazz in Detroit, 1920-1960*, written with veteran jazz broadcaster Jim Gallert. Swedish-born Bjorn, a sociology professor at the University of Michigan, explores the city's music scene from its pre-Big Band era to its 1950s "Golden Age" to rhythm and blues. Copiously researched Bjorn and Gallert interviewed over 90 club owners and musicians with never-before-published bw photos and period advertisements, this large-format book will appeal to jazz enthusiasts and Detroit denizens. For the many European fans of American jazz, Plymbridge will make it available in the U.K. and Europe. (Aug. 13) Copyright 2001 Reed Business Information, Inc. From Library Journal During jazz's formative years, a surprisingly large number of influential performers hailed from Detroit and its environs. Much activity centered on the influence of Wayne State University's music department, where musicians took classes as well as planned various promotional and educational events for the city. They created a strong musical community that artists such as Yusef Lateef continue to this day. All of this is brought to light in this engaging, intense review of the musical developments of Detroit's jazz artists apparently the first book-length treatment of the topic. In addition, Bjorn (sociology, Univ. of Michigan) and jazz broadcaster Gallert provide a source of social commentary, tying the musical activities to life for the predominantly African American community. Over the last 20 years, the authors conducted 93 interviews with the scene's movers and shakers. In July, the Motor City celebrated its 300th birthday, so this title is also timely. Highly recommended for academic, large public, and music libraries. William G. Kenz, Minnesota State Univ., Moorhead Copyright 2001 Reed Business Information, Inc.