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Good Morning Blues: The Autobiography Of Count Basie. by.
Count Basie, Albert Murray. 3.67 · Rating details · 61 ratings · 14
reviews. Count Basie (19041984), pianist, composer, and icon of
big-band jazz, known for such classics as "Jumpin' at the
Woodside," "Cherokee," and "One O'Clock Jump," recounts his life
story to Albert Murray with all the charm and dry humor of two
friends sitting at the kitchen table.

~~Good Morning Blues: The Autobiography Of Count Basie by ...~~
5.0 out of 5 stars Count Basie autobiography. I'm a big Count Basie

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fan and think "Good Morning Blues" is an excellent book about jazz. Basie talks about the clubs and theater gigs he played throughout his career from the very beginning to the high points of his career. He tells about the musicians who were in the many bands including, The Blue Devils, The Bennie Moten Band, and the Basie band, including many of the early theatrical groups he played for and toured with.

~~Good Morning Blues: The Autobiography of Count Basie (as ...~~

In Good Morning Blues, Basie recounts his life story to Albert Murray, from his childhood years playing ragtime with his own pickup band at dances and pig roasts, to his years in New York City in search of opportunity, to rollicking anecdotes of Basie's encounters with Fats Waller, Frank Sinatra, Fred Astaire, Sammy

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Davis Jr., Quincy Jones, Billie Holliday, and Tony Bennett. In this classic of jazz autobiography that was ten years in the making, Albert Murray brings the voice of Count ...

~~Good Morning Blues: The Autobiography of Count Basie ...~~

Good morning blues; the autobiography of Count Basie, as told to Albert Murray. Paperback – January 1, 1985

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~~Good Morning Blues : The Autobiography of Count Basie by ...~~

Good Morning Blues: The Autobiography of Count Basie: Authors:
Count Basie, William Basie, Albert Murray: Editor: Random
House: Edition: illustrated: Publisher: Random House, 1985:
ISBN:...

~~Good Morning Blues: The Autobiography of Count Basie ...~~

Good Morning Blues: The Autobiography of Count Basie As Told
To Albert Murray is a joy to read not only because it is choc-a-
block with details about all aspects of Count Basie's career, but
also because the narrative flows so easily. I suspect that the latter
has a lot to do with Albert Murray's skills as a writer.

~~Jazz Profiles: Good Morning Blues: The Autobiography of ...~~

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Editions for Good Morning Blues: The Autobiography Of Count Basie: 0306811073 (Paperback published in 2002), 0917657896 (Paperback published in 1986), 04...

~~Editions of Good Morning Blues: The Autobiography Of Count ...~~

Good Morning Blues is one of the best-written and most engaging autobiographies of the past century. It is more than as a mere chronicle of the jazz world, it is the story of a man and his time. First published shortly after Count Basie's death in 1984, it is well-deserving of this new edition.

~~Good Morning Blues: The Autobiography of Count Basie — The ...~~

Good Morning Blues: The Autobiography of Count Basie as told to Albert Murray, with a new introduction by Dan Morgenstern. Da

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Capo Press, 2002. \$17.50 paperback. 50 photographs. [originally published by Random House, 1985]

~~Review of Good Morning Blues: The Autobiography of Count ...~~

Good Morning Blues: The Autobiography Of Count Basie ...

Similarly to, for instance, Alan Lomax's account of Jelly Roll Morton, Good Morning Blues reveals a page from an era long gone, but Morton's personal life of ups and downs is so much more interesting to read than Basie's bio.

~~Amazon.com: Customer reviews: Good Morning Blues: The ...~~

5.0 out of 5 stars Count Basie autobiography. I'm a big Count Basie fan and think "Good Morning Blues" is an excellent book about jazz. Basie talks about the clubs and theater gigs he played

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In Good Morning Blues, Basie recounts his life story to Albert Murray, from his childhood years playing ragtime with his own

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~~Good Morning Blues — University of Minnesota Press~~

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~~Good Morning Blues : The Autobiography of Count Basie by ...~~

October 01, 2016 Count Basie, Good Morning Blues The late great novelist, essayist, and memoirist Albert Murray knew his way around autobiography like no one else, which made him, a jazz lover in the bargain, the perfect ghost writer for Count Basie.

~~The Daily Beast: The Five Best Books Written by Musicians ...~~

Good Morning Blues: The Autobiography of Count Basie (1985, memoir)

Count Basie was one of America's pre-eminent and influential jazz

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pianists, bandleaders, and composers, known for such classics as “Jumpin’ at the Woodside,” “Goin’ to Chicago Blues,” “Sent for You Yesterday and Here You Come Today,” and “One O’Clock Jump.” In *Good Morning Blues*, Basie recounts his life story to Albert Murray, from his childhood years playing ragtime with his own pickup band at dances and pig roasts, to his years in New York City in search of opportunity, to rollicking anecdotes of Basie’s encounters with Fats Waller, Frank Sinatra, Fred Astaire, Sammy Davis Jr., Quincy Jones, Billie Holliday, and Tony Bennett. In this classic of jazz autobiography that was ten years in the making, Albert Murray brings the voice of Count Basie to the printed page in what is both testimony and tribute to an incredibly rich life.

Count Basie was one of America's pre-eminent and influential jazz

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The personal life story of the big-band jazz pianist and composer is recounted in a humorous style as if to a close friend and includes coverage of such musical classics as "Jumpin' at the Woodside" and "Cherokee." Reissue. 10,000 first printing.

Murray gives readers the redefined essence of his lifetime meditation on the blues as this musical style informs American life. Here are incisive essays on writing, music, and art that go beyond the social-science fiction of Negrohood to describe in no uncertain terms what it means to be American.

By “our premier writer about jazz and the blues...and a fictional tale spinner in the grand Southern tradition” (Washington Post Book

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World), *The Spyglass Tree* is a deeply affecting novel of elegant, lyrical reminiscence and profound sophistication about a young black man's advent into the world of academia—an imaginary Alabama college—in the 1930s. Admire the excitement of the world of ideas and adventures with new friends, Scooter sallies into “the territory of the blues,” where recollection becomes legend. Here he learns to deal with the vicissitudes of life—the complexities of family ties and camaraderie, his sexuality, pride of excellence in school, the darker realities of history and human passion—through confrontation and improvisation, and with style and courage. “[*The Spyglass Tree*] strikes a perfect balance between the black folk tradition and Faulknerian rumination.... One reads this very fine novel for the glissando effect of its language, the vibrancy of its characters and the unabashed pleasure Mr. Murray takes in

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nostalgia for its own sake...with level-headed clarity and honesty.”—The New York Times Book Review

In this visionary book, Murray takes an audacious new look at black music and, in the process, succeeds in changing the way one reads literature. Murray's subject is the previously unacknowledged kinship between fiction and the blues. Both, he argues, are virtuoso performances that impart information, wisdom, and moral guidance to their audiences; both place a high value on improvisation; and both fiction and the blues create a delicate balance between the holy and the obscene, essential human values and cosmic absurdity. Encompassing artists from Ernest Hemingway to Duke Ellington, and from Thomas Mann to Richard Wright, *The Hero and the Blues* pays homage to a new black aesthetic.

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The highly acclaimed novelist and biographer Albert Murray tells his classic memoir of growing up in Alabama during the 1920s and 1930s in *South to a Very Old Place*. Intermingling remembrances of youth with engaging conversation, African-American folklore, and astute cultural criticism, it is at once an intimate personal journey and an incisive social history, informed by "the poet's language, the novelist's sensibility, the essayist's clarity, the jazzman's imagination, the gospel singer's depth of feeling" (*The New Yorker*). "His perceptions are firmly based in the blues idiom, and it is black music no less than literary criticism and historical analysis that gives his work its authenticity, its emotional vigor and its tenacious hold on the intellect...[It] destroys some fashionable socio-political interpretations of growing up black."--Toni Morrison, *The*

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New York Times Book Review

The Magic Keys winningly evokes the coming to maturity of one of the great characters in contemporary American literature: Scooter, the central protagonist of Albert Murray's highly acclaimed autobiographical novels Train Whistle Guitar, The Spyglass Tree, and The Seven League Boots. Growing up brilliant and curious in Alabama, Scooter was told he was destined for greatness. Now newly married and a graduate student in humanities at New York University, he goes about discovering just what he is destined to be great at. Anchored by Eunice, his "Mrs. Me," Scooter makes the rounds of Manhattan's libraries, jazz hangouts, galleries, skyscrapers, and endlessly fascinating streets, meeting the people who will help him find his way: dapper Taft Edison, who is setting

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their down-home dialect onto the pages of his novel-in-progress; Joe States, a drummer who brings old expectations to Scooter's new life; and Jewel Templeton, no longer his girl but still a believer. When his budding career takes him back to Alabama, Scooter discovers both the promise of everyday bliss and intimations of adventures to come. In his inimitably musical, ardent prose, Murray captures the joyful rhythms of youth and the pulse of life at the moment when everything seems possible, in an exhilarating, tender, and masterfully crafted novel.

In *Rhythm Is My Beat: Jazz Guitar Great Freddie Green and the Count Basie Sound*, Alfred Green tells the story of his father, rhythm guitarist Freddie Green, whose guitar work served as the pulse of the Count Basie Band. A quiet but key figure in big band

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jazz, Freddie Green took a distinct pride in his role as Basie's rhythm guitarist, redefining the outer limits of acoustic rhythm guitar and morphing it into an art form. So distinct was Green's style that it would eventually give birth to notations on guitar charts that read: "Play in the style of Freddie Green." This American jazz icon, much like his inimitable sound, achieved stardom as a sideman, both in and out of Basie's band. Green's signature sound provided lift to soloists like Lester Young and vocalist Lil' Jimmy Rushing, a reflection of Green's sophisticated technique, that produced, in Green's words, his "rhythm wave." Billie Holiday, Ruby Braff, Benny Goodman, Gerry Mulligan, Teddy Wilson, Ray Charles, Judy Carmichael, Joe Williams and other recording artists all benefited from the relentless fours of the man who came to be known as Mr. Rhythm. The mystique surrounding Freddie Green's

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technique is illuminated through generous commentary by insightful interviews with other musicians, guitar professionals and scholars, all of whom offer their ideas on Freddie Green's sound. Alfred Green throughout demystifies the man behind the legend. This work will interest jazz fans, students, and scholars; guitar enthusiasts and professionals; music historians and anyone interested not only in the history of jazz but of the African American experience in jazz.

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