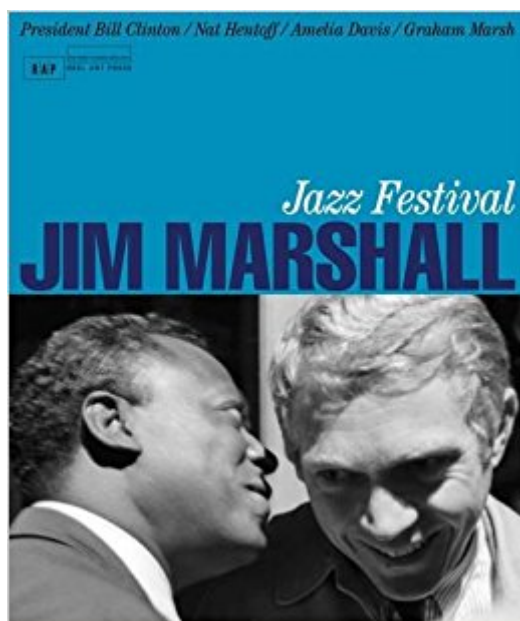


The book was found

Jim Marshall: Jazz Festival



Synopsis

From Thelonius Monk to John Coltrane, Miles Davis to Nina Simone, Jim Marshall's defining photographs of the 1960s jazz scene Jim Marshall is known as the defining father of music photography and his intimate photographs of the greats of rock & roll, country, folk, blues and jazz are legendary. Renowned for his extraordinary access and ability to capture the perfect moment, his influence is second to none. In 2014, Marshall became the only photographer ever to be honored by the Grammys with a Trustees Award for his life's work. Published here for the first time ever are Marshall's jazz festival photographs from the 1960s, which capture the crowd, the performances and unguarded moments with jazz icons such as Thelonious Monk, John Coltrane, Miles Davis, Nina Simone, Ray Charles and many more. Over 95% of the material in this breathtaking volume has never been seen before. Marshall's remarkable photographs of the festivals at Newport and Monterey immortalize the unique energy and soul of these celebrations of jazz. Complete access to Marshall's vast archive has been granted for this book. It includes a foreword by President Bill Clinton and an introduction by renowned jazz writer Nat Hentoff, and is designed by art director Graham Marsh (The Cover Art of Blue Note Records, Hollywood and the Ivy Look). This is the first in a series of books to be published by Reel Art Press in collaboration with the Jim Marshall Archive. Jim Marshall (1936–2010) was born in Chicago. While still in high school, he purchased his first camera and began documenting musicians and artists in San Francisco. Over a 50-year career he created hundreds of legendary images that came into public consciousness through magazine features, more than 500 album covers and six books: Monterey Pop, Not Fade Away, Proof, Jazz, Trust and Pocket Cash.

Book Information

Hardcover: 336 pages

Publisher: Reel Art Press (September 27, 2016)

Language: English

ISBN-10: 1909526320

ISBN-13: 978-1909526327

Product Dimensions: 10 x 1 x 11.6 inches

Shipping Weight: 5 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 24 customer reviews

Best Sellers Rank: #747,997 in Books (See Top 100 in Books) #80 in Books > Arts & Photography > Photography & Video > Lifestyle & Events > Celebrations & Events #473

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Customer Reviews

The shots of the musicians performing are great, but one of the best things about Marshall's work and this book in particular is all the backstage scenes and crowd shots that make you feel like you're in the thick of things. It's a wonderful documentation of what is arguably one of the pinnacles of American music. (Mark Murrmann Mother Jones) Photographer Jim Marshall's black-and-white shots taken at the Newport and Monterey jazz festivals during the 1960s capture an era that can't be ignored. (Rolling Stone) An in-depth trawl through the photographer's work... a breathtaking photographic trip through those legendary, barrier-breaking festival years (Jon Newey Jazzwise) Before he was a famous rock photographer, Jim Marshall photographed jazz, covering the festivals in Newport, Rhode Island and Monterey, California in the 1960s and photographing the biggest stars along with their deeply hip audience (Photo District News) This extraordinary book celebrates Jim Marshall's unique talent and lifelong desire to "capture the perfect moment". (L'Oeil de la Photographie) Reel Art Press prides itself in its exceptional taste, curatorial eye, and eclectic selection of material. Without a doubt, Jim Marshall: Jazz Festival is a title in which they may take great pride. (Michael J. McCann NY Journal of Books) Marshall's shimmering photographs of those lazy summer days when the giants of jazz mingled with the crowd won't be seen as just a celebration of their music. It'll be the epitaph for an era. (John Blake CNN) it seems Jazz is the most visual of aural mediums. (BBC Radio London, Robert Elms Show) A master of music photography, Marshall assiduously shot jazz festivals offstage and on in Newport and Monterey, California throughout the early 1960s with his trademark mix of backstage access and fly-on-the-wall candor. This largely unseen trove reveals a bygone culture of cool, its players and denizens, with striking immediacy. (Jack Cramer American Photo) It's a given that Marshall had technique and then some. But the fact that he knew many of these musicians and loved their music was also an important metaphysical element. (Allan Campbell BBC Arts) Jazz Festival acts as an insight into decidedly rare cultural miscegenation for the time period - captured with a lightness of touch at odds with the photographer's reputation for bullishness... Jim Marshall managed to get the kind of access most photographers can only dream about. (Jacob Brookman British Journal of Photography) Jazz Festival is not a nostalgic yearning for the past, but a celebration of the continuing cultural craze for all things relating to Modern Jazz and Ivy Look clothing... You can almost feel the sun's warming

rays and an ocean breeze emanating from Jim Marshall's evocative photographs in this book. (Graham Marsh Port Magazine) When Marshall's democratic camera captured the young, relaxed, supremely stylish and racially mixed audiences that the jazz giants were attracting, at least on the east and west coasts, he was chronicling a brief utopian moment amid the gathering storm of protest and often violent reprisal that would define the civil rights era of the early-to-mid 1960s. (Sean O'Hagan The Guardian)

A couple of weeks ago I bought a copy of the magnificent new book called Jazz Festival: Jim Marshall which highlights the progression of the Master's Monterey Jazz Festival photographs from 1960-1966 - along with a dose of Newport 1963. As you may have read in some of the fine reviews here on , this book contains a truckload of photos most of which have never been seen in previous releases containing Mr. Marshall's unparalleled lens work. And while this particular volume deliberately lets the pictures tell the story rather than relying on text, readers can't walk away from this one without recognizing just how lucky we are that Mr. Marshall took the time to visually document these artists and the time they lived in. Much like "The Haight", the previous book released by Amelia Davis, the ultra capable Executor of the Marshall Estate, this wonderful and awfully heavy volume contains a seemingly endless set of stills of the greatest musicians of the day along with page after page of shots that reveal a vitally important set of takeaways from these festivals - the vibe in the crowd, the cool easiness that permeated them, and, most of all, the very natural integration among the artists and attendees that was an afterthought here while segregation and racial strife were ripping through other parts of the country. The photos themselves are beautifully rendered and I must add that the paper used for this book is first class all the way - thick, rich, and wonderful in the way that it allows these splendid shots to jump right off the pages. The photos of Miles Davis are velvety smooth. The almost annual shots of Dizzy Gillespie show an artist who is not only at the top of his game, but one who is clearly loved by all. The Dizzy For President campaign that appears in a few photos throughout the book must surely have seemed far-fetched back then, but in 2016 who doesn't wish that, if he were still with us, he'd toss his beret in the ring? In these pages you are able to see very clearly how the times were a changing...look at the hair progressively getting longer, the fashion blossoming before your eyes, the political winds blowing (dig the Peace Mailbox hoping to end atomic war by 1968: "we want United Nations, not Ignited Nations"). Grab this book, put on some Miles Davis in the background, and just sit back and envision all of the political,

social and economic winds swirling around you. For me, the single most story-laden photos are the ones of the Jefferson Airplane that appear quietly beginning on page 312 . At first, they were just a few careful page turns after deep examination and inspection. They don't particularly scream out as being different. There's no apparent significance to them, unless, of course, you step back and think about the sheer oddity of it. Why, after all, is the Jefferson Airplane playing at the 1966 Monterey Jazz Festival? Well the facts really unfold so easily until one starts to connect some dots and by the time you are finished connecting the dots it becomes oh so apparent that this was the moment when Jim Marshall began the transition from being a great and honored jazz photographer, to one whose work vaulted into a stratosphere only reserved for a club of one. - the World's Greatest Music Photographer. Monterey Jazz 1966 took place September 16-18 ,1966, less than three weeks after Mr. Marshall crossed the field and shot The Beatles last concert at Candlestick. Cropped out of his famous photo that night of Lennon backstage was none other that Ralph Gleason - his friend and a revered music writer with the SF Chronicle - and soon to be co-editor with a guy named Jann Wenner on something to be called Rolling Stone Magazine. Gleason loves an up and coming local San Francisco band called the Jefferson Airplane and gets them booked to the 1966 Jazz Festival. So there is the Airplane taking the stage on September 17th, 1966, no doubt confusing and irritating some jazz connoisseurs in the audience..For me, these few pages of photos are therefore historic, as are those of Paul Butterfield and Mike Bloomfield. They're signposts that say "the music world is about to change...and, of course, it's Jim Marshall capturing the moment. A week later, a guitarist named Hendrix picks up and goes off to London to get Experienced while back in the States the wheels are set in motion to offer up Monterey Jazz with a Pop twist. Lou Adler. John Phillips. Brian Wilson. Gleason encourages the SF bands to join. McCartney gets pulled in and suggests The Who and Hendrix. And the music world transforms. Monterey Pop. June 16-18, 1967. Exactly 9 months after Monterey Jazz 66. Hendrix is back with a vengeance - and some lighter fluid. And who is taking the photos that 50 years later still mesmerize and make us step back and allow us to imagine what it was like to be there? Jim Marshall (of course!) - taking photos of James Marshall Hendrix playing in front of his (Jim) Marshall amps. The Who. Otis. Janis. From this very moment forward Marshall is THE visual story teller of the music that continues to influence and rock our world today. Oh and just to close the circle a bit, .September 18th, 1970...exactly four short years after the close of Monterey Jazz 1966, Hendrix died in London. .Jazz Festival isn't just a great book that continues to give us a lens into the eye of music's greatest visual artist,

it's also a transition piece that continues to tell the story of how Jim Marshall became OUR Jim Marshall. 5 stars. Indeed.

Jim Marshall always claimed he could "see the music." If you are still a doubter and only familiar with his legendary rock photography, you have to see this book to become a believer. Jazz Festival is a beautiful hand-picked collection from a vast archive, sumptuously organized and art directed. The treasure of photographs capture a time of jazz music in an America in transition, in search of itself with a page-after-page pageant of players, promoters, seekers, and festival-goers. Through the magic of Marshall's camera, they improvise and interpret for us the music they hear in harmony with the the photographer who somehow, more than a half century later, brings to light in sharp black and white the immediacy of their jazz experience. Don't miss the chance to bring the historic Jazz Festival to a tabletop venue near you!

Though Jim Marshall is well known for his many famous photographs of rock legends, his shots of jazz musicians and life at the Monterey and Newport jazz festivals in the 1960s deserve equal attention. This large format volume of black and white candid shots takes you back to a time of iconic cool when legends like Dizzy and Miles played for an integrated audience (a rarity at the time) of hip jazz fans. This book includes Marshall's shots of the the musicians as well as many shots that capture what it was like to be at one of these shows. Nice touches include the band line ups for each festival. The cover shot says it all: Miles whispering something into the ear of Steve McQueen. Marshall's photography is stunning and captures the spirit these unique venues during that decade.

Great great book. A must for jazz music fans and photographers.

Loved Jim Marshall books!! He was such a great photographer in his time with the musicians that I grew up with!!!

Excellent!!!

If ever a book of photos gave a "soundtrack" to the jazz scene in the 1960s, this new book of photos by Jim Marshall (who also photographed rock and folk acts during his career and until his death in March 2010) is it. The nearly 400 black and white photos

Marshall's book is a 10in x 12in 336 page book (which weighs in at a hefty FIVE POUNDS!) uses photos captured at six Monterey (various years 1960-66) and one Newport (1963) Jazz Festivals. 95% of these magnificent photos has been seen in public before. They come from Marshall's archive and this is the first of a project by the publisher (Reel art Press) to give light to Marshall's photos. The cover has an image of actor Steve McQueen (who to my knowledge - never played jazz). But McQueen did attend the Monterey Fest (as did Kim Novak also featured in the book) and there's a great photo of McQueen with Miles Davis. And, by 1966 Monterey's festival featured a "blues day" with Paul Butterfield and the Jefferson Airplane on the artist roster. But nearly all the rest of the musicians were JAZZ musicians. Marshall also loved to capture the audiences and, remember, this was before the "Age of Aquarius" and Woodstock so the audience members (and the musicians) were well dressed. Though there are a few short essays at the beginning (and a Foreword by Bill Clinton), the co-editors decided to let the photos speak (or maybe the better word is "play" for themselves. The only captions are the name of the artist and, in more cases than I expected, photos of musicians are not identified (pages 250-251 is an example). I'm guessing that Marshall did not identify them on negatives or prints. Marshall was up there with photographer William Gottlieb (who are captured iconic images of jazz musician). Since this huge book only represents those photos at seven jazz festivals, there must be a wealth of great material ready for the next volume in this series. At first I was going to suggest that you put on one of your favorite "Live at Newport" records as you leaf through this book. But, I think the first time, you should just stare at the images in a quiet room and watch how all of a sudden the photos will play their own music. It was the genius of Marshall and this is a book all jazz fans will want. I hope you found this review both informative and helpful. Steve Ramm

"Anything Phonographic"

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