

## Bird Lives!: The High Life And Hard Times Of Charlie (Yardbird) Parker

*"This history is as lively as its subject, clarifying the genealogy of the successive rebellions that marked the unfolding of modernism." -- New Yorker*  
*He became a movie star playing The Man With No Name, and today his name is known around the world. Measured by longevity, productivity, and profits, Clint Eastwood is the most successful actor-director-producer in American film history. This book examines the major elements of his career, focusing primarily on his work as a director but also exploring the evolution of his acting style, his long association with screen violence, his interest in jazz, and the political views – sometimes hotly controversial – reflected in his films and public statements. Especially fascinating is the pivotal question that divides critics and moviegoers to this day: is Eastwood a capable director with a photogenic face, a modest acting talent, and a flair for marketing his image? Or is he a true cinematic auteur with a distinctive vision of America's history, traditions, and values? From A Fistful of Dollars and Dirty Harry to Million Dollar Baby and beyond, The Cinema of Clint Eastwood takes a close-up look at one of the screen's most influential and charismatic stars.*

*A complete jazz chronology, ESSENTIAL JAZZ delivers a thorough and engaging introduction to jazz and American culture. Designed for nonmajors, this brief text explores the development of jazz, from its 19th century roots in ragtime and blues, through swing and bebop, to fusion and contemporary jazz styles. Unique in its up-to-date coverage, one-third of ESSENTIAL JAZZ is devoted to performers of the 1960s through present-day performers. The text's flexible organization and clear, interesting presentation are designed to appeal to students with little or no music background. Accessible, informative Listening Guides provide a rich sociocultural context for each selection, giving both newcomers and aficionados a true feel for the vibrant, ever-changing sound of jazz. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

*The first biography of the legendary Rothschild heiress who reigned as New York's "Jazz Baroness." It's a misty night in 1950s New York. A silver Rolls-Royce screeches to a stop at the neon-lit doorway of a 52nd Street jazz club. Behind the wheel is a glamorous brunette, a chinchilla stole draped over her shoulder and a long cigarette holder clinched in her teeth. After taking a pull from a small silver flask, she glides past the bouncer into the murky depths of the Three Deuces. The Jazz Baroness has arrived. Raised in fairy-tale splendor, Kathleen Annie Pannonica Rothschild de Koenigswarter (known as "Nica") piloted her own plane across the English Channel, married a French baron, fought in the French Resistance, and had five children. Then she heard a recording of Thelonious Monk's "Round Midnight." Inspired by the liberating spirit of jazz, Nica left her family, moved to Manhattan, and began haunting the city's nightclubs. The tabloids first splashed her name across the headlines after Charlie Parker died in her hotel suite—a scandal that cast a dark shadow over the rest of her life. She retreated from the public eye, but through her ongoing ministrations to Monk and dozens of other musicians she became a legend. Nearly a score of jazz compositions have been written in her honor, including two of the most beloved classics of the genre: Horace Silver's "Nica's Dream" and Monk's "Pannonica." Nica's Dream traces the story of a fascinating woman across her thirty-year reign as the Jazz Baroness, but it also explores a transformative era in twentieth-century American culture. Based on interviews with musicians, family members, historians, and artists, David Kestin's probing biography unwraps the life of this enigmatic figure and evokes the vibrancy of New York during the birth of bebop, the first stirrings of the Beat Generation, and the advent of abstract expressionism.*

*New York Modern*

*One O'Clock Jump*

*By Book or by Crook*

*The Arts and the City*

*The High Life and Hard Times of Charlie (Yardbird) Parker*

*A Study Guide for Julio Cortazar's "The Pursuer"*

*Exploring Ambivalence in American Art*

While blacks have made perhaps their most obvious and substantial contributions to Western popular culture through music and dance, they have developed a rich popular culture in a number of other areas, including the visual arts, mass media, health practices, recreation, and literature. Glimpsed through any medium, black popular culture is the DNA that runs throughout the various kinds of black—and American—artistic achievement and shared experience, helping to identify, explain, and retain Africanisms and the essential blackness that emanate from the everyday lives of black people. Studies of multimodality have significantly advanced our understanding of the potential of different semiotic resources—verbal, visual, aural, and kinetic—to make meaning and allow people to achieve various social purposes such as persuading, entertaining, and explaining. Yet little is known about the role that individual nonverbal resources and their interaction with language and with each other play in concealing and supporting, or drawing attention to and subverting, social boundaries and inequality, political or commercial agendas. This volume brings together contributions by prominent and emerging scholars that address this gap through the critical analysis of multimodality in popular culture texts and semiotic practices. It connects multimodal analysis to critical discourse analysis, demonstrating the value of different approaches to multimodality for building a better understanding of critical issues of central interest to discourse analysis, semiotics, applied linguistics, education, cultural and media studies. This work on Charlie Bird Parker offers a picture of not only of the saxophonist-composer as an artist and as a human being, but also of zeitgeist and the musical/social setting that produced him. It shows his complex personality; his great appetites; the extent of his influence; and his work.

What did rap music and hip hop culture inherit from the spirituals, classic blues, ragtime, classic jazz, and bebop? What did rap music and hip hop culture inherit from the Black Women's Club Movement, New Negro Movement, Harlem Renaissance, Hipster Movement, and Black Muslim Movement? In Hip Hop's Amnesia award-winning author, spoken-word artist,

and multi-instrumentalist Reiland Rabaka answers these questions by rescuing and reclaiming the often-overlooked early twentieth century origins and evolution of rap music and hip hop culture.

Music around the World: A Global Encyclopedia [3 volumes]

Popular Music

Jazz and Its Critics

The Life and Times of Lester Pres Young

Jack Kerouac's On the Road

The Life and Music of Charlie Parker

Groovin' High

**Research indicates that people discount their own opinions and experiences in favor of those of "experts" as espoused in the media. The framing of news coverage thus has a profound impact on public opinion, and political decision making as a response to public outcry. However, the choice of how to frame the news is typically made to solicit viewership and high ratings rather than to convey accurate and meaningful information. The Psychology of Media and Politics discusses why people discount their own opinions, how the media shapes the news, when this drives political decision making, and what the effect is on the future of society. Issues addressed include: How powerful are the media in shaping political beliefs/judgment? How has this power changed in recent years? How does media influence voting behavior? To what extent do media opinions affect political decision making? Demonstrates the ways in which the media both constrain and facilitate democratic participation Provides insight into why individuals have varying levels of attention to and interest in politics Discusses such issues as political advertising, polls, debates, and journalists' pursuit of scandal Describes why only some Americans turn out to vote in prominent elections Offers a model of personal-versus social-level influences that extends beyond politics into other important topic areas Brings together research and theories from the fields of Communication, Psychology, and Political Science Reviews hundreds of key sources, both historical and contemporary - Presents the most important 20th century criticism on major works from The Odyssey through modern literature - The critical essays reflect a variety of schools of criticism -**

**Contains critical biographies, notes on the contributing critics, a chronology of the author's life, and an index - Introductory essay by Harold Bloom"**

**A comprehensive detailed catalogue of Charlie Parker's Dial sessions, including citations of notated solo transcriptions and a brief historical narrative.**

**Bud Powell was not only one of the greatest bebop pianists of all time, he stands as one of the twentieth century's most dynamic and fiercely adventurous musical minds. His expansive musicianship, riveting performances, and inventive compositions expanded the bebop idiom and pushed jazz musicians of all stripes to higher standards of performance. Yet Powell remains one of American music's most misunderstood figures, and the story of his exceptional talent is often overshadowed by his history of alcohol abuse, mental instability, and brutalization at the hands of white authorities. In this first extended study of the social significance of Powell's place in the American musical landscape, Guthrie P. Ramsey, Jr. shows how the pianist expanded his own artistic horizons and moved his chosen idiom into new realms. Illuminating and multi-layered, *The Amazing Bud Powell* centralizes Powell's contributions as it details the collision of two vibrant political economies: the discourses of art and the practice of blackness.**

**The Cinema of Clint Eastwood**

**Critical Multimodal Studies of Popular Discourse**

**Celebrating Bird**

**The Rough Guide**

**The Jazz Cadence of American Culture**

**Solving Crimes with My Nephew, Sherlock**

**Music USA**

***Within days of Charlie "Bird" Parker's death at the age of thirty-four, a scrawled legend began appearing on walls around New York City: Bird Lives. Gone was one of the most outstanding jazz musicians of any era, the troubled genius who brought modernism to jazz and became a defining cultural force for musicians, writers, and artists of every stripe.***

***Arguably the most significant musician in the country at the time of his death, Parker set the standard many musicians strove to reach—though he never enjoyed the same popular success that greeted many of his imitators. Today, the power of Parker's inventions resonates undiminished; and his influence continues to expand. Celebrating Bird is the groundbreaking and award-winning account of the life and legend of Charlie Parker from renowned biographer and critic***

**Gary Giddins, whom Esquire called “the best jazz writer in America today.” Richly illustrated and drawing primarily from original sources, Giddins overturns many of the myths that have grown up around Parker. He cuts a fascinating portrait of the period, from Parker’s apprentice days in the 1930s in his hometown of Kansas City to the often difficult years playing clubs in New York and Los Angeles, and reveals how Parker came to embody not only musical innovation and brilliance but the rage and exhilaration of an entire generation. Fully revised and with a new introduction by the author, Celebrating Bird is a classic of jazz writing that the Village Voice heralded as “a celebration of the highest order”—a portrayal of a jazz virtuoso whose gargantuan talent was haunted by his excesses and a view into the ravishing art of one of jazz’s most commanding and remarkable figures.**

**"An excellent read, fun, confounding, and even appetizing, thanks to the heroic culinary artistry of Nora Berry, proprietor of the campus caf/bookshop 'Leaves of Grass,' and amateur sleuth."-Joni Pacie, author of Murder by the Mob Nora Berry's sleepy little college town woke up with a start when Santa was found belly up with a hypodermic needle spiked in his arm. Nora's young nephew, Chief Detective Michael Valenti, is new to the job but not to the town and he already had his hands full with a student's death that possessed curious implications. Were these fatalities actually murders? Meanwhile, this pristine town is suddenly overwhelmed by a synthetic drug problem that is also wreaking havoc in the university community. But it isn't until a beautiful co-ed winds up strangled in a room over the music store that things start falling into place.**

**This is a comprehensive guide to popular music literature, first published in 1986. Its main focus is on American and British works, but it includes significant works from other countries, making it truly international in scope. He was jazz's first hipster. He performed in sunglasses and coined and popularized phrases like "that's cool" and "you dig?" He always wore a suit and his trademark porkpie hat. He influenced everyone from B. B. King to Stan Getz to Allen Ginsberg, creating a lyrical style of playing that forever changed the sound of the tenor saxophone. In this groundbreaking biography of Lester Young (1909-1959), historian Douglas Daniels brings to life the man and his world, and corrects a number of misconceptions. Even though others have identified Young as a Kansas City musician, Daniels traces his roots to the blues of Louisiana and his early years traveling with his father's band and the legendary Oklahoma City Blue Devils. Later we see the jazz culture of New York in the early 1940s, when Young was launched to national and international fame with the Count Basie Orchestra and began to accompany his close friend Billie Holiday. After a year spent in an Army prison on a conviction for marijuana use, Young made changes in his music but never lost his sensitivity or soul. The first ever to gain access to Young's family and many musicians who performed with him, Daniels reconstructs the world in which Young lived and played: the racism that he and other black musicians faced, the feeling of home and family that they created together on the road, and what his music meant to black audiences. Young emerges as a kind friend, a loving parent, and a gentle and sensitive man who had, in the words of Reginald Scott, "the saddest eyes I ever saw**

**A Global Encyclopedia**

**A Charlie Parker Graphic Novel**

**Focus On: 100 Most Popular Deaths from Pneumonia**

**Essential Jazz**

**Dictionary of World Biography**

**Bird lives!**

**Dictionary of World Biography: The 20th century, O-Z**

Offers thirty-five essays on jazz and the blues, their relationships to other arts, and what they reveal about American society

This volume focuses on how music and arts in the global Africana world are used for political and social change. It will be an essential resource for scholars and students in African studies, Africana, Afro-Atlantic studies, diaspora studies, sociology, music, literature, politics and culture. The volume is divided into three sections, namely “Music and Politics”, “Case Studies of Experiential Practices in Healing and Education”, and “Literature, the Arts, and Political Expression”, which cross subject areas such as nationalism, political identity, post-coloniality, health, education, orality, and cultural expressivity. Diverse topics are covered, such as the African thematics of jazz, the Y'en a Marre/Fed Up movement in Senegal, the Occupy Nigeria movement, NGO activism in Brazil, and Africana performance traditions, as well as the dynamics of oral and written literature. The articles explore works by Joseph Conrad, Nathaniel Mackey, Kofi Awoonor, and Ngugi wa Thiong'o, as well as the artistic expression of Jean-Michel Basquiat.

With entries on topics ranging from non-Western instruments to distinctive rhythms of music of various countries, this one-stop resource on global music also promotes cultural appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find Music around the World: A Global Encyclopedia accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions, including the Americas, Europe, Africa and the Middle East, and Asia and the Pacific, promoting a geographic understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region. Presents information that is accessible for general readers but will also be useful to specialists and music scholars Examines music from a geographical and cultural viewpoint, allowing students to make cross-cultural comparisons Includes numerous sidebars and appendices that provide even more compelling information of interest to readers, such as information on top-selling artists and albums in various countries, biographies of well-known musicians, and other fascinating "fun facts" and statistics Supports the National Geography Standards and AP Human Geography topics by examining cultural patterns, experiences, and influences

Charlie Parker rocketed to fame as the premier jazz saxophonist of the 1940s and 50s. He began his unparalleled rise to greatness in the world of jazz in Kansas City, Missouri, in the mid-1930s. “Bird,” as Parker was known first to his friends and later to the world,

honed his early skills on a \$45 used alto saxophone bought for him by his mother Addie Parker. The old horn was decrepit. Its valves were always sticking, its pads were always leaking, and it had rubber bands and cellophane paper all over it. Charlie had to hold it sideways to make it blow. But the sound he blew would later dazzle a world of admirers and imitators. Known for his direct, cutting tone and extraordinary dexterity on the alto saxophone, Parker turned rapid tempos and fast flurries of notes into a new kind of music known as bebop or bop. The Bird flew high for two decades, then plunged precipitously to an early death from drug- and alcohol-addiction at the age of 34—a legend then and so he remains today.

A Reference Guide

The High Life And Hard Times Of Charlie (yardbird) Parker

The Dial Recordings of Charlie Parker

The 20th Century O-Z

African American Lives

Play the Way You Feel

Reading Basquiat

**Dizzy Gillespie was one of the most important and best-loved musicians in jazz history. With his horn-rimmed glasses, goatee, jive talk, and upraised trumpet bell, he was the hipster who most personified bebop. The musical heir to Louis Armstrong, he created the modern jazz trumpet-playing style and dazzled aficionados and popular audiences alike for over 50 years. In this first full biography, Alyn Shipton covers all aspects of Dizzy's remarkable life and career, taking us through his days as a flashy trumpet player in the swing bands of the 1930s, his innovative bebop work in the 1940s, the worldwide fame and adoration he earned through his big band tours in the 1950s, and the many recordings and performances which defined a career that extended into the early 1990s. Along the way, Shipton convincingly argues that Gillespie--rather than Charlie Parker as is widely believed--had the greatest role in creating bebop, playing in key jazz groups, teaching the music to others, and helping to develop the first original bebop repertory. Shipton also explores the dark side of Dizzy's mostly sunny personal life, his womanizing, the illegitimate daughter he fathered and supported--now a respected jazz singer in her own right--and his sometimes needless cruelty to others. For anyone interested in jazz and one of its most innovative and appealing figures, Groovin' High is essential reading.**

**The life and legends of Charlie Parker, told through the perspectives of those who knew him: a brother, a fellow artist, a photographer, a lover, a student, and a record store owner.**

**Saxophone virtuoso Charlie "Bird" Parker began playing professionally in his early teens, became a**

heroin addict at 16, changed the course of music, and then died when only 34 years old. His friend Robert Reisner observed, "Parker, in the brief span of his life, crowded more living into it than any other human being." Like Louis Armstrong, Duke Ellington, Miles Davis, and John Coltrane, he was a transitional composer and improviser who ushered in a new era of jazz by pioneering bebop and influenced subsequent generations of musicians. Meticulously researched and written, *Bird: The Life and Music of Charlie Parker* tells the story of his life, music, and career. This new biography artfully weaves together firsthand accounts from those who knew him with new information about his life and career to create a compelling narrative portrait of a tragic genius. While other books about Parker have focused primarily on his music and recordings, this portrait reveals the troubled man behind the music, illustrating how his addictions and struggles with mental health affected his life and career. He was alternatively generous and miserly; a loving husband and father at home but an incorrigible philanderer on the road; and a chronic addict who lectured younger musicians about the dangers of drugs. Above all he was a musician, who overcame humiliation, disappointment, and a life-threatening car wreck to take wing as Bird, a brilliant improviser and composer. With in-depth research into previously overlooked sources and illustrated with several never-before-seen images, *Bird: The Life and Music of Charlie Parker* corrects much of the misinformation and myth about one of the most influential musicians of the twentieth century.

Before his death at the age of twenty-seven, Jean-Michel Basquiat completed nearly 2,000 works. These unique compositions--collages of text and gestural painting across a variety of media--quickly made Basquiat one of the most important and widely known artists of the 1980s. Reading Basquiat provides a new approach to understanding the range and impact of this artist's practice, as well as its complex relationship to several key artistic and ideological debates of the late twentieth century, including the instability of identity, the role of appropriation, and the boundaries of expressionism. Jordana Moore Saggese argues that Basquiat, once known as "the black Picasso," probes not only the boundaries of blackness but also the boundaries of American art. Weaving together the artist's interests in painting, writing, and music, this groundbreaking book expands the parameters of aesthetic discourse to consider the parallels Basquiat found among these disciplines in his exploration of the production of meaning. Most important, Reading Basquiat traces the ways in which Basquiat constructed large parts of his identity--as a black man, as a musician, as a painter, and as a writer--via the manipulation of texts in his own library.

**African Americans in the Performing Arts**

## **Personal Crisis and Spiritual Healing**

**Charlie Parker**

**Chronicles of America**

**Saving Charlie Parker**

**Transnational Trills in the Africana World**

**Bird**

Jazz stories have been entwined with cinema since the inception of jazz film genre in the 1920s, giving us origin tales and biopics, spectacles and low-budget quickies, comedies, musicals, and dramas, and stories of improvisers and composers at work. And the jazz film has seen a resurgence in recent years--from biopics like *Miles Ahead* and HBO's *Bessie*, to dramas *Whiplash* and *La La Land*. In *Play the Way You Feel*, author and jazz critic Kevin Whitehead offers a comprehensive guide to these films and other media from the perspective of the music itself. Spanning 93 years of film history, the book looks closely at movies, cartoons, and a few TV shows that tell jazz stories, from early talkies to modern times, with an eye to narrative conventions and common story points. Examining the ways historical films have painted a clear picture of the past or overtly distorted history, *Play the Way You Feel* serves up capsule discussions of sundry topics including Duke Ellington's social life at the Cotton Club, avant-garde musical practices in 1930s vaudeville, and Martin Scorsese's improvisatory method on the set of *New York, New York*. Throughout the book, Whitehead brings the same analytical bent and concise, witty language listeners know from his jazz segments on NPR's *Fresh Air* with Terry Gross. He investigates well-known songs, traces the development of the stock jazz film ending, and offers fresh, often revisionist takes on works by such directors as Howard Hawks, John Cassavetes, Shirley Clarke, Francis Ford Coppola, Clint Eastwood, Spike Lee, Robert Altman, Woody Allen and Damien Chazelle. In all, *Play the Way You Feel* is a feast for film-genre fanatics and movie-watching jazz enthusiasts.

Describes the musical heritage of the United States and the development of styles such as jazz, rock, pop, country, folk, and blues

The world's great religious and philosophical traditions often include poignant testimonies of spiritual turmoil and healing. Following episodes of harrowing personal crisis, including addictions, periods of anxiety and panic, and reminders of mortality, these accounts then also describe pathways to consolation and resolution. In *Making Peace with the Universe*, Michael Scott Alexander reads diverse classic religious accounts as masterpieces of therapeutic insight. In the company of William James, Socrates, Muslim legal scholar turned mystic Hamid al-Ghazali, Chinggis Khan as described by the Daoist monk Qui Chuji, and jazz musician and Catholic convert Mary Lou Williams, Alexander

traces the steps from existential crisis to psychological health. He recasts spiritual confessions as case histories of therapy, showing how they remain radical and deeply meaningful even in an age of scientific psychology. They record the therapeutic affect of spiritual experience, testifying to the achievement of psychological well-being through the cultivation of an edifying spiritual mood. Mixing scholarly learning with episodes from his own skeptical quest, Alexander demonstrates how these accounts of private terror and personal triumph offer a model of therapy through spiritual adventure. An interdisciplinary consideration of the shared terrain of religion and psychology, *Making Peace with the Universe* offers an innovative view of what spiritual traditions can teach us about finding meaning in the modern world.

The Blue Devils have received very little attention from jazz historians, though the band members and the writer Ralph Ellison (who sometimes sat in with them) spoke with conviction about their sterling musicianship and their legendary ability to defeat all competitors in battles of the bands. Chronicling the ten years the band was officially together, Douglas Daniels delves into the potent social and cultural history of the 1920s and the Depression to show the era's influence on the group's founding as well as on the players' careers.

1973: Title Index

Nica's Dream: The Life and Legend of the Jazz Baroness

Catalog of Copyright Entries. Third Series

The Life of Dizzy Gillespie

The Psychology of Media and Politics

Black Genius, Jazz History, and the Challenge of Bebop

Living in Paradox

**In the illustrious and richly documented history of American jazz, no figure has been more controversial than the jazz critic. Jazz critics can be revered or reviled—often both—but they should not be ignored. And while the tradition of jazz has been covered from seemingly every angle, nobody has ever turned the pen back on itself to chronicle the many writers who have helped define how we listen to and how we understand jazz. That is, of course, until now. In *Blowin' Hot and Cool*, John Gennari provides a definitive history of jazz criticism from the 1920s to the present. The music itself is prominent in his account, as are the musicians—from Louis Armstrong and Duke Ellington to Charlie Parker, John Coltrane, Roscoe Mitchell, and beyond. But the work takes its shape from fascinating stories of the tradition's key critics—Leonard Feather, Martin Williams, Whitney Balliett, Dan Morgenstern, Gary Giddins, and Stanley Crouch, among many others. Gennari is the first to show the many ways**

**these critics have mediated the relationship between the musicians and the audience—not merely as writers, but in many cases as producers, broadcasters, concert organizers, and public intellectuals as well. For Gennari, the jazz tradition is not so much a collection of recordings and performances as it is a rancorous debate—the dissonant noise clamoring in response to the sounds of jazz. Against the backdrop of racial strife, class and gender issues, war, and protest that has defined the past seventy-five years in America, *Blowin' Hot and Cool* brings to the fore jazz's most vital critics and the role they have played not only in defining the history of jazz but also in shaping jazz's significance in American culture and life.**

**Features portraits of some six hundred noteworthy African Americans representing a wide variety of fields of endeavor.**

**Includes profiles of African-American performing artists. Provides brief biographies, subject indexes, further reading suggestions and general index. Part of a 10-volume set--each volume devoted to the contributions of African Americans in a particular cultural field. This text contains profiles of some 190 performing artists from choreographer Alvin Ailey to hip hop producer Dr. Dre (nee Andre Young). Each entry provides a biographical sketch of the artist's career and lists readings and other materials of interest. The contributions of musicians receive comparatively greater coverage than other artistic endeavors.**

**Jimoh (English, U. of Arkansas-Fayetteville) investigates African American intracultural issues that inform a more broadly intertextual use of music in creating characters and themes in fiction by US black writers. Conventional close readings of texts, she argues, often miss historical-sociopolitical discourses that can illuminate African American narratives. Annotation copyrighted by Book News, Inc., Portland, OR**

**The Essential Guide to Jazz Stories on Film**

**Making Peace with the Universe**

**Hip Hop's Amnesia**

**The Triumph of Charlie Parker**

**the high life and hard times of Charlie "Yardbird" Parker**

**Perspectives of Black Popular Culture**

**The Amazing Bud Powell**

Saving Charlie Parker: A Novel By: Mike Steinel "Jean... You're gonna think I'm crazy." He stopped, thinking about what his next sentence would be, then turned his head back to the window and spoke more softly: "I met Charlie Parker. I was with Bird. Dizzy was there, too. We were in Toronto, in a bar. There was a black and white TV. A boxing match. My head was bleeding." "Sounds like quite a dream," Jean said calmly. "It wasn't a dream," he snapped. "I was there for real... I think. This was different

than a dream, somehow different." His voice trailed off. He reached into his pocket and pulled out the matchbook that said: The Silver Rail – 133 Victoria Street – Toronto, CA. He stared at it. "What's that?" Jean asked. "Nothing," he said as he shoved it into the pocket of his hoodie. Once at home, Jen began cleaning up the blood at the bottom of the staircase, and Michael gathered up the three books scattered on the floor. He sat on the bench in the foyer, opened one of the books, and turned to the picture in its middle. It was a picture of Massey Hall. He took the matchbook from his pocket and stared at it. In the midst of a world-wide pandemic, retired music professor, Michael Newman, falls down the stairs in the historic home he and his wife Jean are restoring in McAlester, Oklahoma. He is transported back to 1953 and awakens in a bar in Toronto on the night of what is billed as "The Greatest Jazz Concert Ever." There he meets his hero, Charlie Parker, the revolutionary saxophonist who is credited as one of the great pioneers of modern jazz. Parker's artistic life was brilliant but cut short at the age of 34 by his addiction to drugs and alcohol. With the help of astrophysicists from Oklahoma and Switzerland, it is determined that the Professor's home has an Einstein-Rosen Bridge (a time wormhole). Using drugs, hypnosis, and meditation he attempts to travel back to various important moments in Charlie Parker's life. Driven by the desire to save his hero, Michael's transtemporal travel has mixed results.

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

From Blues and the Black Women's Club Movement to Rap and the Hip Hop Movement

Bird Lives!

Blowin' Hot and Cool

Chasin' The Bird

Spiritual, Blues, and Jazz People in African American Fiction

A Novel

Lester Leaps In