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Beneath The

Underdog Charles

Mingus

Underdog

Charles

Mingus

Mezz Mezzrow was a boy from Chicago who learned to play the sax in reform school and pursued a life in music and a

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life of crime. He moved from Chicago to New Orleans to New York, working in brothels and bars, bootlegging, dealing drugs, getting hooked, doing time, producing records, and playing with the greats, among them Louis Armstrong,

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Bix Beiderbecke,  
and Fats Waller.

Really the Blues,  
the jive-talking  
memoir that

Mezzrow wrote at  
the insistence of,

and with the help of,  
the novelist Bernard

Wolfe, is the story of  
an unusual and

unusually American

life, and a portrait of

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a man who moved freely across racial boundaries when few could or did, "the odyssey of an individualist . . . the saga of a guy who wanted to make friends in a jungle where everyone was too busy making money."

Bass player

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Underdog Charles

extraordinaire

Mingus

Charles Mingus,

who died in 1979, is

one of the essential

composers in the

history of jazz, and

Beneath the

Underdog, his

celebrated, wild,

funny, demonic,

anguished, shocking

and profoundly

moving memoir, is

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Mingus

the greatest autobiography ever written by a jazz musician. It tells of his God-haunted childhood in Watts during the 1920s and 1930s; his outcast adolescent years; his apprenticeship, not only with jazzmen but also with pimps,

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hookers, junkies,  
Mingus  
and hoodlums; and

his golden years in  
New York City with

such legendary  
figures as Duke

Ellington, Lionel

Hampton, Miles

Davis, Charlie

Parker, and Dizzy

Gillespie. Here is

Mingus in his own

words, from shabby

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roadhouses to  
fabulous estates,  
from the psychiatric  
wards of Bellevue to  
worlds of mysticism  
and solitude, but for  
all his travels never  
straying too far,  
always returning to  
music.

Tenor saxophonist  
Dexter Gordon was  
one of the major



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innovators of  
modern jazz. In a  
context of  
biography, history,  
and memoir, Maxine  
Gordon has  
completed the book  
that her late  
husband began,  
weaving his "solo"  
turns with her voice  
and a chorus of  
voices from past

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and present. She shows that his image of the cool jazzman fails to come to terms with the three-dimensional man full of humor and wisdom, a figure who struggled to reconcile being both a creative outsider who broke the rules

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and a comforting insider who was a son, father, husband, and world citizen. -- adapted from publisher info

One of the Best Books of the Year: NPR, GQ, Billboard, JazzTimes In jazz parlance, "playing changes" refers to an improviser's

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resourceful path

through a chord

progression. In this

definitive guide to

the jazz of our time,

leading critic Nate

Chinen boldly

expands on that

idea, taking us

through the key

changes, concepts,

events, and people

that have shaped

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jazz since the turn  
of the century--from  
Wayne Shorter and  
Henry Threadgill to  
Kamasi Washington  
and Esperanza  
Spalding; from the  
phrase "America's  
classical music" to  
an explosion of new  
ideas and  
approaches; from  
claims of jazz's

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demise to the living,  
breathing scene that  
exerts influence on  
mass culture, hip-  
hop, and R&B.

Grounded in  
authority and  
brimming with style,  
packed with  
essential album lists  
and listening  
recommendations,  
Playing Changes

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Mingus

takes the measure  
of this exhilarating  
moment--and the  
shimmering  
possibilities to  
come.

Mingus/Mingus

Beneath the

underdog

Sophisticated Giant

A Critical Biography

Keeping Time

The Will to Swing

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Mingus

Diaspora and Black  
Technopoetics

Drawing on new  
interviews and  
previously

untapped letters  
and archival

materials, this

potent portrait of

the legendary jazz

bassist and

composer probes



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Mingus  
his tempestuous  
personal life and  
volcanic

temperament, as  
well as his artistic  
inspiration from the  
tough, racially  
mixed Watts  
neighborhood of  
his youth to the  
artistic ferment of  
postwar

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Mingus

Greenwich Village.

Celebrating the

One Hundredth

Anniversary of

Anita O'Day's

Birth. Jazz legend

Anita O'Day was

one of the most

remarkable and

unforgettable

talents of the jazz

world. A swinging,

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good-humored  
stylist, O'Day rose  
to fame as a  
vocalist with the  
Gene Krupa Big  
Band ("Let Me Off  
Uptown") and the  
Stan Kenton Band  
("And Her Tears  
Flowed Like  
Wine") in the  
1940s before she

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became a  
successful solo act  
in the  
1950s—punctuated  
by her energetic  
performance at the  
1958 Newport  
Jazz Festival, as  
captured in the  
concert film *Jazz  
on a Summer's  
Day*.

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Minus

Unfortunately,  
O'Day was as well  
known for her drug  
problems as her  
jazz singing, and  
in High Times  
Hard Times, O'Day  
offers an  
unvarnished  
personal account  
of her life, as well  
as a behind-the-

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Mingus

scenes look at the golden age of jazz.

Starting out with

her grisly 1966

overdose, then

flashing back to

tell all from the

beginning, High

Times Hard Times

presents an

intimate portrait of

a larger-than-life

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jazz and big-band  
singer—the

success of her

early career, the

tragedy of heroin

addiction, her

painful recovery,

and her ultimate

triumph. Filled with

vivid characters,

including Gene

Krupa, Stan

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Kenton, Roy

Eldridge, Billie

Holiday, and other

jazz legends, this

candid, classic

memoir is a must-

read for anyone

interested in the

real details of

jazz's golden age.

Art Pepper (1925 -

1982) was



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described as the greatest alto-saxophonist of the post-Charlie Parker generation. But *Straight Life* is much more than a jazz book - it is one of the most explosive, yet one of the most lyrical, of all

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Mingus

autobiographies,  
narrated on tape to  
his wife Laurie.

Pepper refuses to  
tiptoe round many  
of the unpalatable  
episodes of a life  
that involved  
alcoholism, heroin  
addiction, armed  
robberies and five  
of what should

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have been his most productive years imprisoned in San Quentin. The result is an autobiography like no other, a masterpiece of the spoken word, shaped into a genuine work of literature.

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Mingus

This  
chronologically  
arranged study  
serves as an  
insightful guide  
and helpful  
overview of jazz  
composer and  
performer Charles  
Mingus's complete  
body of work.  
Beneath The

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Underdog Charles  
Mingus

Underdog

Oscar Peterson

Liberating the

Master Musician

Within, Hardcover

Book and CD

Mingus Speaks

The Music of

Charles Mingus

His world

Thelonious Monk

*"May be the best book*

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Mingus

*ever written about jazz."—David Thomson, Los Angeles Times In eight poetically charged vignettes, Geoff Dyer skillfully evokes the music and the men who shaped modern jazz. Drawing on photos, anecdotes, and, most important, the way he hears the music, Dyer*

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*imaginatively  
reconstructs scenes  
from the embattled  
lives of some of the  
greats: Lester Young  
fading away in a hotel  
room; Charles Mingus  
storming down the  
streets of New York  
on a too-small bicycle;  
Thelonious Monk  
creating his own  
private language on  
the piano. However,*

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*music is the driving force of But Beautiful, and wildly metaphoric prose that mirrors the quirks, eccentricity, and brilliance of each musician's style.*

*The Routledge*

*Companion to Jazz*

*Studies presents over*

*forty articles from*

*internationally*

*renowned scholars*

*and highlights the*



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Mingus

*strengths of current jazz scholarship in a cross-disciplinary field of enquiry. Each chapter reflects on developments within jazz studies over the last twenty-five years, offering surveys and new insights into the major perspectives and approaches to jazz research. The collection provides an*

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*essential research resource for students, scholars, and enthusiasts, and will serve as the definitive survey of current jazz scholarship in the Anglophone world to-date. It extends the critical debates about jazz that were set in motion by formative texts in the 1990s, and sets the agenda*

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*for the future  
scholarship by  
focusing on key  
issues and providing a  
framework for new  
lines of enquiry. It is  
organized around six  
themes: I. Historical  
Perspectives, II.  
Methodologies, III.  
Core Issues and  
Topics, IV.  
Individuals,  
Collectives and*

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*Communities, V.*

*Politics, Discourse  
and Ideology and VI.  
New Directions and  
Debates.*

*Count Basie was one  
of America's pre-  
eminent and influential  
jazz pianists,  
bandleaders, and  
composers, known for  
such classics as  
"Jumpin' at the  
Woodside," "Goin' to*

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*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*

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*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*

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*Count Basie to the printed page in what is both testimony and tribute to an incredibly rich life.*

*A landmark in jazz studies, **Thinking in Jazz** reveals as never before how musicians, both individually and collectively, learn to improvise. Chronicling leading musicians from their first*

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*encounters with jazz  
to the development of*

*a unique*

*improvisatory voice,*

*Paul Berliner*

*documents the lifetime*

*of preparation that lies*

*behind the skilled*

*improviser's every*

*idea. The product of*

*more than fifteen*

*years of immersion in*

*the jazz world,*

*Thinking in Jazz*



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*combines participant observation with detailed musicological analysis, the author's experience as a jazz trumpeter, interpretations of published material by scholars and performers, and, above all, original data from interviews with more than fifty professional*

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*musicians: bassists*

*George Duvivier and*

*Rufus Reid; drummers*

*Max Roach, Ronald*

*Shannon Jackson,*

*and Akira Tana;*

*guitarist Emily Remler;*

*pianists Tommy*

*Flanagan and Barry*

*Harris; saxophonists*

*Lou Donaldson, Lee*

*Konitz, and James*

*Moody; trombonist*

*Curtis Fuller;*

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*trumpeters Doc Cheatham, Art Farmer, Wynton Marsalis, and Red Rodney; vocalists Carmen Lundy and Veal Williams; and others. Together, the interviews provide insight into the production of jazz by great artists like Betty Carter, Miles Davis, Dizzy Gillespie,*

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*Coleman Hawkins,  
and Charlie Parker.*

*Thinking in Jazz*

*overflows with musical*

*examples from the*

*1920s to the present,*

*including original*

*transcriptions (keyed*

*to commercial*

*recordings) of*

*collective*

*improvisations by*

*Miles Davis's and*

*John Coltrane's*

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*groups. These transcriptions provide additional insight into the structure and creativity of jazz improvisation and represent a remarkable resource for jazz musicians as well as students and educators. Berliner explores the alternative ways—aural, visual,*

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*kinetic, verbal,*

*emotional, theoretical,*

*associative—in which*

*these performers*

*conceptualize their*

*music and describes*

*the delicate interplay*

*of soloist and*

*ensemble in collective*

*improvisation.*

*Berliner's skillful*

*integration of data*

*concerning musical*

*development, the*

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*rigorous practice and  
thought artists devote*

*to jazz outside of*

*performance, and the*

*complexities of*

*composing in the*

*moment leads to a*

*new understanding of*

*jazz improvisation as*

*a language, an*

*aesthetic, and a*

*tradition. This*

*unprecedented*

*journey to the heart of*

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*the jazz tradition will  
fascinate and*

*enlighten musicians,*

*musicologists, and*

*jazz fans alike.*

*Myself when I Am*

*Real*

*Effortless Mastery --*

*20th Anniversary*

*Edition*

*The Bus Driver Who*

*Wanted to Be God &*

*Other Stories*

*Possibilities*



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*Herbie Hancock*

*When I Left Home*

*Four Lives in the*

*Bebop Business*

Despite the plethora of writing about jazz, little attention has been paid to what musicians themselves wrote and said about their practice. An implicit division of labor has emerged where, for the most part, black artists

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Mingus

invent and play music while white writers provide the commentary. Eric Porter overturns this tendency in his creative intellectual history of African American musicians. He foregrounds the often-ignored ideas of these artists, analyzing them in the context of meanings circulating

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around jazz, as well as in relationship to broader currents in African American thought. Porter examines several crucial moments in the history of jazz: the formative years of the 1920s and 1930s; the emergence of bebop; the political and experimental projects of the 1950s, 1960s and

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Mingus  
1970s; and the debates  
surrounding Jazz at

Lincoln Center under  
the direction of Wynton  
Marsalis. Louis

Armstrong, Anthony  
Braxton, Marion Brown,  
Duke Ellington, W.C.

Handy, Yusef Lateef,  
Abbey Lincoln, Charles  
Mingus, Archie Shepp,

Wadada Leo Smith,  
Mary Lou Williams, and  
Reggie Workman also

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Mingus feature prominently in this book. The wealth of information Porter uncovers shows how these musicians have expressed themselves in print; actively shaped the institutional structures through which the music is created, distributed, and consumed, and how they aligned themselves with other artists and

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Mingus

activists, and how they were influenced by forces of class and gender. What Is This Thing Called Jazz?

challenges interpretive orthodoxies by showing how much black jazz musicians have struggled against both the racism of the dominant culture and the prescriptive definitions of racial

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authenticity propagated by the music's supporters, both white and black.

Saxophonist and composer Wayne Shorter has not only left his footprints on our musical terrain, he has created a body of work that is a monument to artistic imagination.

Throughout Shorter's extraordinary fifty-year

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career, his compositions have helped define the sounds of each distinct era in the history of jazz. Filled with musical analysis by Mercer, enlivened by Shorter's vivid recollections, and enriched by more than seventy-five original interviews with his friends and associates, this book is at once an invaluable history of



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music from bebop to pop, an intimate and moving biography, and a story of a man's struggle toward the full realization of his gifts and of himself.

Nearly four decades after his death, Charles Mingus Jr. remains one of the least understood and most recognized jazz composers and musicians of our time.

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Mingus

Mingus's ideas about music, racial identity, and masculinity—as well as those of other individuals in his circle, like Celia Mingus, Hazel Scott, and Joni Mitchell—challenged jazz itself as a model of freedom, inclusion, creativity, and emotional expressivity. Drawing on archival records, published

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Mingus

memoirs, and previously conducted interviews, *The Kind of Man I Am* uses Mingus as a lens through which to craft a gendered cultural history of postwar jazz culture. This book challenges the persisting narrative of Mingus as jazz's "Angry Man" by examining the ways the language of emotion has been used

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in jazz as shorthand for competing ideas about masculinity, authenticity, performance, and authority.

A comprehensive profile of the enigmatic jazz pianist and composer offers insight into his origins, his early musical career, and the mid-twentieth-century cultural upheavals that

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Mingus

shaped his personal and creative life.

Footprints

African American

Musicians as Artists,

Critics, and Activists

I Know what I Know

His World as Composed

by Mingus

High Times Hard Times

Playing Changes

Jazz for the New

Century

*"This biography*

*Page 61/128*

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Mingus

*traces the  
output of jazz  
master Charles  
Mingus--his  
recordings, his  
compositions,  
and his writing  
s--highlighting  
key moments in  
his life and  
musicians who  
influenced him  
and were*

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Mingus

*influenced by him. As a young man, Mingus played with Louis Armstrong as well as with Kid Ory. Mingus also played in bands led by Duke Ellington, Charlie Parker, Lionel Hampton, Red Norvo, Art*

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Tatum, and many  
Minous  
others. He

began leading

his own bands

in New York

City in 1955.

Eric Dolphy,

Rahsaan Roland

Kirk, Jimmy

Knepper, Jackie

McLean, Toshiko

Akiyoshi, Cat

Anderson, and



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*Jaki Byard are among the many distinguished jazz artists who made music with Mingus during the 1950s, 1960s, and 1970s. In addition to leaving behind a large collection of*

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Mingus

*compelling recordings by large and small units, Mingus was also a talented writer. His autobiography, Beneath the Underdog: His World Composed by Mingus, is unlike any*

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Mingus

*other book by a  
major jazz*

*artist. Mingus*

*creates vivid*

*portraits of*

*the many people*

*who passed*

*through his*

*life and tells*

*his story with*

*compelling*

*prose. Mingus*

*also wrote a*

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*good deal of  
poetry and  
prose, all of  
it reflecting  
his unique  
vision. In 1977  
he was  
diagnosed with  
amyotrophic  
lateral  
sclerosis.  
After several  
months of*

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Mingus

*steady  
deterioration,  
he died in 1979  
in Mexico"--Pro  
vided by  
publisher.*

*Originally  
published: New  
York:  
Doubleday,  
1979.*

*Joni Mitchell  
was a solidly*

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*middle-class  
bohemian; an  
anti-feminist  
who loved men  
but scorned  
free love; a  
female warrior  
taking on the  
male music  
establishment.  
She was both  
the party girl  
with torn*

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*stockings and  
the sensitive*

*soul. Her*

*earthy, poetic*

*lyrics and the*

*unusual melodic*

*intervals*

*traced by that*

*lissome voice*

*earned her the*

*status of a pop*

*legend. Joni on*

*Joni is a*

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*chronologically  
arranged  
anthology of  
Mitchell's most  
illuminating  
interviews,  
spanning the  
years 1966 to  
2014. Included  
are revealing  
pieces from her  
early years in  
Canada and*



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Detroit, along  
with

*influential  
articles such  
as Cameron  
Crowe's Rolling  
Stone piece.  
Interspersed  
throughout are  
key quotes from  
dozens of  
additional  
Q&As. Together,*

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*this material  
paints a  
revealing  
picture of the  
artist—bragging  
and scornful,  
philosophical  
and deep, but  
also a  
beguiling  
flirt.*

*Classic warped  
and wonderful*

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*stories from a  
“genius” (The  
New York Times)  
and master  
storyteller.  
Brief, intense,  
painfully  
funny, and  
shockingly  
honest, Etgar  
Keret’s stories  
are snapshots  
that illuminate*

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*with intelligence and wit the hidden truths of life. As with the best writers of fiction, hilarity and anguish are the twin pillars of his work. Keret covers a*

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remarkable  
emotional and  
narrative  
terrain—from a  
father's first  
lesson to his  
boy to a  
standoff  
between  
soldiers caught  
up in the  
Middle East  
conflict to a

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*slice of life  
where nothing  
much happens.*

*New to  
Riverhead's  
list, these  
wildly  
inventive,  
uniquely humane  
stories are for  
fans of Etgar  
Keret's  
inimitable*

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Mingus

*style and  
readers of  
transforming,  
brilliant  
fiction.*

*But Beautiful  
An Interpretive  
Biography of  
Charles Mingus  
Black Music  
Straight Life:  
The Story Of  
Art Pepper*

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*The Life and  
Music of  
Charles Mingus  
Better Git It  
in Your Soul  
Two Memoirs*

Two friends of the late jazz musician and composer relate their memories of him as their guide in the flamboyant literary art world of the



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Mingus

Eisenhower/Kennedy  
era, and as an abiding  
presence in their lives

An engaging  
biography of a living  
musical legend, Oscar  
Peterson. A man  
Duke Ellington once  
called the " maharajah  
of the piano." Gene  
Lees carefully builds  
up the portrait of  
Peterson, his  
childhood and what it

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Mingus  
meant to be black  
and talented in

Montreal in the 1940s,

his three marriages

and six children, his

musical partners (Ray

Brown, Herb Ellis and

Ed Thigpen), his

musical friends and

colleagues (Ella

Fitzgerald, Dizzy

Gillespie, Art Tatum

and Lester Young,

amongst others) and

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Mincus

the critical controversy and mythology that have long surrounded Peterson. This updated version has a new chapter that covers Peterson's appointment as Chancellor of York University; his receipt of ten honorary doctorates and the Order of Canada; his

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stroke and partial recovery; the origins and fallout of his cancelled North American tour and much more.

Collects in-depth interviews with the jazz great, revealing how he saw himself as a performer, how he viewed his peers and predecessors, how he created his

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extraordinary music,  
and how he looked at  
race.

This special limited edition celebrates the 20th anniversary of the profound text that inspired thousands of musicians to reach that place in their music where performance became as effortless as drawing a breath. The

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beautiful foil-embossed cover, added chapters and articles, and foreword and testimonials by Herb Alpert, Quincy Jones, and others make this edition a timeless collectible to be displayed and treasured for a lifetime.

The Infinite Art of  
Improvisation

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Beneath Beneath the  
underdog

The Kind of Man I Am  
Beneath the  
Underdog  
Interviews and  
Encounters with Joni  
Mitchell

The Life and Times of  
an American Original  
Mingus

***In jazz circles,  
players and***

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***listeners with  
“big ears” hear  
and engage  
complexity in  
the moment, as  
it unfolds.***

***Taking gender  
as part of the  
intricate,  
unpredictable  
action in jazz  
culture, this  
interdisciplinary***



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***y collection  
explores the  
terrain opened  
up by listening,  
with big ears,  
for gender in  
jazz. Essays  
range from a  
reflection on  
the female  
boogie-woogie  
pianists who  
played at Café***

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***Society in New  
York during the  
1930s and  
1940s to  
interpretations  
of how the  
jazzman is  
represented in  
Dorothy Baker's  
novel Young  
Man with a  
Horn (1938)  
and Michael***

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***Curtiz's film adaptation (1950). Taken together, the essays enrich the field of jazz studies by showing how gender dynamics have shaped the production, reception, and***

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***criticism of jazz  
culture.***

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***Scholars of  
music, ethnomu  
sicology,  
American  
studies,  
literature,  
anthropology,  
and cultural  
studies  
approach the  
question of***

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*gender in jazz*

*from multiple*

*perspectives.*

*One contributor*

*scrutinizes the*

*tendency of*

*jazz*

*historiography*

*to treat singing*

*as subordinate*

*to the*

*predominantly*

*male domain of*

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***instrumental music, while another reflects on her doubly inappropriate position as a female trumpet player and a white jazz musician and scholar. Other essays explore the composer***

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**George**

**Russell's Lydian**

**Chromatic**

**Concept as a**

**critique of mid-**

**twentieth-**

**century**

**discourses of**

**embodiment,**

**madness, and**

**black**

**masculinity;**

**performances**

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**of “female  
hysteria” by  
Les  
Diaboliques, a  
feminist  
improvising  
trio; and the  
BBC radio  
broadcasts of  
Ivy Benson and  
Her Ladies’  
Dance  
Orchestra**



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***during the  
Second World  
War. By  
incorporating  
gender analysis  
into jazz  
studies, Big  
Ears transforms  
ideas of who  
counts as a  
subject of study  
and even of  
what counts as***

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**jazz.**

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**Baade, Jayna**

**Brown, Farah**

**Jasmine Griffin,**

**Monica**

**Hairston,**

**Kristin McGee,**

**Tracy**

**McMullen,**

**Ingrid Monson,**

**Lara**

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Eric Porter,  
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Rustin, Ursel  
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page verso.  
Score  
Discusses  
modern jazz  
movements and  
musicians,  
including***

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**Ornette**

**Coleman, John  
Coltrane, Sonny  
Rollins, Cecil  
Taylor, Eric  
Dolph, Archie  
Shepp, and Sun-  
Ra.**

**The Sound of  
Culture  
publishing a  
radically chic  
Charles Mingus**

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*Companion to*

*Jazz Studies*

*A Book About*

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*Autobiography*

*of Count Basie*

*Joni on Joni*

*Listening for*

*Gender in Jazz*

*Studies*

*The legendary*

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jazzman  
Mingus

**recounts his life  
and career, from  
his childhood in  
Watts and his  
apprenticeship  
with jazz  
musicians, to  
his recordings  
with Duke  
Ellington and  
others, and**

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**more**

**Silver details  
the economic  
forces that  
persuaded him  
to put Silveto to  
rest and to  
return to the  
studios of such  
major jazz  
recording labels  
as Columbia,**



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**Impulse, and  
Verve, where he  
continued  
expanding his  
catalogue of  
new  
compositions  
and making  
recordings that  
are at least as  
impressive as  
his earlier work.**

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**Silver's  
irrepressible  
sense of humor  
combined with  
his distinctive  
spirituality  
make his  
account, which  
is well seasoned  
with anecdotes  
about the  
music, the**

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**musicians, and  
the milieu in  
which he  
worked and  
prospered, both  
entertaining  
and inspiring."--  
Jacket.**

**The Sound of  
Culture explores  
the histories of  
race and**

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**technology in a  
world made by  
slavery,  
colonialism, and  
industrialization  
. Beginning in  
the late  
nineteenth  
century and  
moving through  
to the twenty-  
first, the book**

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**argues for the  
dependent  
nature of those  
histories.  
Looking at  
American,  
British, and  
Caribbean  
literature, it  
distills a diverse  
range of subject  
matter:**

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**minstrelsy,  
Victorian  
science fiction,  
cybertheory,  
and artificial  
intelligence. All  
of these facets,  
according to  
Louis Chude-  
Sokei, are part  
of a history in  
which music has**

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**been central to  
the equation  
that links blacks  
and machines.  
As Chude-Sokei  
shows, science  
fiction itself has  
roots in racial  
anxieties and he  
traces those  
anxieties across  
two centuries**

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**and a range of  
writers and  
thinkers—from  
Samuel Butler,  
Herman  
Melville, and  
Edgar Rice  
Burroughs to  
Sigmund Freud,  
William Gibson,  
and Donna  
Haraway, to**



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**Norbert Weiner,  
Sylvia Wynter,  
and Samuel R.  
Delany.**

**It would be no  
exaggeration to  
call Charles  
Mingus the  
greatest bass  
player in the  
history of jazz;  
indeed, some**

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**might even  
regard it as  
understatement  
, for the  
hurricane power  
of his work as a  
composer,  
teacher, band  
leader, and  
iconoclast  
reached far  
beyond jazz**

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**while remaining true to its heritage in the music of Duke Ellington, Charlie Parker, and Thelonious Monk. In this new biography Brian Priestley has written a masterly study**

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**of Mingus's  
dynamic career  
from the early  
years in Swing,  
to the  
escapades of  
the Bebop era,  
through his  
musical  
maturity in the  
'50s when he  
directed a band**

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**that redefined  
collective  
improvisation in  
jazz. Woven in  
with exacting  
assessments of  
Mingus's artistic  
legacy is the  
story of his  
volatile,  
unpredictable,  
sometimes**

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**dangerous  
personality. The  
book views  
Mingus as a  
black artist  
increasingly  
politicized by  
his situation,  
but also  
unreliable as a  
witness to his  
own**

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**persecution.**  
Mingus

**Capturing him in  
all his furious co  
ntradictions-  
passionate,  
cool,  
revolutionary  
but with a keen  
sense of  
tradition-Brian  
Priestley has  
produced what**

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**can be called,**

**again without**

**exaggeration,**

**the best**

**biography of a**

**jazz musician**

**we have ever**

**seen.**

**The**

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**Big Ears**  
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great refugee city of  
Hronople, built of

glass, steel, and

stone, all while a war  
rages around him.

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coal and iron, but the

anarchists of Hron

fight for their way of

life. A Country of

Ghosts is a novel of

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The Life and Work of

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