

Beneath The Underdog Charles Mingus

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[Good Morning Blues](#) - Count Basie 2016-12-14

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 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 Holiday, 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.

Mingus/Mingus - Janet Coleman 1991

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

[The Kind of Man I Am](#) - Nichole Rustin-Paschal 2017-09-12

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

[The W.C. Fields Films](#) - James L. Neibaur 2017-03-27

W.C. Fields was at the top among comedians during Hollywood's Golden Era of the 1930s and 1940s and has since remained a comic icon. Despite his character's misanthropic, child-hating, alcoholic tendencies, his performances were enduringly popular and Fields became personally defined by them. This critical study of his work provides commentary and background on each of his films, from the early silents through the cameos near the end of his life, with fresh appraisals of his well known classics. Pictures once believed to be lost that have been discovered and restored are discussed, and new information is given on some that remain lost.

Oscar Peterson - Gene Lees 2000-08-01

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

[Beneath the Underdog](#) - Charles Mingus 2005

These are the celebrated, wild, funny, demonic, anguished, shocking and, above all, profoundly moving memoirs of the great bassist and jazz composer Charles Mingus, completed eight years before his death in 1979.

A Love Supreme - Ashley Kahn 2003-10-28

Few albums in the canon of popular music have had the influence,

resonance, and endurance of John Coltrane's 1965 classic *A Love Supreme*—a record that proved jazz was a fitting medium for spiritual exploration and for the expression of the sublime. Bringing the same fresh and engaging approach that characterized his critically acclaimed *Kind of Blue: The Making of the Miles Davis Masterpiece*, Ashley Kahn tells the story of the genesis, creation, and aftermath of this classic recording. Featuring interviews with more than one hundred musicians, producers, friends, and family members; unpublished interviews with Coltrane and bassist Jimmy Garrison; and scores of never-before-seen photographs, *A Love Supreme* balances biography, cultural context, and musical analysis in a passionate and revealing portrait.

[Good Things Happen Slowly](#) - Fred Hersch 2017-09-12

Jazz could not contain Fred Hersch. Hersch's prodigious talent as a sideman—a pianist who played with the giants of the twentieth century in the autumn of their careers, including Art Farmer and Joe Henderson—blossomed further in the eighties and beyond into a compositional genius that defied the boundaries of bop, sweeping in elements of pop, classical, and folk to create a wholly new music. *Good Things Happen Slowly* is his memoir. It's the story of the first openly gay, HIV-positive jazz player; a deep look into the cloistered jazz culture that made such a status both transgressive and groundbreaking; and a profound exploration of how Hersch's two-month-long coma in 2007 led to his creating some of the finest, most direct, and most emotionally compelling music of his career. Remarkable, and at times lyrical, *Good Things Happen Slowly* is an evocation of the twilight of Post-Stonewall New York, and a powerfully brave narrative of illness, recovery, music, creativity, and the glorious reward of finally becoming oneself.

The Bus Driver Who Wanted To Be God & Other Stories - Etgar Keret 2015-10-13

Originally published in 2004 by Toby Press.

Satchmo Blows Up the World - Penny VON ESCHEN 2009-06-30

At the height of the ideological antagonism of the Cold War, the U.S. State Department unleashed an unexpected tool in its battle against Communism: jazz. From 1956 through the late 1970s, America dispatched its finest jazz musicians to the far corners of the earth, from Iraq to India, from the Congo to the Soviet Union, in order to win the hearts and minds of the Third World and to counter perceptions of American racism. Penny Von Eschen escorts us across the globe, backstage and onstage, as Dizzy Gillespie, Louis Armstrong, Duke Ellington, and other jazz luminaries spread their music and their ideas further than the State Department anticipated. Both in concert and after hours, through political statements and romantic liaisons, these musicians broke through the government's official narrative and gave their audiences an unprecedented vision of the black American experience. In the process, new collaborations developed between Americans and the formerly colonized peoples of Africa, Asia, and the Middle East—collaborations that fostered greater racial pride and solidarity. Though intended as a color-blind promotion of democracy, this unique Cold War strategy unintentionally demonstrated the essential role of African Americans in U.S. national culture. Through the tales of these tours, Von Eschen captures the fascinating interplay between the efforts of the State Department and the progressive agendas of the artists themselves, as all struggled to redefine a more inclusive and integrated American nation on the world stage.

Myself When I am Real - Gene Santoro 2001-11-29

Charles Mingus was one of the most innovative jazz musicians of the 20th Century, and ranks with Ives and Ellington as one of America's greatest composers. By temperament, he was a high-strung and sensitive romantic, a towering figure whose tempestuous personal life found powerfully coherent expression in the ever-shifting textures of his music. Now, acclaimed music critic Gene Santoro strips away the myths shrouding "Jazz's Angry Man," revealing Mingus as more complex than

even his lovers and close friends knew. A pioneering bassist and composer, Mingus redefined jazz's terrain. He penned over 300 works spanning gutbucket gospel, Colombian cumbias, orchestral tone poems, multimedia performance, and chamber jazz. By the time he was 35, his growing body of music won increasing attention as it unfolded into one pioneering musical venture after another, from classical-meets-jazz extended pieces to spoken-word and dramatic performances and television and movie soundtracks. Though critics and musicians debated his musical merits and his personality, by the late 1950s he was widely recognized as a major jazz star, a bellwether whose combined grasp of tradition and feel for change poured his inventive creativity into new musical outlets. But Mingus got headlines less for his art than for his volatile and often provocative behavior, which drew fans who wanted to watch his temper suddenly flare onstage. Impromptu outbursts and speeches formed an integral part of his long-running jazz workshop, modeled partly on dramatic models like Orson Welles' Mercury Theatre. Keeping up with the organized chaos of Mingus's art demanded gymnastic improvisational skills and openness from his musicians—which is why some of them called it "the Sweatshop." He hired and fired musicians on the bandstand, attacked a few musicians physically and many more verbally, twice threw Lionel Hampton's drummer off the stage, and routinely harangued chattering audiences, once chasing a table of inattentive patrons out of the FIVE SPOT with a meat cleaver. But the musical and mental challenges this volcanic man set his bands also nurtured deep loyalties. Key sidemen stayed with him for years and even decades. In this biography, Santoro probes the sore spots in Mingus's easily wounded nature that helped make him so explosive: his bullying father, his interracial background, his vulnerability to women and distrust of men, his views of political and social issues, his overwhelming need for love and acceptance. Of black, white, and Asian descent, Mingus made race a central issue in his life as well as a crucial aspect of his music, becoming an outspoken (and often misunderstood) critic of racial injustice. Santoro gives us a vivid portrait of Mingus's development, from the racially mixed Watts where he mingled with artists and writers as well as mobsters, union toughs, and pimps to the artistic ferment of postwar Greenwich Village, where he absorbed and extended the radical improvisation flowing through the work of Allen Ginsberg, Jackson Pollock, and Charlie Parker. Indeed, unlike most jazz biographers, Santoro examines Mingus's extra-musical influences—from Orson Welles to Langston Hughes, Farwell Taylor, and Timothy Leary—and illuminates his achievement in the broader cultural context it demands. Written in a lively, novelistic style, *Myself When I Am Real* draws on dozens of new interviews and previously untapped letters and archival materials to explore the intricate connections between this extraordinary man and the extraordinary music he made.

[What Is This Thing Called Jazz?](#) - Eric Porter 2002-01-31

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

[Better Git It in Your Soul](#) - Krin Gabbard 2016-02-08

"This biography traces the output of jazz master Charles Mingus--his recordings, his compositions, and his writings--highlighting key moments

in his life and musicians who influenced him and were 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 Tatum, and many 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 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 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 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 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 steady deterioration, he died in 1979 in Mexico"--Provided by publisher.

[I Know What I Know](#) - Todd S. Jenkins 2006-06-30

From the mid-1940s until his death in 1979, Charles Mingus created an unparalleled body of recorded work, most of which remains available in the 21st century. While there have been several volumes devoted to Mingus's colorful and tumultuous life, this is the first book in the English language to be devoted fully to his music. General jazz fans as well as musicians and music students who would like a better understanding of Mingus's complex, often difficult music, will find a complete, chronologically arranged, listener's guide to all of his legitimate recordings, from the 78s he recorded in Los Angeles and San Francisco in the mid-1940s, through the legendary albums he made for Columbia, Candid, Atlantic, and his own labels. In the process of providing these in-depth examinations, Jenkins corrects common errors and clears away old misconceptions about certain recordings. His approach will illuminate long-observed aspects of this imposing and incredibly creative man's contributions to the art of jazz. Touching upon Mingus's many innovations as a jazzman, *I Know What I Know* explores his advancement of the art of bass playing; his assimilations of Ellington and Monk with ideas leaning toward free jazz; his experiments with ensemble dynamics, instrumentation, and extended form; and his working relationships with partners such as Jaki Byard, Eric Dolphy, Jimmy Knepper, and Dannie Richmond. The book provides a broad, informative overview of Mingus's work without veering into technical musical terminology. Readers without an extensive background in music will thus understand and appreciate the analyses provided, and be able to use them to enhance the experience of listening to the brilliant work of this legendary jazz great.

[Keeping Time](#) - Walter Buehr 2021-09-10

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[The Sound of Culture](#) - Louis Chude-Sokei 2015-12-29

The Sound of Culture explores the histories of race and 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 argues for the dependent nature of those histories. Looking at American, British, and Caribbean literature, it distills a diverse range of subject matter: 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 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 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 Norbert Weiner, Sylvia Wynter, and Samuel R. Delany.

[Beneath the underdog](#) - Charles Mingus 1971

[Jazz in the 1970s](#) - Bill Shoemaker 2017-12-20

Breaking through pervasive misconceptions, *Jazz in the 1970s* explores a pivotal decade in jazz history. Many consider the 1970s to be the fusion decade, but Bill Shoemaker pushes back against this stereotype with a bold perspective that examines both the diverse musical innovations and cultural developments that elevated jazz internationally. He traces events that redefined jazz's role in the broadband arts movement as well as the changing social and political landscape. Shoemaker immerses readers in the cultural transformation of jazz through: official recognition with events like Jimmy Carter's White House Jazz Picnic and the release of The Smithsonian Collection of Classic Jazz; the market validation of avant-garde musicians by major record labels and the concurrent spike in artist-operated record labels and performance spaces; the artistic influence and economic impact of jazz festivals internationally; the emergence of government and foundation grant support for jazz in the United States and Europe; and the role of media in articulating a fast-changing scene. Shoemaker details the lives and work of well-known innovators (such as Art Ensemble of Chicago, Anthony Braxton and Sam Rivers) as well as barrier-breaking artists based in Europe (such as Derek Bailey, Peter Brötzmann and Chris McGregor) giving both longtime fans and newcomers insights into the moments and personae that shaped a vibrant decade in jazz.

Beneath the Underdog - Charles Mingus 2011

Charles Mingus, bassist, composer and bandleader, was one of the towering figures of American twentieth century music. In this memoir, Mingus documents his childhood on an Army base in Arizona, his difficult teenage years in Watts, and his musical education by the likes of Louis Armstrong, Duke Ellington and Charlie Parker. Unique and lyrical voice, this memoir charts the highs and lows of a life lived to the full. *Beneath the Underdog* is also a portrait of life in the Forties and Fifties, of ideas of identity and race in America and the ways in which they affected the young Mingus. Above all, it is a powerful tale told through the eyes of an inspiring, anguished and extraordinary musician.

Beneath The Underdog - Charles Mingus 1998-10-15

Bass player extraordinaire 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 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, hookers, junkies, 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 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.

Too Marvelous for Words - James Lester 1995-07-13

Art Tatum defined the limits of the possible in jazz piano. Gunther Schuller called Tatum's playing "a marvel of perfection.... His deep-in-the-keys full piano sonority, the tone and touch control in pyrotechnical passages...are miracles of performance." Whitney Balliett wrote "no pianist has ever hit notes more beautifully. Each one--no matter how fast the tempo--was light and complete and resonant, like the letters on a finely printed page." His famous runs have been compared to the arc left against the night sky by a Fourth-of-July sparkler. And to have heard him play, one musician said, "was as awe-inspiring as to have seen the Grand Canyon or Halley's Comet." Now, in *Too Marvelous For Words*, James Lester provides the first full-length biography of the greatest virtuoso performer in the history of jazz. Before this volume, little was known about Tatum, even among jazz aficionados. What were his origins, who taught him and who provided early pianistic influences, how did he break into the jazz field, what role did he play in the development of other jazz players, and what was he like when he wasn't playing? To answer these questions, Lester has conducted almost a hundred interviews for this book, with surviving family, childhood friends, schoolteachers, and the famous jazz musicians who played with him or knew him. Lester creates a memorable portrait of this unique musician and of the vibrant jazz world of the 1930s and 1940s, capturing the complexity and vitality of this remarkable performer. Tatum, who was virtually blind, suffering between 70% and 90% visual impairment, emerges as cheerful, fun-loving, energetic and out-going, with none of the demonic self-destructiveness that seemed to haunt such jazz greats as Charlie Parker or Billie Holiday. He often joked about his blindness, but did not like it mentioned as a handicap and preferred to pre-plan his entrance to the piano in a club, rather than have someone lead him there. He was simply

inexhaustible and had a life-long habit of staying up all night after a gig, usually seeking an after-hours club in which to listen and play until daybreak. Lester also reveals that Tatum was generous with younger players, but his extraordinary technical brilliance often devastated them. No less a talent than Oscar Peterson remembers that after first hearing Tatum, "I gave up the piano for two solid months, and I had crying fits at night." And Les Paul remarked that after hearing Tatum for the first time, he quit piano completely and began playing guitar. Perhaps most important, Lester provides a thorough, knowledgeable discussion of Tatum's music, from his early influences, such as stride pianist Fats Waller, to his mature style in which Liszt, Rachmaninoff, Debussy, Waller, and Earl Hines all became grist for his harmonic mill. From unexceptional origins in Toledo, Ohio, Art Tatum evolved into a world-class musician whose importance in jazz is comparable to Louis Armstrong and Charlie Parker and whose command of the piano captured the admiration of Horowitz and Paderewski. *Too Marvelous For Words* is the first full portrait of this extraordinary musical genius.

Mingus - Brian Priestley 1984-03-22

It would be no exaggeration to call Charles Mingus the greatest bass player in the history of jazz; indeed, some 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 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 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 that redefined collective improvisation in jazz. Woven in with exacting assessments of Mingus's artistic legacy is the story of his volatile, unpredictable, sometimes dangerous personality. The book views Mingus as a black artist increasingly politicized by his situation, but also unreliable as a witness to his own persecution. Capturing him in all his furious contradictions--passionate, cool, revolutionary but with a keen sense of tradition--Brian Priestley has produced what can be called, again without exaggeration, the best biography of a jazz musician we have ever seen.

Better Git It in Your Soul - Krin Gabbard 2016-02-08

Charles Mingus is one of the most important—and most mythologized—composers and performers in jazz history. Classically trained and of mixed race, he was an outspoken innovator as well as a bandleader, composer, producer, and record-label owner. His vivid autobiography, *Beneath the Underdog*, has done much to shape the image of Mingus as something of a wild man: idiosyncratic musical genius with a penchant for skirt-chasing and violent outbursts. But, as the autobiography reveals, he was also a hopeless romantic. After exploring the most important events in Mingus's life, Krin Gabbard takes a careful look at Mingus as a writer as well as a composer and musician. He digs into how and why Mingus chose to do so much self-analysis, how he worked to craft his racial identity in a world that saw him simply as "black," and how his mental and physical health problems shaped his career. Gabbard sets aside the myth-making and convincingly argues that Charles Mingus created a unique language of emotions—and not just in music. Capturing many essential moments in jazz history anew, *Better Git It in Your Soul* will fascinate anyone who cares about jazz, African American history, and the artist's life.

Joni on Joni - Susan Whitall 2018-11-06

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

Fascinating Rhythm - David Yaffe 2009-02-09

How have American writers written about jazz, and how has jazz influenced American literature? In *Fascinating Rhythm*, David Yaffe explores the relationship and interplay between jazz and literature, looking at jazz musicians and the themes literature has garnered from them by appropriating the style, tones, and innovations of jazz, and demonstrating that the poetics of jazz has both been assimilated into, and deeply affected, the development of twentieth-century American

literature. Yaffe explores how Jewish novelists such as Norman Mailer, J. D. Salinger, and Philip Roth engaged issues of racial, ethnic, and American authenticity by way of jazz; how Ralph Ellison's descriptions of Louis Armstrong led to a "neoconservative" movement in contemporary jazz; how poets such as Wallace Stevens, Hart Crane, Langston Hughes, and Frank O'Hara were variously inspired by the music; and how memoirs by Billie Holiday, Charles Mingus, and Miles Davis both reinforced and redeemed the red light origins of jazz. The book confronts the current jazz discourse and shows how poets and novelists can be placed in it--often with problematic results. Fascinating Rhythm stops to listen for the music, demonstrating how jazz continues to speak for the American writer.

The Supermen - Charles J. Murray 1997-01-18

The SUPERMEN "After a rare speech at the National Center for Atmospheric Research in Boulder, Colorado, in 1976, programmers in the audience had suddenly fallen silent when Cray offered to answer questions. He stood there for several minutes, waiting for their queries, but none came. When he left, the head of NCAR's computing division chided the programmers. 'Why didn't someone raise a hand?' After a tense moment, one programmer replied, 'How do you talk to God?'" -from The SUPERMEN The Story of Seymour Cray and the Technical Wizards behind the Supercomputer "They were building revolutionary, not evolutionary, machines. . . . They were blazing a trail-molding science into a product. . . . The freedom to create was extraordinary." -from The Supermen In 1951, a soft-spoken, skinny young man fresh from the University of Minnesota took a job in an old glider factory in St. Paul. Computer technology would never be the same, for the glider factory was the home of Engineering Research Associates and the recent college grad was Seymour R. Cray. During his extraordinary career, Cray would be alternately hailed as "the Albert Einstein," "the Thomas Edison," and "the Evel Knievel" of supercomputing. At various times, he was all three--a master craftsman, inventor, and visionary whose disdain for the rigors of corporate life became legendary, and whose achievements remain unsurpassed. The Supermen is award-winning writer Charles J. Murray's exhilarating account of how the brilliant--some would say eccentric--Cray and his gifted colleagues blazed the trail that led to the Information Age. This is a thrilling, real-life scientific adventure, deftly capturing the daring, seat-of-the-pants spirit of the early days of computer development, as well as an audacious, modern-day David and Goliath battle, in which a group of maverick engineers beat out IBM to become the runaway industry leaders. Murray's briskly paced narrative begins during the final months of the Second World War, when men such as William Norris and Howard Engstrom began researching commercial applications for the code-breaking machines of wartime, and charts the rise of technological research in response to the Cold War. In those days computers were huge, cumbersome machines with names like Demon and Atlas. When Cray came on board, things quickly changed. Drawing on in-depth interviews--including the last interview Cray completed before his untimely and tragic death--Murray provides rare insight into Cray's often controversial approach to his work. Cray could spend exhausting hours in single-minded pursuit of a particular goal, and Murray takes us behind the scenes to witness late-night brainstorming sessions and miraculous eleventh-hour fixes. Cray's casual, often hostile attitude toward management, although alienating to some, was more than a passionate need for independence; he simply thought differently than others. Seymour Cray saw farther and faster, and trusted his vision with an unassailable confidence. Yet he inspired great loyalty as well, making it possible for his own start-up company, Cray Research, to bring the 54,000-employee conglomerate of Control Data to its knees. Ultimately, The Supermen is a story of genius, and how a unique set of circumstances--a small-team approach, corporate detachment, and a government-backed marketplace--enabled that genius to flourish. In an atmosphere of unparalleled freedom and creativity, Seymour Cray's vision and drive fueled a technological revolution from which America would emerge as the world's leader in supercomputing.

Pops Foster - George M. Foster 1971-01-01

[Herbie Hancock: Possibilities](#) - Herbie Hancock 2014-10-23

The long-awaited memoir by one of the most influential and beloved musicians of our time In Herbie Hancock the legendary jazz musician and composer reflects on a life and a thriving career that has spanned seven decades. A true innovator, Hancock has had an enormous influence on both acoustic and electric jazz, R&B and hip-hop, with his ongoing exploration of different musical genres, winning fourteen Grammy awards along the way. From his beginnings as a child prodigy to

his work in Miles Davis's second great quintet; from his innovations as the leader of his own groundbreaking sextet to his collaborations with everyone from Wayne Shorter to Joni Mitchell and Stevie Wonder; Herbie Hancock reveals the method behind Hancock's undeniable musical genius. Hancock shares his musical influences, colorful behind-the-scenes stories, his long and happy marriage, and how Buddhism inspires him creatively and personally. Honest, enlightening, and as electrifyingly vital as the man who wrote it, Herbie Hancock promises to be an invaluable contribution to jazz literature and a must-read for fans and music lovers.

Thelonious Monk - Robin D. G. Kelley 2010-11-02

The first full biography of Thelonious Monk, written by a brilliant historian, with full access to the family's archives and with dozens of interviews.

A Country of Ghosts - Margaret Killjoy 2021-11-23

Dimos Horacki is a Borolian journalist and a cynical patriot, his muckraking days behind him. But when his newspaper ships him to the front, he's embedded in the Imperial Army and the reality of colonial expansion is laid bare before him. His adventures take him from villages and homesteads to the great refugee city of Hronople, built of glass, steel, and stone, all while a war rages around him. The empire fights for coal and iron, but the anarchists of Hron fight for their way of life. *A Country of Ghosts* is a novel of utopia besieged and a tale that challenges every premise of contemporary society.

Tonight at Noon - Sue Mingus 2002

"Tonight at Noon" is the story of the tumultuous, passionate marriage of Sue and Charlie Mingus, and of Sue's personal odyssey inside and outside its confines. An illuminating look at an important chapter in jazz history and at the inner workings of a rare and complex artist, it is essentially a love story--heartbreaking, joyous, and unforgettable.

Beneath the underdog - Charles Mingus 1967

The Things We Don't Do - Andrés Neuman 2015

"Good readers will find something that can be found only in great literature, the kind written by real poets, a literature that dares to venture into the dark with open eyes and that keeps its eyes open no matter what The literature of the twenty-first century will belong to Neuman and a few of his blood brothers."--Roberto Bolaño Playful, philosophizing, and gloriously unpredictable, Andrés Neuman's short stories consider love, lechery, history, mortality, family secrets, therapy, Borges, mysterious underwear, translators, and storytelling itself. Here a relationship turns on a line drawn in the sand an analyst treats a patient who believeshe'sthe real analyst; a discovery in a secondhand shop takes on a cruel significance; a man decides to go to work naked one day. In these small scenes and brief moments Neuman confounds our expectations with dazzling sleight of hand. With a variety of forms and styles, Neuman opens up the possibilities for fiction, calling to mind other greats of Latin American letters, such as Cortázar, Bolaño, and Bioy Casares. Intellectually stimulating and told with a voice that is wry, questioning, sometimes mordantly funny, yet always generously humane, *The Things We Don't Do* confirms Neuman's place as one of the most dynamic authors writing today. Andrés Neuman was born in Buenos Aires, and grew up and lives in Spain. He was included in *Granta's* "Young Spanish-language Novelists" issue and is the author of almost twenty works, two of which--*Traveler of the Century* and *Talking to Ourselves*-- have been translated into English. *Traveler of the Century* won the Alfaguara Prize and the National Critics Prize, and was longlisted for the 2013 Best Translated book award, and shortlisted for the 2013 Independent Foreign Fiction Prize and the 2014 International IMPAC Dublin Literary Award. Nick Caistor is a prolific British translator and journalist, best known for his translations of Spanish and Portuguese literature. He is a past winner of the Valle-Inclán Prize for translation and is a regular contributor to BBC Radio 4, *Times Literary Supplement*, and the *Guardian*. Lorenza Garcia has lived for extended periods in Spain, France, and Iceland. Since 2007, she has translated over a dozen novels and works of non-fiction from French and Spanish.

Bill Evans - Peter Pettinger 2002-01-01

Acclaimed by musicologists and illustrated with dozens of photographs, a detailed, painstakingly researched and finely written biography examines the life and music of the influential, classically trained jazz pianist Bill Evans and includes a full discography of his recordings. UP.

Eric Dolphy - Vladimir Simosko 1996-03-22

In his tragically short life (1928-1964), Eric Dolphy was a titanic force in the development of the sixties avant-garde (or "new thing") from the hard bop of the late fifties. The searing intensity and sonic exploration of his

work on alto sax, clarinets, and flute derived in part from the concurrent innovations of Coltrane, Mingus, Ornette Coleman, Cecil Taylor, and Andrew Hill, among others; previous jazz styles such as New Orleans and bop; various non-Western musics; and modern classical music (e.g., Varese). Dolphy pioneered extended solo jazz compositions, was prominent in the "third stream" movement (led by John Lewis and Gunther Schuller), and remains a major influence on musicians today for the personal, speech-like inflections of his playing. Jazz scholars Simosko and Tepperman examine every aspect of this stunning musical achievement from Dolphy's early big band work and association with Chico Hamilton to his own last groups in Europe, emphasizing the rich legacy of his recordings. Now completely updated to include the most recent discoveries concerning his life and recordings, this book will long stand as the definitive treatment of Eric Dolphy's music.

Raise Up Off Me - Hampton Hawes 2001-11-06

Hampton Hawes [1928-1977] was one of jazz's greatest pianists. Among his peers from California the self-taught Hawes was second only to Oscar Peterson. At the time of his celebration as New Star of the Year by *Downbeat* magazine (1956), Hawes was already struggling with a heroin addiction that would lead to his arrest and imprisonment, and the interruption of a brilliant career. In 1963 President John F. Kennedy granted Hawes an Executive Pardon. In eloquent and humorous language Hampton Hawes tells of a life of suffering and redemption that reads like an improbable novel. Gary Giddins has called it "a major contribution to the literature of jazz." This book includes a complete discography and eight pages of photographs.

When I Left Home - Buddy Guy 2012-05-08

According to Eric Clapton, John Mayer, and the late Stevie Ray Vaughn, Buddy Guy is the greatest blues guitarist of all time. An enormous influence on these musicians as well as Jimi Hendrix, Jimmy Page, and Jeff Beck, he is the living embodiment of Chicago blues. Guy's epic story stands at the absolute nexus of modern blues. He came to Chicago from rural Louisiana in the fifties—the very moment when urban blues were

electrifying our culture. He was a regular session player at Chess Records. Willie Dixon was his mentor. He was a sideman in the bands of Muddy Waters and Howlin' Wolf. He and Junior Wells formed a band of their own. In the sixties, he became a recording star in his own right. *When I Left Home* tells Guy's picaresque story in his own unique voice, that of a storyteller who remembers everything, including blues masters in their prime and the exploding, evolving culture of music that happened all around him.

Mingus Speaks - Charles Mingus 2013-04

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 extraordinary music, and how he looked at race.

The Routledge Companion to Jazz Studies - Nicholas Gebhardt 2018-12-07

The Routledge Companion to Jazz Studies presents over forty articles from internationally renowned scholars and highlights the 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 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 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 Communities, V. Politics, Discourse and Ideology and VI. New Directions and Debates.

Beneath the Underdog - Charles Mingus 1991-09-03

The legendary jazzman 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 more.