



Beneath The Underdog Charles Mingus

Sebastian Brünink



Beneath The Underdog Charles Mingus:

Beneath The Underdog Charles Mingus, 2009-06-04 Charles Mingus bassist composer and bandleader was one of the towering figures of American twentieth century music In this acclaimed memoir Mingus documents his childhood on an Army base in Arizona his difficult teenage years in Watts and his musical education from the likes of Louis Armstrong Duke Ellington and Charlie Parker In a unique and lyrical voice his story 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 and of ideas of identity and race in America Above all it is a powerful tale told through the eyes of an inspiring anguished and extraordinary musician

Beneath the Underdog Charles Mingus, 1991-09-03 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 This book is the purest of dynamite Like the autobiographies of Jelly Roll Morton Louis Armstrong and Billie Holiday and like A B Spellman's *Four Lives in the Bebop Business* it says more about the American psyche in general and black survival in particular than the sociologists and psychologists ever can in their stiff soulless vocabularies Sombre comic disturbing boastful confessional sentimental contradictory poetic irascible impish lyrical nasty angelic reflective expressionistic picaresque jive this is a powerful book Rolling Stone

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

How to Go Mad without Losing Your Mind La Marr Jurelle Bruce, 2021-04-26 Hold tight The way to go mad without losing your mind is sometimes unruly So begins La Marr Jurelle Bruce's urgent provocation and poignant meditation on madness in black radical art Bruce theorizes four overlapping meanings of madness the lived experience of an unruly mind the psychiatric category of serious mental illness the emotional state also known as rage and any drastic deviation from

psychosocial norms With care and verve he explores the mad in the literature of Amiri Baraka Gayl Jones and Ntozake Shange in the jazz repertoires of Buddy Bolden Sun Ra and Charles Mingus in the comedic performances of Richard Pryor and Dave Chappelle in the protest music of Nina Simone Lauryn Hill and Kendrick Lamar and beyond These artists activate madness as content form aesthetic strategy philosophy and energy in an enduring black radical tradition Joining this tradition Bruce mobilizes a set of interpretive practices affective dispositions political principles and existential orientations that he calls mad methodology Ultimately How to Go Mad without Losing Your Mind is both a study and an act of critical ethical radical madness

An American Cakewalk Zeese Papanikolas, 2015-08-26 The profound economic and social changes in the post Civil War United States created new challenges to a nation founded on Enlightenment and transcendental values religious certainties and rural traditions Newly freed African Americans emboldened women intellectuals and artists and a polyglot tide of immigrants found themselves in a restless new world of railroads factories and skyscrapers where old assumptions were being challenged and new values had yet to be created In *An American Cakewalk* Ten Syncopators of the Modern World Zeese Papanikolas tells the lively and entertaining story of a diverse group of figures in the arts and sciences who inhabited this new America Just as ragtime composers subverted musical expectations by combining European march timing with African syncopation so this book's protagonists who range from Emily Dickinson to Thorstein Veblen and from Henry and William James to Charles Mingus interrogated the modern American world through their own syncopations of cultural givens The old antebellum slave dance the cakewalk with its parody of the manners and pretensions of the white folks in the Big House provides a template of how the tricksters shamans poets philosophers ragtime pianists and jazz musicians who inhabit this book used the arts of parody satire and disguise to subvert American cultural norms and to create new works of astonishing beauty and intellectual vigor

The Rebel Café Stephen R. Duncan, 2018-11-01 An account of how the subterranean nightspots in 1950s New York and San Francisco became social cultural and political hothouses for left wing bohemians The art and antics of rebellious figures in 1950s American nightlife from the Beat Generation to eccentric jazz musicians and comedians have long fascinated fans and scholars alike In *The Rebel Caf* Stephen R Duncan flips the frame focusing on the New York and San Francisco bars nightclubs and coffeehouses from which these cultural icons emerged Duncan shows that the sexy smoky sites of bohemian Greenwich Village and North Beach offered not just entertainment but doorways to a new sociopolitical consciousness This book is a collective biography of the places that harbored beatniks blabbermouths hipsters playboys and partisans who altered the shape of postwar liberal politics and culture Touching on literary figures from Norman Mailer and Amiri Baraka to Susan Sontag as well as performers ranging from Dave Brubeck to Maya Angelou to Lenny Bruce *The Rebel Caf* profiles hot spots such as the Village Vanguard the hungry i the Black Cat Cafe and the White Horse Tavern Ultimately the book provides a deeper view of 1950s America not simply as the black and white precursor to the Technicolor flamboyance of the sixties but as a rich period of

artistic expression and identity formation that blended cultural production and politics What emerges in these pages is nothing less than a comprehensive psycho social geography of an underground counter culture of black and white jazz musicians leftists poets artists beatniks gays and lesbians and other people of the demi monde All About Jazz *What Is This Thing Called Jazz?* Eric Porter, 2002-01-31 Among the many books on the history of jazz an implicit division of labor has solidified whereby black artists play and invent while white writers provide the commentary Eric Porter s brilliant book seeks to trace the ways in which black jazz musicians have made verbal sense of their accomplishments demonstrating the profound self awareness of the artists themselves as they engaged in discourse about their enterprise Susan McClary author of *Conventional Wisdom The Content of Musical Form* With *What Is This Thing Called Jazz* Eric Porter has given us an original portrait of black musicians as creators thinkers and politically conscious individuals This well written thoroughly researched work is a model of a new kind of scholarship about African American musicians one that shows them as people who are both shaped by and actively shaping their political and social context One of the book s most important contributions is that it takes seriously what the musicians themselves say about the music and allows their voices to join that of critics and musicologists in helping to construct a critical and philosophical framework for analyzing the music Professor Porter s work is rare in it s balanced attention to the formal qualities of the music historical interpretation and theoretical reflection His is a work that will certainly shape the direction of future studies *What Is This Thing Called Jazz* is an extraordinary work Farah Jasmine Griffin author of *If You Can t Be Free Be a Mystery In Search of Billie Holiday* A major contribution to American Studies in music Eric Porter s lucidly written book is the first to thoroughly analyze and contextualize the critical historical and aesthetic writings of some of today s most innovative composer performers Placing the vital concerns of artists at the center this work provides academic and lay readers alike with important new insights on how African American musicians sought to realize ambitious dreams and concrete goals through direct action not only in sound but through building alternative institutions that emphasized the importance of community involvement George E Lewis Professor of Music Critical Studies Experimental Practices Area University of California San Diego *Music Is My Life* Daniel Stein, 2012-05-03 A groundbreaking study of Louis Armstrong s autobiographical practices **BBC Proms 2017** BBC Proms Publications, 2017-04-20 The BBC Proms is the world s biggest and longest running classical music festival and one of the jewels in the crown for the BBC It is one of the strongest brand names in the music world and attracts a glittering array of artists and orchestras from the UK and around the world in over 150 concerts talks workshops and family events around London every summer Whether you re a first time visitor or an experienced Prommer watching at home or listening on radio or online the BBC Proms Guide will help you to plan your summer of music and discover in depth what lies behind the Proms from the composers to the performers to how the events are broadcast The Proms Guide contains brand new articles on featured composers and insights on performers new music and accompanying events **Mama Black Widow** Iceberg

Slim, 2012-10-18 Iceberg Slim's third slice of ghetto life is recounted straight from the hip by Otis Tilson a schizophrenic and ageing drag queen However the dominating presence and epicentre of this tragic tale is his suffocating mother Mama Black Widow Poisoned by the bigotry and abuse she suffered in early life she in turn infects those that surround her The damage she does to all she loves is deeply disturbing no one is left unscarred Set in the dark hell of double standard justice radical bigotry and criminal economic freeze out Mama Black Widow proves arguably to be the most intense story ever penned by the man whose work has come to be regarded as the epitome of street fiction *The Dark Tree* Steven L. Isoardi, 2023-08-07

In the early 1960s pianist Horace Tapscott gave up a successful career in Lionel Hampton's band and returned to his home in Los Angeles to found the Pan Afrikan Peoples Arkestra a community arts group that focused on providing community oriented jazz and jazz training Over the course of almost forty years the Arkestra together with the related Union of God's Musicians and Artists Ascension collective was at the forefront of the vital community based arts movement in Black Los Angeles Some three hundred artists musicians vocalists poets playwrights painters sculptors and graphic artists passed through these organizations many ultimately remaining within the community and others moving on to achieve international fame In *The Dark Tree* Steven L. Isoardi draws on one hundred in depth interviews with the Arkestra's participants to tell the history of the important and largely overlooked community arts movement of Black Los Angeles This revised and updated edition brings the story of the Arkestra up to date as its ethos and aesthetic remain vital forces in jazz and popular music to this day *Neon Vernacular* Yusef Komunyakaa, 1993-04-30 This Pulitzer Prize winning collection pairs twelve new poems with work from seven previous volumes by one of the most extraordinary poets writing today Kenyon Review The poetry of Yusef Komunyakaa traverses psychological and physical landscapes mining personal memory to understand the historical and social contexts that shape experience *Neon Vernacular* charts the development of his characteristic themes and concerns by gathering work from seven of his previous collections along with a dozen new poems that continue the autobiographical trajectory of his previous collection *Magic City Here* Komunyakaa shares an intimate and evocative life journey from his childhood in Bogalusa Louisiana once a center of Klan activity and later a focus of Civil Rights efforts to his stormy relationship with his father his high school football days and his experience of the Vietnam War and his difficult return home Many of the poems collected here are drawn from limited editions and are no longer available **Landing on the Wrong** Note Ajay Heble, 2013-03-07 An imaginative and passionate synthesis of form and function *Landing on the Wrong* Note goes beyond mainstream jazz criticism outlining a new poetics of jazz that emerges not from the ivory tower but from the clubs performances and lives of today's jazz musicians *Freedom Is, Freedom Ain't* Scott Saul, 2009-06-30 In the long decade between the mid fifties and the late sixties jazz was changing more than its sound The age of Max Roach's *Freedom Now Suite* John Coltrane's *A Love Supreme* and Charles Mingus's *The Black Saint and the Sinner Lady* was a time when jazz became both newly militant and newly seductive its example powerfully shaping the social dramas of the Civil Rights

movement the Black Power movement and the counterculture Freedom Is Freedom Ain't is the first book to tell the broader story of this period in jazz and American history

New Orleans Under Reconstruction Michael Sorkin, Carol McMichael Reese, Anthony Fontenot, 2014-05-20 When the levee system protecting New Orleans failed and was overtopped in August 2005 following the arrival of Hurricane Katrina 80 percent of the city was flooded with a loss of 103 000 homes in the metropolitan area At least 986 Louisiana residents died The devastation hit vulnerable communities the hardest the elderly the poor and African Americans The disaster exposed shocking inequalities in the city In response numerous urban plans and myriad architectural projects were proposed Nearly nine years later debates about planning and design for recovery renewal and resilience continue This bold challenging and informed book gathers together a panorama of responses from writers architects planners historians and activists including Mike Davis Rebecca Solnit Naomi Klein Denise Scott Brown and M Christine Boyer and searches for answers to one of the most important questions of our age How can we plan for the urban future creating more environmentally sustainable economically robust and socially equitable places to live A 2014 grant from the Graham Foundation for Advanced Studies in the Fine Arts supported in part the publication of this book

Spirits Rejoice! Jason C. Bivins, 2015-04-01 In *Spirits Rejoice* Jason Bivins explores the relationship between American religion and American music and the places where religion and jazz have overlapped Much writing about jazz tends toward glorified discographies or impressionistic descriptions of the actual sounds Rather than providing a history or series of biographical entries *Spirits Rejoice* takes to heart a central characteristic of jazz itself and improvises generating a collection of themes pursuits reoccurring foci and interpretations Bivins riffs on interviews liner notes journals audience reception and critical commentary producing a work that argues for the centrality of religious experiences to any legitimate understanding of jazz while also suggesting that jazz opens up new interpretations of American religious history Bivins examines themes such as musical creativity as related to specific religious traditions jazz as a form of ritual and healing and jazz cosmologies and metaphysics *Spirits Rejoice* connects Religious Studies to Jazz Studies through thematic portraits and a vast number of interviews to propose a new improvisationally fluid archive for thinking about religion race and sound in the United States Bivins's conclusions explore how the sound of spirits rejoicing challenges not only prevailing understandings of race and music but also the way we think about religion *Spirits Rejoice* is an essential volume for any student of jazz American religion or American culture

Circular Breathing George McKay, 2005-11-23 An exploration of the political and cultural experience of jazz performers in Britain from the 1950s traditional jazz boom on

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 **Kinds of Blue** Jürgen E. Grandt,2004 *Out of the Blue* Eric Porter,1997

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