

Really the Blues

"More than once I strayed off from the music and did my share of evil, and served my time. Other times the opium had me so strong it turned me every way but loose."

Mezz Mezzrow • Bernard Wolfe

Really The Blues

Milton Mezzrow



Really The Blues:

Really the Blues Mezz Mezzrow, Bernard Wolfe, 2016-02-23 Mezz Mezzrow was a boy from Chicago who learned to play the sax in reform school and pursued a life in music and a 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 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 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 *Really the Blues* Mezz Mezzrow, 1972 *Really the Blues* Mezz Mezzrow, 1946 *Really the Blues* Mezz Mezzrow, 1987-04-01 The story of one of America's great jazzmen Mezz Mezzrow an old time jail happy musician who learned to play the sax in a reformatory

REALLY THE BLUES; BY... & BERNARD WOLFE. Milton Mezzrow, 1990 *Dear Bernie Wolfe* Henry Miller, 1948

Preachin' the Blues Daniel Beaumont, 2011-07-01 In June of 1964 three young white blues fans set out from New York City in a Volkswagen heading for the Mississippi Delta in search of a musical legend So begins *Preachin the Blues* the biography of American blues signer and guitarist Eddie James Son House Jr 1902 1988 House pioneered an innovative style incorporating strong repetitive rhythms with elements of southern gospel and spiritual vocals A seminal figure in the history of the Delta blues he was an important direct influence on such figures as Muddy Waters and Robert Johnson The landscape of Son House's life and the vicissitudes he endured make for an absorbing narrative threaded through with a tension between House's religious beliefs and his spells of commitment to a lifestyle that implicitly rejected it Drinking womanizing and singing the blues caused this tension that is palpable in his music and becomes explicit in one of his finest performances *Preachin the Blues* Large parts of House's life are obscure not least because his own accounts of them were inconsistent Author Daniel Beaumont offers a chronology topography of House's youth taking into account evidence that conflicts sharply with the well worn fable and he illuminates the obscurity of House's two decades in Rochester NY between his departure from Mississippi in the 1940s and his rediscovery by members of the Folk Revival Movement in 1964 Beaumont gives a detailed and perceptive account of House's primary musical legacy his recordings for Paramount in 1930 and for the Library of Congress in 1941 42 In the course of his research Beaumont has unearthed not only connections among the many scattered facts and fictions but new information about a rumoured murder in Mississippi and a charge of manslaughter on Long Island incidents which bring tragic light upon House's lifelong struggles and self imposed disappearance and give trenchant meaning to the moving music of this early blues legend *Letter to Bernard Wolfe about that Book "Really the Blues,"* Random House Henry Miller, 1948 **Crossing the Line** Gayle Wald, 2000-07-24 Examines constructions of racial identity through the exploration of passing narratives including Black Like Me and forties jazz musician Mezz Mezzrow's

memoir Really the Blues Theology and the Blues Justin McLendon, 2024-11-25 While all music genres incorporate religious imagery the blues has its origin in the soil of the church In its infancy the blues was often dismissed as undermining the church's gospel songbook The initial resistance however could not suppress the organic development of a genre of music born from suffering The great Mississippi Delta bluesman Muddy Waters once said The blues was born behind a mule Behind a beast of burden the working man found in the blues a way to console the everyday experiences of struggle sin loss despair love grief sin death and the fear and hope of crossing the River Jordan into eternal life The church's gospel songbook explores doctrinal foundations set to music but the blues dares to uncover insight into the lived experiences of spiritual journeys Theology and the Blues showcases theological themes inherent within the organic and expressive genre of the blues

Jews and Jazz Charles B Hersch, 2016-10-14 Jews and Jazz Improvising Ethnicity explores the meaning of Jewish involvement in the world of American jazz It focuses on the ways prominent jazz musicians like Stan Getz Benny Goodman Artie Shaw Lee Konitz Dave Liebman Michael Brecker and Red Rodney have engaged with jazz in order to explore and construct ethnic identities The author looks at Jewish identity through jazz in the context of the surrounding American culture believing that American Jews have used jazz to construct three kinds of identities to become more American to emphasize their minority outsider status and to become more Jewish From the beginning Jewish musicians have used jazz for all three of these purposes but the emphasis has shifted over time In the 1920s and 1930s when Jews were seen as foreign Jews used jazz to make a more inclusive America for themselves and for blacks establishing their American identity Beginning in the 1940s as Jews became more accepted into the mainstream they used jazz to re-minoritize and avoid over-assimilation through identification with African Americans Finally starting in the 1960s as ethnic assertion became more predominant in America Jews have used jazz to explore and advance their identities as Jews in a multicultural society

Jack White: How He Built an Empire From the Blues Nick Hasted, 2016-09-30 **Pioneers of the Blues Revival** Steve Cushing, 2014-06-15 Steve Cushing the award winning host of the nationally syndicated public radio staple Blues before Sunrise has spent over thirty years observing and participating in the Chicago blues scene In Pioneers of the Blues Revival he interviews many of the prominent white researchers and enthusiasts whose advocacy spearheaded the blues crossover into the mainstream starting in the 1960s Opinionated and territorial the American British and French interviewees provide fascinating first hand accounts of the era and movement Experts including Paul Oliver Gayle Dean Wardlow Sam Charters Ray Flerledge Paul Oliver Richard K Spottswood and Pete Whelan chronicle in their own words their obsessive early efforts at cataloging blues recordings and retrace lifetimes spent loving finding collecting reissuing and producing records They and nearly a dozen others recount relationships with blues musicians including the discoveries of prewar bluesmen Mississippi John Hurt Son House Skip James and Bukka White and the reintroduction of these musicians and many others to new generations of listeners The accounts describe fieldwork in the South renew lively debates and tell of rehearsals in Muddy

Waters's basement and randomly finding Lightning Hopkins's guitar in a pawn shop Blues scholar Barry Lee Pearson provides a critical and historical framework for the interviews in an introduction

Essential Jazz Records Max Harrison, Charles Fox, Eric Thacker, 1999-12-01 First published in 1984 and reissued to coincide with the publication of the second volume this selection of the 250 best jazz records traces the earliest roots of the music to the beginnings of the modern jazz era Volume One's focus is on LP collections of 78 rpm originals and nearly every significant musician both familiar and obscure of early 20th century jazz is listed For each record listed full details of personnel recording dates and locations are provided

Race and the Subject of Masculinities Harry Stecopoulos, Michael Uebel, 1997 Although in recent years scholars have explored the cultural construction of masculinity they have largely ignored the ways in which masculinity intersects with other categories of identity particularly those of race and ethnicity The essays in *Race and the Subject of Masculinities* address this concern and focus on the social construction of masculinity black white ethnic gay and straight in terms of the often complex and dynamic relationships among these inseparable categories Discussing a wide range of subjects including the inherent homoeroticism of martial arts cinema the relationship between working class ideologies and Elvis impersonators the emergence of a gay black masculine aesthetic in the works of James Van der Zee and Robert Mapplethorpe and the comedy of Richard Pryor *Race and the Subject of Masculinities* provides a variety of opportunities for thinking about how race sexuality and manhood are reinforced and reconstituted in today's society Editors Harry Stecopoulos and Michael Uebel have gathered together essays that make clear how the formation of masculine identity is never as obvious as it might seem to be Examining personas as varied as Eddie Murphy Bruce Lee Tarzan Malcolm X and Andre Gide these essays draw on feminist critique and queer theory to demonstrate how cross identification through performance and spectatorship among men of different races and cultural backgrounds has served to redefine masculinity in contemporary culture By taking seriously the role of race in the making of men *Race and the Subject of Masculinities* offers an important challenge to the new studies of masculinity Contributors Herman Beavers Jonathan Dollimore Richard Dyer Robin D G Kelly Christopher Looby Leerom Medovoi Eric Lott Deborah E McDowell Jos E Mu oz Harry Stecopoulos Yvonne Tasker Michael Uebel Gayle Wald Robyn Wiegman

Encyclopedia of the Blues Edward M. Komara, 2006 This comprehensive two volume set brings together all aspects of the blues from performers and musical styles to record labels and cultural issues including regional evolution and history Organized in an accessible A to Z format the *Encyclopedia of the Blues* is an essential reference resource for information on this unique American music genre For a full list of entries contributors and more visit the *Encyclopedia of the Blues* website

The Nonconformists Brian K. Goodman, 2023-06-20 How risky encounters between American and Czech writers behind the Iron Curtain shaped the art and politics of the Cold War and helped define an era of dissent In some indescribable way we are each other's continuation Arthur Miller wrote of the imprisoned Czech playwright Vclav Havel After a Soviet led invasion ended the Prague Spring many US based writers

experienced a similar shock of solidarity Brian Goodman examines the surprising and consequential connections between American and Czech literary cultures during the Cold War connections that influenced art and politics on both sides of the Iron Curtain American writers had long been attracted to Prague a city they associated with the spectral figure of Franz Kafka Goodman reconstructs the Czech journeys of Allen Ginsberg Philip Roth and John Updike as well as their friendships with nonconformists like Havel Josef Kvasil Ivan Klíma and Milan Kundera Czechoslovakia meanwhile was home to a literary counterculture shaped by years of engagement with American sources from Moby Dick and the Beats to Dixieland jazz and rock n roll Czechs eagerly followed cultural trends in the United States creatively appropriating works by authors like Langston Hughes and Ernest Hemingway sometimes at considerable risk to themselves The Nonconformists tells the story of a group of writers who crossed boundaries of language and politics rearranging them in the process The transnational circulation of literature played an important role in the formation of new subcultures and reading publics reshaping political imaginations and transforming the city of Kafka into a global capital of dissent From the postwar dream of a Czechoslovak road to socialism to the neoconservative embrace of Eastern bloc dissidence on the eve of the Velvet Revolution history was changed by a collision of literary cultures

The Blues Encyclopedia Edward Komara, Peter Lee, 2004-07 The first full length authoritative Encyclopedia on the Blues as a musical form A to Z in format this work covers not only the performers but also musical styles regions record labels and cultural aspects of the blues

[The Sonic Gaze](#) T Storm Heter, 2022-02-22 A central criticism emerging from Black and Creole thinkers is that mainstream white dominated culture consumes sounds and images of Creole and Black people in music theater and the white press while ignoring critiques of the white consumption of black culture Ironically critiques of whiteness are found not only in black literature and media but also within the blues jazz and spirituals that whites listened to loved collected and archived This book argues that whiteness is not only a visual orientation it is a way of hearing Inspired by formulations of the race and whiteness in the existential writings of Frantz Fanon Simone de Beauvoir Jean Paul Sartre W E B Du Bois Richard Wright Lewis Gordon Angela Davis bell hooks and Sara Ahmed T Storm Heter introduces the notion of the white sonic gaze Through case studies and musical examples from the history of American jazz the book builds a phenomenological archive to demonstrate the bad habits of white listening drawing from black journalism the autobiographies of Creole musicians and the lyrics and sonic content of early jazz music emerging from New Orleans Studying white listening orientations on the plantation in vaudeville minstrel shows and in cabarets the book portrays six types of bad faith white listeners including the white minstrel listener the white savior listener white hipster listener and the white colorblind listener Connecting critical race studies music studies philosophy of race and existentialism this book is for students to learn how to critique the phenomenology of whiteness and practice decolonial listening

Outside and Inside Reva Marin, 2020-10-16 Outside and Inside Representations of Race and Identity in White Jazz Autobiography is the first full length study of key autobiographies of white

jazz musicians White musicians from a wide range of musical social and economic backgrounds looked to black music and culture as the model on which to form their personal identities and their identities as professional musicians Their accounts illustrate the triumphs and failures of jazz interracialism As they describe their relationships with black musicians who are their teachers and peers white jazz autobiographers display the contradictory attitudes of reverence and entitlement and deference and insensitivity that remain part of the white response to black culture to the present day Outside and Inside features insights into the development of jazz styles and culture in the urban meccas of twentieth century jazz in New Orleans Chicago New York and Los Angeles Reva Marin considers the autobiographies of sixteen white male jazz instrumentalists including renowned swing era bandleaders Benny Goodman Artie Shaw and Charlie Barnet reed instrumentalists Mezz Mezzrow Bob Wilber and Bud Freeman trumpeters Max Kaminsky and Wingy Manone guitarist Steve Jordan pianists Art Hodes and Don Asher saxophonist Art Pepper guitarist and bandleader Eddie Condon and New Orleans style clarinetist Tom Sancton While critical race theory informs this work Marin argues that viewing these texts simply through the lens of white privilege does not do justice to the kind of sustained relationships with black music and culture described in the accounts of white jazz autobiographers She both insists upon the value of insider perspectives and holds the texts to rigorous scrutiny while embracing an expansive interpretation of white involvement in black culture Marin opens new paths for study of race relations and racial ethnic and gender identity formation in jazz studies

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