

Chapter 1 : Straight Life: The Stories of Art Pepper

*Straight Life: The Story Of Art Pepper [Art Pepper] on blog.quintoapp.com *FREE* shipping on qualifying offers. Art Pepper () was called the greatest alto saxophonist of the post-Charlie Parker generation.*

No less an authority than Gary Giddins blurbed for the book: But there is another: They knew that no matter how strung out I was I would take care of business if people were depending on me. Even at my worst I was always that way. She told me that Miles Davis was in town, and they had gotten his rhythm section and set it all up with them. They were going to record with me that day: It looked like something from another life. I took the horn out of the case. I had to clean the horn because it was all dirty. I had to oil it and make sure it was operating correctly. On the end of the neck is a cork, and the mouthpiece slips over that. I had to put a little cork grease on it. I grabbed the mouthpiece and pulled. It was stuck at first and then all of a sudden it came off in my hand. The mouthpiece had been on the neck for so long that the cork had stuck inside it, and on the end of the neck was just bare metal. It takes a good repair man four or five hours to put a new cork on. It has to set. It has to dry. It has to be sanded down. I was going to have to play on a messed up horn. They played every single night, all night. And being a musician is like being a professional basketball player. No one else could have done it. Unless it was someone as steeped in the genius role as I was. And will always be. And have always been. Born, bred, and raised, nothing but a total genius! There was no way to fix the neck so I put the mouthpiece back on it with the cork and fitted it where it was. I wrapped some tape around it. I took the reed off. It was stuck on the mouthpiece, all rotted and green. I got a new reed, found one I liked, and I blew into the horn for a little while. Then Diane came to the doorway. She was afraid to come in the room. I had no idea what I was going to play. Talk about being unprepared! We drove to Melrose Place, where the recording studio was, and there was Les at the door. But right after the war they started a big campaign to rid the movie industry of communists; I think it was the McCarthy thing. I guess after Goebbels and Hitler they saw what a strong force propaganda was, and they were trying to clean up, rightly or wrongly, the people that started it. Probably they were thinking right, but like anything else that starts out like that it becomes a monster after a while and a lot of people suffer. And the people were called before a committee and asked to name communists in the movie industry. Most of them signed the paper and named names. And Les Koenig was one of these. Lester Koenig After he left the movies he had to find something to do. Les was a person that liked good things. He liked art; he liked good writing; he loved music. And so he started Contemporary Records. Les was the first to record the legendary Ornette Coleman when no other company would touch him. He recorded many young, far-out people and gave them their first opportunities to be heard. I just figured that was how the record business was. Then I was approached by Les. He offered me a contract, and his whole operation was very different. We developed a beautiful friendship over the years. When I was really troubled, I could talk to him. He helped me a lot. Red Garland is looking at me, and my mind is a total blank. Do you know this? My sound was great. The rhythm was great. He makes it sound even better than the actual tune. Just make it a free kind of thing. It was just fantastic. And I really moved them, you know. And me being white! They were all real friendly and said it was beautiful, and they dug the way I played.

Chapter 2 : Editions of Straight Life: The Story Of Art Pepper by Art Pepper

Art Pepper's autobiography/biography "Straight Life" is a gut-wrenchingly honest telling of the musician's tumultuous and occasionally derelict life in and out of the west coast jazz scene at its apex.

A review of, and reflections on: After it was published, in , he became more successful and popular than ever before, and he played, toured and recorded, and was interviewed and praised until his death in I wanted to read Art: She did all the work in putting Straight Life together, but she herself is not very interesting and is not a good writer. Laurie Pepper, in Art: Why I Stuck with a Junkie Jazzman: You could say I was being sly, trying to have it both ways, hoping that the world would recognize me in spite of my enchanting demureness. Back then I was in the familiar feminine trance which saved me from self-knowledge, excessive satisfaction, and excessive pain. Art, though, was wide awake. She seems like a relatively nice Kikess " quite screwed up, but about as good as a Kikess could be in spite of coming from such a screwed-up background. So she propositioned a detective, and got arrested, and then offered Art to the cops in exchange for letting her go. He was picked up with half a gram of coke, and after getting beaten by detectives, and after months waiting for trial at the L. County Jail, he got years, and was sent to San Quintin. What are they trying to do? They were trying to get him hot. Can you imagine a bunch of men trying to make another man hot? And make them want them rather than some big spook or some double-ugly southerner? I thought if I just had a knife or a gun or some poison gas. You can just turn on a TV now, or go to the Y. He had pretty skin. Art tells the guy that Penn is not his property. He tells Art to make up his mind what price he wants to set for Penn, and walks away, warning Art to not mess him around. Penn begs Art not to sell him. After talking for a while they realize that Bob set the whole thing up, telling the guy he had to pay Art, with Bob getting a cut, and then getting Art and Penn to pay Bob to kill the lifer but probably just to hit them up in a scam. So the lifer then tries to kill Bob, who is then transferred out. Kameraden in San Quintin: Our favorite plan was to rent a house with a cellar. They would never see daylight. We would come in with black hoods over us and beat them with whips. When I saw her my immediate reaction was I wanted to kill her. Then, when she thought everything was cool, I would turn on her again. I found this beautiful little Hollywood girl up the street and balled her, and I let Diane know about it. I put her through hell, and I felt she deserved every bit of it. And then we were both hooked, and that ended my revenge. I get down to the lower yard, and here are all the Black Muslims on the lower field going through their exercises to get strong so they can kill all the whites. Look at that monkey-looking motherfucker! There were a lot of pretty girls. I saw one [It was wet and soiled. Her clothes were wrinkled, and you could see dirt in her hair. So we went to the worst place we could go: North Beach in We noticed that there were a lot of black men. I guess they figured that even though these chicks were filthy they were still white, and they were dancing with them, hanging all over them and strutting around. Look at that trampy white bitch with that black animal! She must have been about sixteen. She was at the bar, and this real pimp type black guy was slobbering all over her. What are you doing in here with this black motherfucker? At least there were some people there dressed like human beings. They were so corny. I started fantasizing forming a white vigilante committee. I had never been able to do all the things I wanted to do to Diane. Then he did the same thing, knowing all her bitch friends would be gossiping and laughing at her. And then he never wrote again. He also never saw her again, because he was in rehab by the time she got out, and then she quickly died from cancer. Pepper was one of the best musicians of his generation, one of the best alto players ever, an extremely sensitive, caring, selfish guy, with a real mean streak. He boasts about a crime and then denies he ever did it. He seems extremely intelligent yet stupid, self-aware yet clueless, honest yet devious, insecure yet proud. Almost all his problems seem related to insecurity. Not very original as a story of a druggie " all very standard motivations and problems. But interesting when comparing his beautiful and confident playing with his chaotic personal life. So he always resented his parents and his first wife and his daughter for her birth, her existence. Now I really look forward to my older years. I used to be scared of growing up"but not now. Whatever I may do in music from now on and whatever credit I may get for it belongs to her. She gave me back my life. Art hated Diane with a passion he seems to have had for few

people. I just want to make love to you. Art, in *Straight Life*: She had something wrong with her upper lip. It was a little deformed, which at times was ugly, and at other times, it was a thing of beauty. Probably her best point was her eyes, a little slanted and black. And her skin was nice. The tune was way to beautiful for her, but what was a name? They could have been productive years. When they were married, all the jobs Art got, he got because of Diane. She really pushed his career, and it was a constant frustration to her. She did everything to help him, his talent. Of course, she could shine in the glow of it, but other than her own selfishness, she truly wanted him to be a great star because she thought he deserved it. She tried to straighten her hand, but her need for love was stronger than her need for survival. Art meant more to her than her whole, entire life. She loved him to the day she died. She was a lesbian and a drunk, and I was always ashamed of her. So was Diane, but Diane wanted love so much, she found her more acceptable than I did. She had just turned forty when she died. And she was also insecure and manipulative, but, like him, essentially decent, more or less. Their wedding, at the L. County Courthouse, according to Laurie in *Art: You have to promise! Why I Stuck with a Junkie Jazzman* about pages. *Why I Stuck with a Junkie Jazzman* that is just tedious trivia, and a lot of boring stuff about her uncle Sol or whoever, and how she got in touch with herself, yadda yadda yadda; and then publish *Straight Life with Art: Why I Stuck with a Junkie Jazzman* is interesting for a few reasons: From the perspective of understanding artistic creation, I think her memoir is most useful in letting the reader and listener appreciate the transcendent intensity of focus Pepper must have brought to performances, to make each individual musical performance his very life “a microcosm of his macrocosm” in spite of whatever else was going on in his life and around him. They were wealthy, they had big Lincolns and Cadillacs, and I could hear them talking about companies merging and directing movies. Perhaps he censored himself, or she knew that such talk would sink any chances of getting published. It was only 36 years ago that *Straight Life* was published. Imagine what would happen if, say, David Bowie or Robbie Williams or some other former star wrote a book like that today. I doubt it would be the basis for any happy comeback. In his personal rule book, you never ratted on other criminals.

Chapter 3 : Art Pepper - Wikipedia

Art Pepper () was called the greatest alto saxophonist of the post-Charlie Parker generation. But his autobiography, Straight Life, is much more than a jazz book--it is one of the most explosive, yet one of the most lyrical, of all autobiographies.

I have written this piece for a two-fold reason: These two books taken together provide a glimpse into jazz making in the latter half of the 20th Century, when it most rapidly evolved and how two desperate souls found one another and created something beautiful and forever. Jazz autobiographies, like all autobiographies, are funny animals. Okay, that is a bit pie-in-the-sky. But, all too often, autobiographies come off glib, aloof, and historically uninformative as Miles Davis did in Miles: Holt, , with Thomas Sugrue. That said, both, in equal measure, fail to provide the academic rigor of the classical biography. Perhaps they were never supposed to. Within is the open and honest account of the jazz life: Laurie Pepper, then Laurie Miller, had met Pepper in while they were living at Synanon, a quasi- predecessor to what would become "rehab," chemical dependency treatment centers years later. Synanon utilized the "honesty at all cost" rehab maxim without the Step dogma. It was founded in by Charles E. Like many social movements read that, "cults" , Synanon transmogrified into the Church of Synanon in the s, and like many such organizations, permanently disbanding in in the shadow of alleged criminal activities, including attempted murder and Federal tax-evasion accusations. It was during this period that Laurie Miller began a relationship with Pepper, with both leaving Synanon, seeking vocations outside of treatment. The two married in and after some fits and starts, the book was written. Pepper narrates with the flair of an exhibitionist, detailing his sexual coming of age, two failed marriages, his introduction to heroin and his multiple incarcerations, which make for many of the most gripping passages in the book. Straight Life exists as a collection of books, a jazz bible, where many elements are given in- depth treatments. Institutional life in San Quentin is provided in lurid detail, with Pepper detailing the measures required to live in prison, as well as, the stories of crime and larceny that existed between incarcerations. The Synanon sections illuminate the structures and conduct of the cult, which were well ahead of their time. Modern Jazz Classics Contemporary, The album art of these LPs depicts a physically beautiful man, intense and smoldering. In the recording chronology, after Pepper had recorded the sides which would become Intensity Contemporary, on November 25, , it would be 15 years before Pepper would record again as a leader. The intervening time was occupied by prison, Synanon, and scuffling around before the now Laurie Pepper became more involved, guiding Pepper and his career back to music. In , Living Legend Contemporary was recorded and a very different Pepper emerged, one that stood at stark contrast to the dry-ice cool of the late s. Pepper evolved through a s John Coltrane phase into an incendiary performer out to prove himself anew each time he played. The picture of Art Pepper that takes shape is one of a brilliant artist with an ill-defined ego and superego, leaving only a dense limbic id doing its bidding. Laurie Pepper never sugarcoats her challenges with the artist but nor does she judge him as anything other than a sublime artist with all of the evidence to support that claim. Writings on a Jazz Original Cooper Square Press, provides an at-the- time exhaustive discography which he updates for the edition. If Straight Life lacks anything, it is a clearer picture of Laurie Pepper, who is Oz behind the curtain in this story. But then that was never her intention to be anything else. Pepper rectifies this circumstance with the publication of her personal memoir ART: Why I Stuck with a Junkie Jazzman, revealing a complex personage who is at once warmly engaged and frankly spoken.

Chapter 4 : Morgoth's Review: Straight Life

Straight Life—The Story of Art Pepper Art and Laurie Pepper Pages ISBN# Da Capo Press Writer's Note: *Straight Life*—The Story of Art Pepper is years old and is a well-established piece of jazz reportage not requiring further comment, which has never stopped me.

Chapter 5 : A follow-up to Straight Life: The Story of Art Pepper - Jerry Jazz Musician

DOWNLOAD PDF STRAIGHT LIFE THE STORY OF ART PEPPER

The life story of the American jazz saxophonist Art Pepper, the man who could never live the straight life, always on the run, a heroin addict. This is however a book about a man who continually bounced back from personal crisis.

Chapter 6 : Straight Life (book) - Wikipedia

Everything about Art Pepper: jazz music, funky music, free downloads, Straight Life & now companion volume ART: Why I Stuck with a Junkie Jazzman. Laurie Tells the rest of the story!

Chapter 7 : The biography of Art Pepper

Find helpful customer reviews and review ratings for Straight Life: The Story Of Art Pepper at blog.quintoapp.com Read honest and unbiased product reviews from our users.

Chapter 8 : Straight Life “ The Story of Art Pepper by Art and Laurie Pepper

Straight Life: The Story of Art Pepper is the (auto)biography of jazz musician Art Pepper, co-written by the saxophonist and his wife, Laurie blog.quintoapp.com was first published in , by Schirmer Books.

Chapter 9 : Straight Life: The Story Of Art Pepper by Art Pepper

Straight Life - The Story of Art Pepper by Art and Laurie Pepper jazz article by C. Michael Bailey, published on May 29, at All About Jazz. Find more Book Reviews articles.