

## Strange Fruit Billie Holiday And The Power Of A Protest Song

'The BeatTips Manual' (Amir Said) is the definitive study of the art of beatmaking (hip hop production). Brilliantly divided into five major parts - a riveting History part, an extensive Instruction (how-to) part, an insightful Interviews part, which features exclusive interviews with DJ Premier, DJ Toomp, Marley Marl, 9th Wonder and more, an explosive Music Theory part, and a Business part - 'The BeatTips Manual' is robust, detailed, and comprehensive. Containing a sharp analysis of the origins of beatmaking, as well as its key aesthetics, principles, priorities, and predilections, 'The BeatTips Manual' is an incisive look at the art of beatmaking - and an intense read. Not only the most complete examination of the hip hop/rap music process, it's also among the leading studies of hip hop culture itself. Destined to expand and transform traditional ideas about musicians, musicianship, and musical processes, 'The BeatTips Manual' is one of the most important and innovative music studies ever published.

Presents a biography of the African American woman who, despite a turbulent life, became one of the most famous singers in the history of jazz.

Unravels the myths surrounding Billie Holiday and presents her as a dedicated artist who struggled with her own addictions and suffering to succeed as a singer.

The story of the night club impresario whose wildly successful interracial club, Cafe Society, changed the American artistic landscape forever

When Leonard Bernstein first arrived in New York, he was an unknown artist getting to know other twenty-somethings like Jerome Robbins, Betty Comden, and Adolph Green. Yet by the end of the 1940s, these aspiring artists were world famous. Their collaborations defied artistic boundaries, subtly pushed a progressive political agenda, and forever altered the landscape of musical theater, ballet, and nightclub comedy. In *Bernstein Meets Broadway: Collaborative Art in a Time of War*, award-winning author and scholar Carol J. Oja examines the early days of Bernstein's career at the height of World War II. As a composer and conductor, Bernstein had a meteoric rise to fame, thanks in no small part to his visionary collaborations. While Rodgers and Hammerstein imagined an idealized countryside, Bernstein focused on urban contemporary life and popular culture. His shows featured the itinerant sailors who bore the brunt of military service, causing them quickly to stand out. Rather than accepting traditional distinctions between high and low art, his music was wide-open, inspired by everything from opera to jazz. To the dismay of some critics - and the delight of others - Bernstein freely coupled a reference to Rossini or Tchaikovsky with a hit song. Bernstein was not only provocative artistically but politically as well. In a time of race riots and Japanese internment camps, he and his colleagues promoted racial equality by featuring African-American and Asian-American performers. Oja combines a thorough exploration of Bernstein's collaborative work with rich descriptions of the time period that influenced him at the beginning of his career. *Bernstein Meets Broadway* is an indispensable work for any fan of Broadway musicals, dance, and cultural history.

Presents an eyewitness account of the 1951 "Manhattan Project," a strike at R.R. Moton High School in Virginia which led to the historic civil right case "Brown v. Board of Education" and ended separate schooling for blacks and whites throughout the United States.

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In its title, Strange Fruit refers to the song of a lynching made famous by Billie Holiday and to the malign persecution that drove Kamau Brathwaite from his New York home to resettlement in his native Barbados. But the title also points to the enigma of beauty created out of that experience of cultural lynching, in poems of urgency, elegance, wisdom and brave humour. Strange Fruit charts a movement from the pain of poems "written along the v/edge & coast of death and carrefour", the despair of sensed erasure and abandonment, of dwindled voice, to a moment of revelation of a living ancestral presence. On the way, what you hear is Brathwaite's distinctive Barbadian nation-voice, his alter-native vision, his creolisms of sound and graphic display, in dialogue with presences of many kinds: icons of survival and resistance such as Louis Armstrong, "teef of sorrow", Bedward, Mandela, Ogou with his prompting to resolve and the visiting sparrows who are "messengers of soul". The urgency comes in the dialogue between a sense of frailty ("the last green slanting curve/ of wind and final bell") and the urge to recreate the world against the loss of memory, the recognition that "o yes we leave - and soon//but what happens to the turn/of spirits left on their wheel & verge/of final shape. the soft concentric runnels of our labour?" The wisdom comes out of the struggle between acknowledging the pain of loss, the fear that the world is becoming a worse, not better place, and the satisfactions to be found in knowing one has resisted. It is a collection full of beauties of form, phrase and sound, such as in the poem "Sleep Widow" where instead of finding comfort, the poet and loved woman "bull-fight like lock-horn logga-head until the evening pools the grief along our edges/ and cools us to this peace", the very sounds in the poem fighting their way towards resolution. This text is performed in the author's SVS-sycorax video style.

The story of the song that foretold a movement and the Lady who dared sing it. Billie Holiday's signature tune, 'Strange Fruit', with its graphic and heart-wrenching portrayal of a lynching in the South, brought home the evils of racism as well as being an inspiring mark of resistance. The song's powerful, evocative lyrics - written by a Jewish communist schoolteacher - portray the lynching of a black man in the South. In 1939, its performance sparked controversy (and sometimes violence) wherever Billie Holiday went. Not until sixteen years later did Rosa Parks refuse to yield her seat on a Montgomery, Alabama bus. Yet 'Strange Fruit' lived on, and Margolick chronicles its effect on those who experienced it first-hand: musicians, artists, journalists, intellectuals, students, budding activists, even the waitresses and bartenders who worked the clubs.

Billie Holiday, also known as the Lady Day was a very talented jazz and blues singer during the Great Depression and beyond in the United States. She lived and coped during the most difficult times in the United States, especially when it comes to gender inequality, racism and discrimination. In fact, some of her songs were considered "protest songs" against racism. The most controversial song of Billie Holiday was "Strange Fruit," which both fascinated and embraced black feminism. Billie Holiday was the singer of the resistance for blacks during that time. It was very difficult for a woman to succeed during the Great Depression in 1930s. Often she sang for pennies to make the ends meet. Billie Holiday was very honest and open to her audience. She was mostly singing and producing albums for minorities, rather than the mainstream. Billie Holiday was "Rosa Parks and Martin Luther King Jr." combined in the music industry. She embraced the pain and channeled it through her songs. It created deep and strong bond with her listeners. Billie Holiday (Lady Day) was one of the most significant jazz singers ever recorded. Again, her struggles and her pain can be heard in her music. She

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evolved from a typical torch singer into being a real innovator, singing songs about racism and injustice. Her life was reflected in her music. This what helped her to stand out from the rest of the musicians. There were times where Billie Holiday was more famous for her wrong doings than her true talent. She was arrested multiple times for possession of drugs. Her addictions to drug and alcohol often went out of control, making her professional and personal life a disaster. You'll learn more about this here. In this biography, you'll also learn into some depth who Billie Holiday really was as a person. What happened to her family? Who were her idols and influences for her music and much more. There were instances where the Lady Day was actually raped while a kid, and how all those difficulties shaped her as a person many people admire to this day. If you want to learn more about Billie Holiday, her legacy and true talent. Grab this biography now!

"Originally published in single magazine form as STRANGE FRUIT No. 1-4."--Indicia. Prelude and aftermath of a lynching in Georgia, depicting the South's unsolved racial problem. An enchanting, true story of the 2016 Nobel Prize in Literature winner, Bob Dylan, and his mentor, Woody Guthrie. "Hey hey, Woody Guthrie, I wrote you a song..." When Bob finished, Woody's face lit up like the sun. Bob Dylan is a musical icon, an American legend, and, quite simply, a poet. But before he became Bob Dylan, he was Bob Zimmerman, a kid from rural Minnesota. This lyrical and gorgeously illustrated picture book biography follows Bob as he renames himself after his favorite poet, Dylan Thomas, and leaves his mining town to pursue his love of music in New York City. There, he meets his folk music hero and future mentor, Woody Guthrie, changing his life forever.

THE NEW YORK TIMES BESTSELLER THE INSPIRATION FOR THE FEATURE FILM THE UNITED STATES VS. BILLIE HOLIDAY 'Screamingly addictive' STEPHEN FRY 'Superb ... Thrilling story-telling' NAOMI KLEIN 'A powerful contribution to an urgent debate' GUARDIAN What if everything we've been told about addiction is wrong? One of Johann Hari's earliest memories is of trying to wake up one of his relatives and not being able to. As he grew older, he realised there was addiction in his family. Confused, he set out on a three-year, thirty-thousand mile journey to discover what really causes addiction – and how to solve it. Told through a series of gripping human stories, this book was the basis of a TED talk and animation that have been viewed more than twenty million times. It has transformed the global debate about addiction.

Why 33? Partly because that's the number of rotations performed by a vinyl album in one minute, and partly because it takes a lot of songs to tell a story which spans seven decades and five continents - to capture the colour and variety of this shape-shifting genre. This is not a list book, rather each of the 33 songs offers a way into a subject, an artist, an era or an idea. The book feels vital, in both senses of the word: necessary and alive. It captures some of the energy that is generated when musicians take risks, and even when they fail, those endeavours leave the popular culture a little richer and more challenging. Contrary to the frequently voiced idea that pop and politics are awkward bedfellows, it argues that protest music is pop, in all its blazing, cussed glory.

Soulful jazz singer Billie Holiday is remembered today for her unique sound, troubled personal history, and a catalogue that includes such resonant songs as "Strange Fruit" and "God Bless the Child." Holiday and her music were also strongly shaped by religion, often in surprising ways. Religion Around Billie Holiday examines the spiritual and religious forces that left their mark on the performer during her short but influential life. Mixing elements of biography with the history of race and American music, Tracy Fessenden explores the multiple religious influences on Holiday's life and sound, including her time spent as a child in a Baltimore convent, the echoes of black Southern churches in the blues she encountered in brothels, the secular riffs on ancestral faith in the poetry of the Harlem Renaissance, and the Jewish songwriting culture of Tin Pan Alley. Fessenden looks at the vernacular devotions scholars call

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lived religion—the Catholicism of the streets, the Jewishness of the stage, the Pentecostalism of the roadhouse or the concert arena—alongside more formal religious articulations in institutions, doctrine, and ritual performance. Insightful and compelling, Fessenden's study brings unexpected materials and archival voices to bear on the shaping of Billie Holiday's exquisite craft and indelible persona. *Religion Around Billie Holiday* illuminates the power and durability of religion in the making of an American musical icon.

'This is a raw, true book that evokes not just the life of the great singer Billie Holiday but an entire jazz era....' Mail on Sunday Julia Blackburn's brilliant and haunting book is a life of Billie Holiday told in the voices of those who knew her. During the 1970s a young woman called Linda Kuehl, planning to write a biography of Billie, recorded interviews with more than 150 people. Kuehl died in 1978 and her book never came out, but her recordings survived to provide the raw material for this extraordinary account of the life of America's First Lady of Jazz. These same recordings have been used as the basis for the 2020 film, *Billie*. Billie Holiday is usually portrayed as a tragic victim of her own vices. These intimate stories give us a much deeper picture of her personality - we witness scenes from her chaotic childhood; we see her when she first arrives in Harlem at the age of fourteen; and we follow her through her rise to fame and into the notoriety that came so close on its heels. Billie's friends and lovers and fellow musicians talk about her troubles and her addictions, but they also have a lot to say about her warmth and her courage, and the ones who were really close to her understood that although she had a lot of men and drugs and booze in her life, all that really mattered was the singing. \_\_\_\_\_ PRAISE FOR WITH BILLIE: 'Gives a far more complete idea of Holiday as an artist than anything else I have read, Guardian Julia Blackburn's book gives a far more complete idea of Holiday as an artist than anything else I have read' Guardian 'This addition to the tide of Billie Holiday books is extremely welcome. Nowhere else is the context of her life and work so vividly captured' Toni Morrison 'Full of vigour and colour...Ms Blackburn's portrait of a unique artist is moving, revealing and quite unforgettable' Economist

Before the legend of Billie Holiday, there was a girl named Eleanora. In 1915, Sadie Fagan gave birth to a daughter she named Eleanora. The world, however, would know her as Billie Holiday, possibly the greatest jazz singer of all time. Eleanora's journey into legend took her through pain, poverty, and run-ins with the law. By the time she was fifteen, she knew she possessed something that could possibly change her life—a voice. Eleanora could sing. Her remarkable voice led her to a place in the spotlight with some of the era's hottest big bands. Billie Holiday sang as if she had lived each lyric, and in many ways she had. Through a sequence of raw and poignant poems, award-winning poet Carole Boston Weatherford chronicles Eleanora Fagan's metamorphosis into Billie Holiday. The author examines the singer's young life, her fight for survival, and the dream she pursued with passion in this Coretta Scott King Author Honor winner. With stunning art by Floyd Cooper, this book provides a revealing look at a cultural icon.

No singer has been more mythologized and more misunderstood than jazz legend Billie Holiday. This biography separates fact from fiction to reveal Lady Day in all stages of her short, tragic life.

Recorded by jazz legend Billie Holiday in 1939, "Strange Fruit" is considered to be the first significant song of the civil rights movement and the first direct musical assault upon racial lynchings in the South. Originally sung in New York's

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Cafe Society, these revolutionary lyrics take on a life of their own in this revealing account of the song and the struggle it personified. Strange Fruit not only chronicles the civil rights movement from the '30s on, it examines the lives of the beleaguered Billie Holiday and Abel Meeropol, the white Jewish schoolteacher and communist sympathizer who wrote the song that would have an impact on generations of fans, black and white, unknown and famous, including performers Lena Horne, Eartha Kitt, and Sting.

Pearl Primus (1919-1994) blazed onto the dance scene in 1943 with stunning works that incorporated social and racial protest into their dance aesthetic. In "The Dance Claimed Me," Peggy and Murray Schwartz, friends and colleagues of Primus, offer an intimate perspective on her life and explore her influences on American culture, dance, and education. They trace Primus's path from her childhood in Port of Spain, Trinidad, through her rise as an influential international dancer, an early member of the New Dance Group (whose motto was "Dance is a weapon"), and a pioneer in dance anthropology. Primus traveled extensively in the United States, Europe, Israel, the Caribbean, and Africa, and she played an important role in presenting authentic African dance to American audiences. She engendered controversy in both her private and professional lives, marrying a white Jewish man during a time of segregation and challenging black intellectuals who opposed the "primitive" in her choreography. Her political protests and mixed-race tours in the South triggered an FBI investigation, even as she was celebrated by dance critics and by contemporaries like Langston Hughes. For "The Dance Claimed Me," the Schwartzes interviewed more than a hundred of Primus's family members, friends, and fellow artists, as well as other individuals to create a vivid portrayal of a life filled with passion, drama, determination, fearlessness, and brilliance.

Strange Fruit Billie Holiday and the Power of a Protest Song Millbrook Press™  
In a world of racial tension and political divide this book attempts to bridge the understanding that human life does not gain its value from other human beings but by God himself. Billie Holiday, a historical jazz performer, stood up with boldness for justice. Many denied her the opportunity to use her voice as freedom of speech. She spoke up for the injustice happening to black men and women despite the opposition. She was a voice for those persons that were devalued in her day. She sang from the depths of her soul about the strange fruit of that era. Today, sixty one million lives have been lost due to abortion. The fruit of the womb is the Strange Fruit of modern day times. Future lives hang in the balance. It is important that we gain understanding of the tragic pending threat to the fruit of the womb.

A swing spiritual based on the proverb "God blessed the child that's got his own." In Hope Sings, So Beautiful, award-winning author Christopher Pramuk offers a mosaic of images and sketches for thinking and praying through difficult questions about race. The reader will encounter the perspectives of artists, poets, and theologians from many different ethnic and racial communities. This richly

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illustrated book is not primarily sociological or ethnographic in approach. Rather, its horizon is shaped by questions of theology, spirituality, and pastoral practice. Pramuk's challenging work on this difficult topic will stimulate fruitful conversations and fresh thinking, whether in private study or prayer; in classrooms, churches, and reading groups; or among friends and family around the dinner table.

'A masterpiece, as fresh and shocking as if it were written yesterday' Craig Brown "I've been told that no one sings the word 'hunger' like I do. Or the word 'love'." Lady Sings the Blues is the inimitable autobiography of one of the greatest icons of the twentieth century. Born to a single mother in 1915 Baltimore, Billie Holiday had her first run-in with the law at aged 13. But Billie Holiday is no victim. Her memoir tells the story of her life spent in jazz, smoky Harlem clubs and packed-out concert halls, her love affairs, her wildly creative friends, her struggles with addiction and her adventures in love. Billie Holiday is a wise and aphoristic guide to the story of her unforgettable life.

Growing up, John was a seeker. He wondered about spirit, and the meaning of life. And whether music could be a key to unlocking those mysteries. Like his grandfather's preaching and his parents' songs, could John's music bring people closer to God? Told in moving prose and powerfully illustrated, this is the story of a shy, curious boy from a deeply religious family who grew up to find solace and inspiration in his own unique approach to both spirituality and music. John Coltrane—a legendary jazz musician whose work shattered boundaries and continues to influence countless artists to this day.

The time is 1959. The place is a seedy bar in Philadelphia. The audience is about to witness one of Billie Holiday's last performances, given four months before her death. More than a dozen musical numbers are interlaced with salty, often humorous reminiscences to project a riveting portrait of the lady and her music.

James Ransome's glorious art celebrates jazz icon Sonny Rollins and how he found an inspired spot to practice his saxophone when his neighbors complained. Sonny Rollins loved his saxophone. As a teenager, he was already playing with jazz stars and making a name for himself. But in 1959, at age twenty-nine, he took a break from performing—to work on being a better, not just famous, musician. Practicing in a city apartment didn't please the neighbors, so Sonny found a surprising alternative—the Williamsburg Bridge. There, with his head in the clouds and foghorns for company, Sonny could play to his heart's content and perfect his craft. It was a bold choice, for a bold young man and musician. Sonny's passion for music comes alive in jazzy text and vivid, evocative paintings of New York City. His story celebrates striving to be your very best self, an inspiration to music lovers young and old.

Jim Morrison, Ray Manzarek, Robby Krieger and John Densmore. Welcome to the known, the unknown, and the in between. Welcome to The Doors Examined. The Doors remain one of the most influential and exciting bands in rock 'n' roll history, and The Doors Examined offers a unique, expressive insight into the history of the band, their influence on culture, and the group's journey following the death of Jim Morrison in Paris in 1971. It starts at the beginning, on a Venice Beach rooftop, and takes the reader on an invigorating journey, from The Whisky a Go-Go to the Dinner Key Auditorium, The Ed Sullivan Show to Pere Lachaise Cemetery. Comprised of selected acclaimed articles from The Doors Examiner, The Doors Examined also serves up

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original content that assesses seminal albums, how the group's music has influenced other artists, and key people in the band's history; people like Jac Holzman, Paul Rothchild, Bruce Botnick, and Pam Courson. Full book details are available on the Bennion Kearny website. *The Doors Examined* is a must read investigation into one of the greatest rock 'n' roll bands of all time.

"This book—both a narrative and a film directory—surveys and analyzes English-language feature films (and a few shorts and TV shows/movies) made between 1927 and 2016 that tell stories about jazz music, its musicians, its history and culture. *Play the Way You Feel* looks at jazz movies as a narrative tradition with recurring plot points and story tropes, whose roots and development are traced. It also demonstrates how jazz stories cut across diverse genres—biopic, romance, musical, comedy and science fiction, horror, crime and comeback stories, "race movies" and modernized Shakespeare—even as they constitute a genre of their own. The book is also a directory/checklist of such films, 66 of them with extensive credits, plus dozens more shorter/capsule discussions. Where jazz films are based on literary sources, they are examined, and the nature of their adaptation explored: what gets retained, removed, or invented? What do historical films get right and wrong? How does a film's music, and the style of the filmmaking itself, reinforce or undercut the story?—

Presents historical and cultural commentary on eight lesser-known African Americans, including the only known female Buffalo soldier, and a fighter pilot who flew for France in World War I.

Billie Holiday—also known as Lady Day—had fame, style, a stellar voice, big gardenias in her hair, and lots of dogs. She had a coat-pocket poodle, a beagle, Chihuahuas, a Great Dane, and more, but her favorite was a boxer named Mister. Mister was always there to bolster her courage through good times and bad, even before her legendary appearance at New York's Carnegie Hall. Newton's stylish illustrations keep the simply told story focused on the loving bond between Billie Holiday and her treasured boxer. An author's note deals more directly with the singer's troubled life, and includes a little-known photo of Mister and Lady Day!

From one of this country's most important intellectuals comes a brilliant analysis of the blues tradition that examines the careers of three crucial black women blues singers through a feminist lens. Angela Davis provides the historical, social, and political contexts with which to reinterpret the performances and lyrics of Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday as powerful articulations of an alternative consciousness profoundly at odds with mainstream American culture. The works of Rainey, Smith, and Holiday have been largely misunderstood by critics. Overlooked, Davis shows, has been the way their candor and bravado laid the groundwork for an aesthetic that allowed for the celebration of social, moral, and sexual values outside the constraints imposed by middle-class respectability. Through meticulous transcriptions of all the extant lyrics of Rainey and Smith—published here in their entirety for the first time—Davis demonstrates how the roots of the blues extend beyond a musical tradition to serve as a consciousness-raising vehicle for American social memory. A stunning, indispensable contribution to American history, as boldly insightful as the women Davis praises, *Blues Legacies and Black Feminism* is a triumph.

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Ever since Bessie Smith's powerful voice conspired with the "race records" industry to make her a star in the 1920s, African American writers have memorialized the sounds and theorized the politics of black women's singing. In *Black Resonance*, Emily J. Lordi analyzes writings by Richard Wright, Ralph Ellison, James Baldwin, Gayl Jones, and Nikki Giovanni that engage such iconic singers as Bessie Smith, Billie Holiday, Mahalia Jackson, and Aretha Franklin. Focusing on two generations of artists from the 1920s to the 1970s, *Black Resonance* reveals a musical-literary tradition in which singers and writers, faced with similar challenges and harboring similar aims, developed comparable expressive techniques. Drawing together such seemingly disparate works as Bessie Smith's blues and Richard Wright's neglected film of *Native Son*, Mahalia Jackson's gospel music and Ralph Ellison's *Invisible Man*, each chapter pairs one writer with one singer to crystallize the artistic practice they share: lyricism, sincerity, understatement, haunting, and the creation of a signature voice. In the process, Lordi demonstrates that popular female singers are not passive muses with raw, natural, or ineffable talent. Rather, they are experimental artists who innovate black expressive possibilities right alongside their literary peers. The first study of black music and literature to centralize the music of black women, *Black Resonance* offers new ways of reading and hearing some of the twentieth century's most beloved and challenging voices.

The audience was completely silent the first time Billie Holiday performed a song called "Strange Fruit." In the 1930s, Billie was known as a performer of jazz and blues music, but this song wasn't either of those things. It was a song about injustice, and it would change her life forever. Discover how two outsiders—Billie Holiday, a young black woman raised in poverty, and Abel Meeropol, the son of Jewish immigrants—combined their talents to create a song that challenged racism and paved the way for the Civil Rights movement.

Born Eunice Waymon in Tryon, North Carolina, Nina Simone (1933-2003) began her musical life playing classical piano. A child prodigy, she wanted a career on the concert stage, but when the Curtis Institute of Music rejected her, the devastating disappointment compelled her to change direction. She turned to popular music and jazz but never abandoned her classical roots or her intense ambition. By the age of twenty six, Simone had sung at New York City's venerable Town Hall and was on her way. Tapping into newly unearthed material on Simone's family and career, Nadine Cohodas paints a luminous portrait of the singer, highlighting her tumultuous life, her innovative compositions, and the prodigious talent that matched her ambition. With precision and empathy, Cohodas weaves the story of Simone's contentious relationship with audiences and critics, her outspoken support for civil rights, her two marriages and her daughter, and, later, the sense of alienation that drove her to live abroad from 1993 until her death. Alongside these threads runs a more troubling one: Simone's increasing outbursts of rage and pain that signaled mental illness and a lifelong struggle to overcome a deep sense of personal injustice.

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• Kirkus Best Books of 2015 selection for Biography • Published in celebration of Holiday's centenary, the first biography to focus on the singer's extraordinary musical talent When Billie Holiday stepped into Columbia's studios in November 1933, it marked the beginning of what is arguably the most remarkable and influential career in twentieth-century popular music. Her voice weathered countless shifts in public taste, and new reincarnations of her continue to arrive, most recently in the form of singers like Amy Winehouse and Adele. Most of the writing on Holiday has focused on the tragic details of her life—her prostitution at the age of fourteen, her heroin addiction and alcoholism, her series of abusive relationships—or tried to correct the many fabrications of her autobiography. But now, Billie Holiday stays close to the music, to her performance style, and to the self she created and put into print, on record and on stage. Drawing on a vast amount of new material that has surfaced in the last decade, critically acclaimed jazz writer John Szwed considers how her life inflected her art, her influences, her uncanny voice and rhythmic genius, a number of her signature songs, and her legacy.

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