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John Robert Brown presents an enthusiastic and authoritative account of a century of jazz. Written in a clear and engaging style by a well-known British author and jazz educator, this book offers an affectionate introduction to the people and places that are of worldwide importance in the history of this wonderful music.

Includes a concise history of jazz music, entries on noteworthy composers and musicians, listings of classic songs and compositions, a dictionary of jazz terminology, and a listing of the fifty most influential jazz CDs.

Jazz stories have been entwined with cinema since the inception of jazz film genre in the 1920s, giving us origin tales and biopics, spectacles and low-budget quickies, comedies, musicals, and dramas, and stories of improvisers and composers at work. And the jazz film has seen a resurgence in recent years--from biopics like Miles Ahead and HBO's Bessie, to dramas Whiplash and La La Land. In Play the Way You Feel, author and jazz critic Kevin Whitehead offers a comprehensive guide to these films and other media from the perspective of the music itself. Spanning 93 years of film history, the book looks closely at movies, cartoons, and a few TV shows that tell jazz stories, from early talkies to modern times, with an eye to narrative conventions and common story points. Examining the ways historical films have painted a clear picture of the past or overtly distorted history, Play the Way You Feel serves up capsule discussions of sundry topics including Duke Ellington's social life at the Cotton Club, avant-garde musical practices in 1930s vaudeville, and Martin Scorsese's improvisatory method on the set of New York, New York. Throughout the book, Whitehead brings the same analytical bent and concise, witty language listeners know from his jazz segments on NPR's Fresh Air with Terry Gross. He investigates well-known songs, traces the development of the stock jazz film ending, and offers fresh, often revisionist takes on works by such directors as Howard Hawks, John Cassavetes, Shirley Clarke, Francis Ford Coppola, Clint Eastwood, Spike Lee, Robert Altman, Woody Allen and Damien Chazelle. In all, Play the Way You Feel is a feast for film-genre fanatics and movie-watching jazz enthusiasts.

New Dutch Swing is a panoramic history of two generations of improvisers and composers and a collective portrait of a musical world both strange and familiar. Combining oral history with critical evaluations of recordings and reconstructions of key events, Kevin Whitehead documents a sort of alternative universe for jazz, where humor counts for more than dead seriousness; where the boundaries between music and theater blur; where a unique blend of cultural influences, from Surinamese to South African, find their way into the mix; and where pranksters Charles Ives and Thelonious Monk are major influences, along with the minimalism of Terry Riley and Holland's Louis Andreissen (whose own boogie-woogie roots are bared). Drawing on the testimony of non-Hollanders as diverse as Steve Lacy, Butch Morris, Evan Parker, John Tchicai, and Yo-Yo Ma, as well as on the recollections of dozens of Dutch musicians, including Misha Mengelberg, Han Bennink, Willem Breuker, Louis Andriessen, and Maarten Altena, Whitehead steps back to track the development of conducted improvising, game pieces, portable electronic instruments, and the birth of the European free jazz scene in the 1960s. For music fans who have enjoyed the records and concerts of such artists as the ICP Orchestra, the Willem Breuker Kollektief, and the Clusone Trio as well as for those for whom they are unfamiliar, New Dutch Swing presents a unique and engaging exploration of one of contemporary jazz's most vital scenes.