

Advance Praise for *Reflectory*

Gary Carner's deep and painstaking research into the life and music of Pepper Adams, coupled with his sure feel for this underappreciated jazzman's complex personality, has yielded an absorbing biography that also reveals much about the jazz life writ large. Carner's nimble narrative captures Adams as a man of reserve and sensitivity thrown into the always bracing, sometimes exasperating tumult of jazz's post-bop Detroit-to-New York vector. *Reflectory* is jazz history of the first rank.

–John Gennari

Author of *Blowin' Hot and Cool: Jazz and Its Critics*

Most jazz biographies are predictable chronologies of gigs and recordings, friendships and rivalries, kindness and cruelty. We know how they start; we know how they end. Carner's admiring multi-dimensional portrait of Pepper Adams is a delightful corrective. Irresistibly, it floats from story to story. I couldn't wait to find out what happens next. Even if readers know Pepper only as a bracing, lovely sound, before we are ten pages in we are happily encountering him as a fully-rounded person, reading Yeats, eating ribs, impatient with cliché, searching and finding wherever he goes. It takes lung power to play the baritone saxophone: this biography has the breath of life.

–Michael Steinman

Author, Jazz Lives blog

Gary Carner has been stalking the life, music, and legacy of the brilliant baritone saxophonist Pepper Adams (1930-86) with an Ahab-like obsessiveness for 37 years. The great news for the rest of us is that Carner has landed his whale. *Reflectory* is a meticulously researched and insightful biography of one of the defining modern jazz musicians of his era and one of the key products of Detroit's postwar bebop explosion. We need more books like this in jazz historiography and more authors willing to dig this deeply.

–Mark Stryker

Author of *Jazz from Detroit*

This comprehensive and insightful study of a major music master fills a yawning gap in the writing on Detroit's jazz scene in its heyday. Even within a constellation of huge talents, Pepper Adams shone with his own distinctive light.

–Mark Slobin

Author of *Motor City Music: A Detroiter Looks Back*

Pepper Adams was a heartbreakingly great musician who never got the love from the jazz press that he deserved, which, in a way, makes him even more important in the history of the music because it represents an experience that happens all too often and places Pepper firmly at the heart of the jazz life. As Johnny Griffin once said, “Jazz is music made by and for people who have chosen to feel good in spite of conditions.” But to limit Pepper to the jazz life would be a mistake. He was a man of literature and culture, a great reader and thinker, as were many of his heroes, notably Charlie Parker, and Gary Carner’s loving tribute to him finally delivers some justice to the man and to the whole range and span of his too short and underappreciated but brilliant career.

–Ben Sidran

Author of *Talking Jazz: An Oral History* and *There Was a Fire: Jews, Music and the American Dream*

Gary Carner’s biography about Pepper Adams honors one of America’s great musicians. It is a joy to read and reread, and worth waiting for all these years. Having known and worked with Pepper from 1955 until he left us, reading this biography makes you feel that you are there with him. His humor, wit, and devotion to music are all written about in a way that Pepper himself would have loved. Gary Carner has kept this story real.

–David Amram

Author of *Vibrations: The Adventures and Musical Times of David Amram*

Pepper Adams was a consummate performer on the unwieldy baritone sax. Perhaps he was insufficiently valued by fans of the music, but never by fellow musicians. The dedicated research of Gary Carner has uncovered a huge amount of detail about his life, documenting his opinions and his recordings, both official and unofficial.

–Brian Priestley

Author of *Mingus: A Critical Biography* and *Chasin’ The Bird: The Life and Legacy of Charlie Parker*

Author Gary Carner must be commended for dedicating much of his life to documenting the legacy of the great baritone saxophonist Pepper Adams. Adams was a major contributor to the sub-genre of jazz known as hard bop and his many influential recordings pulsate with excitement and originality. *Reflectory: The Life and Music of Pepper Adams* represents a monumental effort to examine every aspect of Adams’s career and the research that has gone into it was carried out in a manner suggesting that no stone has been left unturned. This book exemplifies the best in jazz biography.

–Noal Cohen

Co-author of *Rat Race Blues: The Musical Life of Gigi Gryce*

Reflectory: The Life and Music of Pepper Adams is het overtuigende portret van een ernstig onderschatte jazzgrootheid. Gary Carner’s indrukwekkende levenswerk (decennialange research, inclusief 250 interviews) heeft geresulteerd in een uitgebreide biografie die fascinerende lectuur vormt.

Reflectory: The Life and Music of Pepper Adams is the persuasive portrait of a seriously underrated jazz giant. Gary Carner’s impressive work of a lifetime (decades of research, including 250 interviews) has resulted in an extensive biography that makes for fascinating reading.

–Bert Vuijsje

Co-author of *Rita Reys: Lady Jazz* and *Ado Broodboom Trompet*

Før læsningen havde jeg, ligesom mange andre, kun et sporadisk kendskab til Pepper Adams. Dette skyldes måske at hans hovedinstrument var baryton-saxen, der som dybt-klingende ofte har stået i skyggen af de andre saxofoner. Efter nu at have lyttet mere indgående til hans musik, er jeg blevet overbevist om den status han i bogen bliver givet: en jazz improvisator i den øverste liga; en person, der i lighed med musikere som Bud Powell, Wardell Gray, Fats Navarro og J. J. Johnson formåede at få Charlie Parkers musikalske sprog til at blomstre på deres eget instrument uden uden at fremstå som epigoner.

Before reading, like many others I had only a sporadic knowledge of Pepper Adams. This is perhaps due to his main instrument being a baritone sax, which, as deep-sounding, often has been overshadowed by the other saxophones. Having now listened more in depth to his music, I have become convinced of the status he is given in the book: a jazz musician and improviser in the top league; a man who, like musicians such as Bud Powell, Wardell Gray, Fats Navarro, and J. J. Johnson, managed to get Charlie Parker's musical language to blossom on their own instrument without being epigones.

–Leif Bo Petersen

Co-author of *The Music and Life of Theodore "Fats" Navarro: Infatuation*