

## Swing Favorites Trumpet Big Band Play Along Volume 1 Hal Leonard Big Band Play Along

The Big Band Reader Songs Favored by Swing Era Orchestras and Other Popular Ensembles Psychology Press

In the 1930s swing music was everywhere--on radio, recordings, and in the great ballrooms, hotels, theatres, and clubs. Perhaps at no other time were drummers more central to the sound and spirit of jazz. Benny Goodman showcased Gene Krupa. Jimmy Dorsey featured Ray McKinley. Artie Shaw helped make Buddy Rich a star while Count Basie riffed with the innovative Jo Jones. Drummers were at the core of this music; as Jo Jones said, "The drummer is the key--the heartbeat of jazz." An oral history told by the drummers, other musicians, and industry figures, *Drummin' Men* is also Burt Korall's memoir of more than fifty years in jazz. Personal and moving, the book is a celebration of the music of the time and the men who made it. Meet Chick Webb, small, fragile-looking, a hunchback from childhood, whose explosive drumming style thrilled and amazed; Gene Krupa, the great showman and pacemaker; Ray McKinley, whose rhythmic charm, light touch, and musical approach provided a great example for countless others, and the many more that populate this story. Based on interviews with a collection of the most important jazzmen, *Drummin' Men* offers an inside view of the

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swing years that cannot be found anywhere else.

It's easy to see that Tom Donelson loves to learn. His chief interests are political science and economics. But he also delves into biography, boxing and rock 'n' roll. Sometimes, he mixes what he gleans from different disciplines to support certain central ideas: Freedom is good. Free markets are good. People can prosper if government stays out of their way. So here it is, as Donelson says, a synopsis of his thoughts, some of which have been offered in publications ranging from an alternative paper in Kansas City, to daily newspapers (including The Gazette, of Cedar Rapids and Iowa City, for which I work on the opinion page), to the National Review. As he observes, it's self-evident that he is a conservative. But he provides plenty of evidence to back taking that point of view. Kurt Rogahn, Cedar Rapid Gazette

Take a walk down memory lane with The Big Band Reader! Benny Goodman, Cab Calloway, Count Basie, The Dorsey Brothers, Duke Ellington, and Glenn Miller were musical masters of their eras, enchanting and romancing audiences with their timeless classics. Relive these wonderful songs and memories through The Big Band Reader: Songs Favored by Swing Era Orchestras and Other Popular Ensembles, a unique and exciting collection of over 140 songs from over 70 bands that are categorized by themes, preferred numbers, and top songs! Paying tribute to better known swing bands, sweet bands (ensembles favoring softer, more sentimental numbers), and some unheralded bands (good ensembles that did not receive much attention or did not have

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a well-known leader), this book offers music enthusiasts up to four biographical essays relating to specific groups and their popular hits, giving you historical and informative facts about the songs and the people who performed them. Nostalgic and entertaining, The Big Band Reader is a one-of-a-kind book that provides you with specific details and research about your most cherished songs and their composers, such as: The Artie Shaw Orchestra, well-known for their classic hit "Begin the Beguine," by composer and lyricist Cole Porter The Benny Goodman Orchestra and their crowd favorite "And the Angels Sing," written and composed by Johnny Mercer The Billy Eckstine Orchestra's well-loved songs, including "Prisoner of Love," written by Leo Robin and "A Cottage for Sale," written by Larry Conley and composed by Willard Robison "Day in Day Out," with words and music by Johnny Mercer and Rube Bloom, which was a favorite of three big bands orchestras, Tommy Dorsey, Artie Shaw, and Bob Crosby Cab Calloway of the Cab Calloway Orchestra, along with Jack Palmer, and their hit "Jumpin' Jive" Thorough and fascinating, The Big Band Reader includes an appendix of the big bands arranged by themes to help you find a desired song or group. This remarkable reference will enable you to walk down memory lane and reminisce about the unforgettable songs of swing and its composers.

Fiddler Magazine in conjunction with Mel Bay Publications, Inc. has compiled a wonderful collection of tunes and interviews with contributions from 36 of the world's greatest fiddlers. The featured artists are Charlie Acuff, Paul Anastasio, Randal Bays,

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Byron Berline, Kevin Burke, Vassar Clements, Michael Doucet, Jackie Dunn, J.P. Fraley, Johnny Gimble, Bruce Greene, John Hartford, Richard Greene, Ivan Hicks, Jerry Holland, Olav Johansson, James Kelly, Barbara Lamb, Laurie Lewis, Sandy MacIntyre, Natalie MacMaster, Frankie McWhorter, Bruce Molsky, Juan Reynoso, Dale Russ, Oliver Schorer, Pierre Schryer, Bjorn Stabi, Alicia Svigals, Athena Tergis, & Laura Risk, Jay Ungar, Jean-Marie Verret, Claude Williams, George Wilson and Jennifer Wrigley. Includes access to online audio

The era of popular music from about 1917 onward saw an explosion of creative songwriting that converged with a new sound from reed, brass, and rhythm instruments. Jazz was born, and the musical sophistication that accompanied this original sound set the stage for the prominence of arrangers, whose role in big band orchestrations became as important as jazz musicians and composers themselves. The Big Band evolved as a unique phenomenon in American music history. With both studio and live vintage recordings readily available, an investigation of how to listen and experience Big Band music is overdue. In *Experiencing Big Band Jazz: A Listener's Companion*, composer/arranger, music historian, and music editor Jeff Sultanof takes a fresh look at Big Band music, examining why the Big Band era started when it did; how pop music changed to meet the needs of Big Bands and the reverse; the role played by well-known band leaders and the bands they led, the jazz soloists who became legendary, and the stories of several ensembles previously unexamined. Lists of must-hear

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recordings and videos drawn from studio as well as live sources are also included to make the book an invaluable resource for music lovers of every age.

Rainbow at Midnight details the origins and evolution of working-class strategies for independence during and after World War II. Arguing that the 1940s may well have been the most revolutionary decade in U.S. history, George Lipsitz combines popular culture, politics, economics, and history to show how war mobilization transformed the working class and how that transformation brought issues of race, gender, and democracy to the forefront of American political culture. This book is a substantially revised and expanded work developed from the author's heralded 1981 *Class and Culture in Cold War America*.

The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided. More than 25 musicians who first came to prominence during the 1950s are the subject of this collection of interviews. The author's purpose has been to help preserve the oral

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history of a great American artform, and this book reveals that jazz musicians who can 'tell a story' with their horn when improvising can be just as articulate in conversation. It's 1968. As war rages in Vietnam, a group of American deserters holed up in Japan plot their escape with help from local peace activists. Their destination: Sweden. Based on true events, Sweden takes readers on an exhilarating journey from the killing fields of Vietnam to a fogbound fishing port on the northern Japanese island of Hokkaido, with stops along the way at a hippie commune in Japan's subtropical south and a student-occupied university in Tokyo. Sweden is your passport to discover a part of American history you never knew.

The music of the Big Bands helped to define an era in music. From the mid-1930s throughout the 1940s swing was the thing. The music helped to create a diversion from the painful realities of the Great Depression and a world at war. It was compelling music with catchy arrangements to dance and dream to at ballrooms all across America. The music was both sweet and hot. Each band had a distinct sound and personality that was immediately recognizable. It was their calling card. Whenever the music was played on records in jukeboxes or were broadcast live on radio from far distant ballrooms, listeners could immediately identify what band was playing. Young people followed bands so closely they knew so well the personnel of their favorite bands in much the same way as baseball fans knew the starting line-up and batting averages of players on their favorite team. Each orchestra's sound and personality was certainly

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brought about by the instrumentalists and singers and by the arrangers who wrote the scores, but at the heart of each of the bands was its bandleader. Author Stephen Fratallone provides readers with glimpses into the heart and soul of some of the most popular bandleaders from the Big Band Era in his latest book for BearManor Media, *Connections in Swing, Volume One: The Bandleaders*. As an outcome of his love for the music of the Big Bands, he developed relationships with bandleaders throughout his writing career, and shared the lives of these great musicians in this book. In this compilation of the bandleaders interviewed for *Jazz Connection Magazine*, Fratallone gives readers an enjoyable and informative look – a “connection in swing” - into the lives of some of the musical greats that helped create and develop one of the greatest genres in American music.

A listener's guide to jazz brings together sixty essays on the history, performers, characteristics, and influence of jazz music.

The *International Who's Who in Popular Music 2002* offers comprehensive biographical information covering the leading names on all aspects of popular music. It brings together the prominent names in pop music as well as the many emerging personalities in the industry, providing full biographical details on pop, rock, folk, jazz, dance, world and country artists. Over 5,000 biographical entries include major career details, concerts, recordings and compositions, honors and contact addresses. Wherever possible, information is obtained directly from the entrants to ensure accuracy and

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reliability. Appendices include details of record companies, management companies, agents and promoters. The reference also details publishers, festivals and events and other organizations involved with music.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

It's a bitterly cold February in 1961, and Sandy Greenberg lies in a hospital bed in Detroit, newly blind. A junior at Columbia University from a Jewish family that struggled to stay above the poverty line, Sandy had just started to see the world open up to him. Now, instead of his plans for a bright future—Harvard Law and politics—Sandy faces a new reality, one defined by a cane or companion dog, menial work, and a cautious path through life. But that's not how this story ends. In the depth of his new darkness, Sandy faces a choice—play it “safe” by staying in his native Buffalo or return to Columbia to pursue his dreams. With the loving devotion of his girlfriend (and now wife) Sue and the selflessness of best friends Art Garfunkel and Jerry Speyer, Sandy endures unimaginable adversity while forging a life of exceptional achievement. From his time in the White House working for President Lyndon B. Johnson to his graduate studies at Harvard and Oxford under luminaries such as Archibald Cox, Sir Arthur Goodhart, and Samuel Huntington, and through the guidance of his invaluable mentor David

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Rockefeller, Sandy fills his life and the lives of those around him with a radiant light of philanthropy, entrepreneurship, art, and innovation.

Joe Conzo and David A. Perez luminously recreate the life of widely acclaimed Afro-Cuban and jazz musician Tito Puente in the biography "Mambo Diablo - My Journey with Tito Puente." The authors chronicle the life of the popular and combative New York Puerto Rican multi talented musician and entertainer who climbed from his obscure and poor environment in East Harlem (El Barrio), New York to international fame and recognition. Countless stories have been written about Tito Puente's percussive musical abilities, but rarely has the talent, intuition, mishaps and controversies been presented in a vivid and personal biography. Joe Conzo was Tito's close friend, confidant and chronicler for nearly 40 years - no one was closer to Tito or knew him better, not even his family. Joe tells the story of a man and his music the way it has never been told. David A. Perez sets down Joe's personal recollections and fits them into the context of the social milieu and revolving world. Hundreds of articles have been written about Puente, and three books Powell, Josephine. Tito Puente - When The Drums are Dreaming, Authorhouse, 2007 (Information re: Tito is based on her conversations with Tito Puente. The book is self-published and chronicles many of his activities on the West Coast. There are many inconsistencies, mis-quotes, and errors of fact.) Loza, Steven. Tito Puente and the Making of Latin Music, University of Illinois Press, 1999 (A technical work that is based on interviews with people who knew Tito.

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The life of Puente is glanced over; the musicians he worked with are almost overlooked. Joe Conzo is among those interviewed.)Payne, Jim. Tito Puente - The King of Latin Music, Hudson Music, 2000. (Is presented as an overview of Tito Puente's music and includes a DVD with footage of Tito discussing his 50-year career. Joe Conzo provided much of the information for this endeavor.) record some of his achievements. None of them touch on the personal life of the man, expose his weaknesses, reveal his intensity for perfection, and describe the musical brilliance in such a delicate and personal way. Joe and David reveal the inner Tito Puente through his music, his musical associations and present a man that is more than a flamboyant percussionist. Tito played piano - and he played it well. Tito played the saxophone and often sat in the sax section of his orchestra. Tito played the vibes and had an incomparable style that was exciting, romantic and jazzy. He composed about 500 tunes, probably more. And, yet in the realm of American jazz historians, writers and critics ignore, brush over and avoid the importance of Tito's music and his contributions. A prime example of this is Ken Burn's television documentary about jazz - he virtually ignores Afro-Cuban music, Afro-Cuban jazz. Joe and David reveal Tito's rightful place in the history of music and give an unbiased, on-the-mark portrait of Puente's complexities like no book before it. Author and journalist Pete Hamill sets the stage for the journey in the preface.

Looks at the history of jazz, discussing its roots and influences, distinct styles such as

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ragtime, swing, Latin jazz, bebop, and fusion and offering biographies of important jazz musicians.

This encyclopedia contains nearly 250,000 words and covers topics ranging science, history, and geography to sports, conservation, and show business.

In this third book of Bonnie Darlene's Plimoth series, twenty-eight-year-old Justin Blake asks himself, Could life be any better? After marrying and becoming a high school history teacher in a small Vermont town, he is no longer haunted by the past but is content and blissfully happy with his wife and children. His once all-consuming preoccupation with his Plimoth odyssey has now faded into a distant memory. He sometimes finds himself questioning if it ever really happened. Justin's charmed and blessed life is made complete with the satisfaction that he is making a difference in the lives of his students. In one chance moment, Justin's fairy tale existence is shattered. His life and reality once more are turned upside down. The what-ifs incessantly plague his mind and spirit. Losing all faith in himself and everything he once held to be true, he begins to descend into a dark, spiraling void. Convinced there is only one way to hold on to his sanity, Justin flees from the present and retreats into the past. Will he ever find his way back?

New Jersey is one of the smallest and most densely populated states, yet the remarkable diversity of its birdlife surpasses that of many larger states. Well over 400 species of birds have been recorded in New Jersey and an active birder can hope to

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see more than 300 species in a year. William J. Boyle has updated his classic guide to birding in New Jersey, featuring all new maps and ten new illustrations. The book is an invaluable companion for every birder - novice or experienced, New Jerseyan or visitor. A Guide to Bird Finding in New Jersey features: More than 130 top birding spots described in detail Clear maps, travel directions, species lists, and notes on birding An annotated list of the frequency and abundance of the state's birds, including waterbirds, pelagic birds, raptors, migrating birds, and northern and southern birds at the edge of their usual ranges A comprehensive bibliography and index The guide also includes helpful information on: Birding in New Jersey by season Telephone and internet rare bird alerts Pelagic birding Hawk watching Bird and nature clubs in the state

America's global cultural impact is largely seen as one-sided, with critics claiming that it has undermined other countries' languages and traditions. But contrary to popular belief, the cultural relationship between the United States and the world has been reciprocal, says Richard Pells. The United States not only plays a large role in shaping international entertainment and tastes, it is also a consumer of foreign intellectual and artistic influences. Pells reveals how the American artists, novelists, composers, jazz musicians, and filmmakers who were part of the Modernist movement were greatly influenced by outside ideas and techniques. People across the globe found familiarities in American entertainment, resulting in a universal culture that has dominated the twentieth and twenty-first centuries and fulfilled the aim of the Modernist movement--to

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make the modern world seem more intelligible."Modernist America" brilliantly explains why George Gershwin's music, Cole Porter's lyrics, Jackson Pollock's paintings, Bob Fosse's choreography, Marlon Brando's acting, and Orson Welles's storytelling were so influential, and why these and other artists and entertainers simultaneously represent both an American and a modern global culture.

Contains "Records in review."

Edited by distinguished scholars in the field of popular music studies, this encyclopedia set is THE authoritative reference guide to popular music from all corners of the globe, the ultimate reference work to do justice to this vibrant subject.

Sixteen-year-old genius Idea Deity believes that he exists only in the pages of a novel written by a malevolent, omnipotent author . . . and that he will die in chapter 64.

Meanwhile, an older teen named Reacher Mirage sings lead vocals for the undercover rock band Youforia . . . a band that exists in Idea's world only as an Internet hoax that Idea himself perpetuated. Then there's beautiful and mysterious Eunice Truant, who links their destinies. When Idea and Reacher plunge into the reality of Fireskull's *Revenant*, the twisted epic fantasy novel they've both been reading, chapter 64 bears down on them like a speeding freight train on an unstoppable collision course. Being trapped in a bad book can be a nightmare. Just ask Idea Deity.

(Meredith Music Resource). This book provides one huge "room" where everyone can gather to ask questions on the art of rehearsing and listen to answers from people who know. It

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includes chapters by Caleb Chapman, John Clayton, Jose Antonio Diaz, Curtis Gaesser, Antonio Garcia, Gordon Goodwin, Roosevelt Griffin III, Sherrie Maricle, Ellen Rowe, Roxanne Stevenson, Steve Wiest, and Greg Yasinitsky.

On and Off the Bandstand is a study of American history, invention, and culture that focuses on the evolution of popular music. Efforts to keep the best of the bandstand alive in the twentieth century, as well as today, are enthusiastically celebrated. Before reliable lighting and central heating, entertainment mainly occurred outdoors. Without microphones, a band performance was the centerpiece of choice for numerous celebrations. Outstanding conductors and musicians were major celebrities in their day. The basic instrumentation and musical language remained the same for over a hundred years-even as the venues moved indoors. Without breaks in continuity, each phase moved smoothly to the next, and newer artists respected their forbearers and cherished their accomplishments. Marching bands, concert bands, ragtime bands, and swing bands are still here today, but they have retired to the background. The band era was accompanied by some remarkable innovations, such as sound recording and radio. These technologies played a crucial role and receive considerable attention as the story unfolds. In addition to its historical contributions, On and Off the Bandstand pays tribute to a handful of dedicated individuals who have become advocates for the music of their parents' and grandparents' time.

It was the five young men who called themselves The Original Dixieland Jazz Band who raised jazz from being a curious, local, and peculiarly Negro phenomenon into the greatest popular artform in history. In 1916 they swept Chicago off its feet. In 1917 they took New York by storm. For the first time jazz became fashionable. People crowded into Reisenwehr's

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Restaurant where they played. They were in constant demand for shows and charity performances. They accompanied Sophie Tucker and appeared on the same bill as Caruso. In March 1917 they made the first jazz record and their fame flew across the whole continent. The record was the biggest seller in the R.C.A. catalogue, passing the magic million and easily outstripping the records of Caruso and Sousa's Band which were the current popular idols. But, not content with America as their platform, they also became the first group to export the new music. And London, too, was caught up in the exciting rhythm and wild, savage, haunting gaiety of jazz. For more than a year they played to packed houses. They gave a command performance for King George V. They were the sensation of the Victory Ball to celebrate the signing of the Treaty of Versailles. When the band broke up for the first time in 1924, partly torn by inner dissension, partly frustrated by the wave of indignation against the frenzied enthusiasm of their supporters (in 1922 jazz was banned after midnight in New York City), they had firmly established themselves as the top entertainment group in the United States, and they had blazed a trail to success which all could follow. They had proved that jazz was not merely a folk-music which could only be appreciated by Negroes, but the expression, in a particularly exhilarating form, of something which was an essential part of human nature. "Here at last is the book that tells the truth about how jazz music really began."—THE GRAMOPHONE -

Intro -- Contents -- Foreword -- Introduction -- 1. One morning in Parsons, Kansas -- 2. Los Angeles and the West Coast -- 3. Shanghai -- 4. I never heard such swinging music -- 5. Basie -- 6. In Uncle Sam's army -- 7. JATP and a trip to Europe -- 8. A new phase in my career -- 9. From New York to Australia -- 10. Humphrey Lyttelton and my English tours -- 11. Health

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problems -- 12. Still swinging -- Chronological discography by Bob Weir -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y -- Z

DVD provides over three hours of audio and video demonstrations of rehearsal techniques and teaching methods for jazz improvisation, improving the rhythm section, and Latin jazz styles. In this book you will find an astounding 400 biographies that highlight the history and personnel of the great bands. It is organized into four sections: "The Big Bands--Then" (the scene, the leaders, the public, the musicians, vocalists, arrangers and businessmen, recordings, radio, movies and the press); "Inside the Big Bands" (profiles of 72 top bands); "Inside More of the Big Bands" (hundreds of additional profiles arranged by categories ("The Arranging Leaders," "The Horn-playing Leaders," etc.); and "The Big Bands Now." The Big Bands is one of the best books on the subject. It is both readable and an invaluable reference source for the study of jazz standards since many were written by big band leaders or musicians or were popularized through their performances and recordings. The index is comprehensive with names but lists no songs. George T. Simon was one of the original organizers and members of the Glenn Miller Orchestra for which he played the drums. He was also one of the first writers for Metronome Magazine where he remained from 1935 until 1955.

We played stickball games outside Beekman's candy store, as young teenagers, almost every day of the week, from spring until the first snowflake fell. A line drive off Beekman's store window brought him flying out the front door, white apron strings trailing behind him. A broomstick might fly from a batter's hands and rocket toward Beekman's front windows. Unofficial records and fading memories indicate that although Mr. Beekman may have lost his breath on several occasions during our stickball games, he never lost a window. In this

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engaging memoir, author Marty Toohey paints a vibrant portrait of growing up in the Bronx during the 1930s and 40s. In the Bronx's cultural melting pot, Toohey and his friends delighted in the simple pleasures of life. Toohey shares his memories of roasting stolen potatoes or "mickies" in an empty lot on 167th Street, of the milkman's horse tapping an early morning cadence on the cobblestones of Fulton Avenue, and of hiding from the nuns at St. Augustine's Church, known as the "Cathedral of the Bronx." Brimming with the simple charm of the past, *Bronx Boy* is rich with details, transporting its readers into a forgotten time of innocence. A unique sociological vision of the evolution of jazz music in the twentieth century, first published in 2002.

An A-to-Z historical encyclopedia of US people, places, and events, with nearly 1,000 entries "all equally well written, crisp, and entertaining" (*Library Journal*). From the origins of its native peoples to its complex identity in modern times, this unique alphabetical reference covers the political, economic, cultural, and social history of America. A fact-filled treasure trove for history buffs, *The Reader's Companion* is sponsored by the Society of American Historians, an organization dedicated to promoting literary excellence in the writing of biography and history. Under the editorship of the eminent historians John A. Garraty and Eric Foner, a large and distinguished group of scholars, biographers, and journalists—nearly four hundred contemporary authorities—illuminate the critical events, issues, and individuals that have shaped our past. Readers will find everything from a chronological account of immigration; individual entries on the Bull Moose Party and the Know-Nothings as well

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as an article on third parties in American politics; pieces on specific religious groups, leaders, and movements and a larger-scale overview of religion in America. Interweaving traditional political and economic topics with the spectrum of America's social and cultural legacies—everything from marriage to medicine, crime to baseball, fashion to literature—the Companion is certain to engage the curiosity, interests, and passions of every reader, and also provides an excellent research tool for students and teachers.

Jazz in New Orleans provides accurate information about, and an insightful interpretation of, jazz in New Orleans from the end of World War II through 1970.

Do you think that some slug who looks very professional who "whispers" an occasional interpretation to you five times a week for 7 years can make one bit of difference in your life or does such a psychotoxic slug called a psychoanalyst merely stick you in an emotional toilet bowl for seven years having the cumulative result of turning you into a hopeless bastard who will never turn the tragic corner in his or her life? Can your analyst analyze an archaic liquid symbiotic or an osmotic transference, or can they even recognize this phenomena in order to analyze it? If the psychoanalyst cannot analyze these transferences they can't do an analysis! I used to get "good faith" patients who had the balls to work on the cutting edge at the same time I did because they had had combinations of twenty years of two seven year analyses plus several briefer psychotherapies, only to be as crazy as the day they walked in! (-\$200,000.00)

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As Dr. Donald Rinsley, M.D., fellow-American College of Psychoanalysts wrote about me, my work has both a healing effect and affect. Patients used to pay me six months in advance to hold the time open because I was irreplaceable; I was the only one who could analyze the psychotic core of the personality and I was the only who could actually do what Dr. Wilfred R. Bion, MRCS (Medical Royal College of Surgeons) wrote about analyzing the psychotic core of the personality/ As I am seventy-six years old, I have written five books that must be read and digested in their entirety. As these books are the thing-in-itself they will transform the reader into the kinds of analyst, patient and psychotherapist who can make a difference in helping people turn the tragic corner in their lives! In other words, these five books are analysis! These books were written to be around for a few hundred years and were directly guided by the Almighty! By: Dr. LEN BERGANTINO, Ed. D.(USC), Ph.D., A.B.P.P. The Essence of Music: Musicality, Pure Sound, the Art of Melody and Inner Peace They say that music is the international language, but what is music? For the Bergantino-Bredice family, music was the family business. In terms of what kind of music you listen to, my father, Dan Bergantino, always told me, "If you put shit in, shit will come out!" That is, it will reflect when you play music. My cousin Louis Bredice told me, "When I first started playing Jazz, I played a lot of notes. Then I realized that all I needed were the right ones." My cousin Freddie Bredice had the fastest technique on guitar I had ever seen. The first time I met him was on a gig in 1967. His speed was blinding, faster than a speeding bullet! I was

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leaning against a wooden beam next to him, and when he finished, I said, “You must be cousin Fred.” He said, “Yeah, I don’t play chords! It fucks up your hands!” Freddie was one of Joe Diorio’s guitar teachers, and Joe said he still has nightmares about Freddie’s speed! Joe was known as the best jazz guitar player in the world of guitar players. I got him to play songs again in a CD entitled Falling in Love where I played mandolin, and Joe accompanied me on guitar. This is a multi-purpose book, just like the previously published book entitled “Zen and the Art of Motorcycle Maintenance,” which had more to do with human growth than motorcycle maintenance. This book is a natural model for how musicians, as human beings, deal with each other, thereby providing a baseline for humans in answering Shakespeare’s question, “To be or not to be!” Further, this book is substantive and full of depth, enough to be used in music schools no matter what musical genre since it focuses on musicality, pure sound, the art of musicality, and peace. It can be utilized in the psychotherapeutic arts, and its content is healing in nature. The Reverend Dr. Len Bergantino Professional Musician from 1196–2012 (Age: 56–70) Musician’s Local 47 American Federation of Musicians Provides alphabetically arranged entries on the architecture, art, ecology, folklore, food, religion, and recreation of each major United States region.

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