

Blue Moon Big Band

Cincinnati Magazine taps into the DNA of the city, exploring shopping, dining, living, and culture and giving readers a ringside seat on the issues shaping the region.

Louisiana Fiddlers shines light on sixty-two of the bayou state's most accomplished fiddlers of the twentieth century. Author Ron Yule outlines the lives and times of these performers, who represent a multitude of fiddling styles including Cajun, country, western swing, zydeco, bluegrass, Irish, contest fiddling, and blues. Featuring over 150 photographs, this volume provides insight into the fiddlin' grounds of Louisiana. Yule chronicles the musicians' varied appearances from the stage of the Louisiana Hayride, honky tonks, dancehalls, house dances, radio and television, and festivals, to the front porch and other more casual venues. The brief sketches include observations on musical travels, recordings, and family history. Nationally acclaimed fiddlers Harry Choates, Dewey Balfa, Dennis McGee, Michael Doucet, Rufus Thibodeaux, and Hadley Castille share space with relatively unknown masters such as Mastern Brack, Cheese Read, John W. Daniel, and Fred Beavers. Each player has helped shape the region's rich musical tradition.

From the mid-1940s until his death in 1979, Charles Mingus created an unparalleled body of recorded work, most of which remains available in the 21st century. While there have been several volumes devoted to Mingus's colorful and tumultuous life, this is the first book in the English language to be devoted fully to his music. General jazz fans as well as musicians and music students who would like a better understanding of Mingus's complex, often difficult music, will find a complete, chronologically arranged, listener's guide to all of his legitimate recordings, from the 78s he recorded in Los Angeles and San Francisco in the mid-1940s, through the legendary albums he made for Columbia, Candid, Atlantic, and his own labels. In the process of providing these in-depth examinations, Jenkins corrects common errors and clears away old misconceptions about certain recordings. His approach will illuminate long-obscure aspects of this imposing and incredibly creative man's contributions to the art of jazz.

Touching upon Mingus's many innovations as a jazzman, *I Know What I Know* explores his advancement of the art of bass playing; his assimilations of Ellington and Monk with ideas leaning toward free jazz; his experiments with ensemble dynamics, instrumentation, and extended form; and his working relationships with partners such as Jaki Byard, Eric Dolphy, Jimmy Knepper, and Dannie Richmond. The book provides a broad, informative overview of Mingus's work without veering into technical musical terminology. Readers without an extensive background in music will thus understand and appreciate the analyses provided, and be able to use them to enhance the experience of listening to the brilliant work of this legendary jazz great.

Lists the current value of nearly 30,000 78 rpm singles recorded by the big bands

The man came out of the blue. He was a Filipino-American who visited our village in Southern Philippines, a soldier in the US Army who fought the Japanese in Leyte just before the surrender of the Japanese Imperial Forces in the Philippines. He was a former resident of the village who left for America when he was on his early teens. He came to visit but left an indelible mark on

the young people's mind about America, the land of opportunity; America, the melting pot of all nations; America, the beautiful. This book recounts the author's fifty odd years adventure in America. It tells of the stark reality of life among the poor; the uncertainty of life among the laboring class; the hardship of stoop labor, earning "from the sweat of thy brow." In contrast to this background, the author tells of the life of a professional in America. This book also tells the stories about the American people, the nature of college life; the lifestyle of the rich, the coeds, the fraternity boys. The author recounts briefly some romantic episodes of a young man in a strange country and people. The author was caught in a maelstrom of social, economic and cultural upheavals in America, including global conflicts.

Do you want to know when Duke Ellington was king of The Cotton Club? Have you ever wondered how old Miles Davis was when he got his first trumpet? From birth dates to gig dates and from recordings to television specials, Leonard Feather and Ira Gitler have left no stone unturned in their quest for accurate, detailed information on the careers of 3,300 jazz musicians from around the world. We learn that Duke Ellington worked his magic at The Cotton Club from 1927 to 1931, and that on Miles Davis's thirteenth birthday, his father gave him his first trumpet. Jazz is fast moving, and this edition clearly and concisely maps out an often dizzying web of professional associations. We find, for instance, that when Miles Davis was a St. Louis teenager he encountered Charlie Parker and Dizzy Gillespie for the first time. This meeting proved fateful, and by 1945 a nineteen-year-old Davis had left Juilliard to play with Parker on 52nd Street. Knowledge of these professional alliances, along with the countless others chronicled in this book, are central to tracing the development of significant jazz movements, such as the "cool jazz" that became one of Miles Davis's hallmarks. Arranged alphabetically according to last name, each entry of this book chronologically lists the highlights of every jazz musician's career. Highly accessible and vigorously researched, The Biographical Encyclopedia of Jazz is, quite simply, the most comprehensive jazz encyclopedia available.

Henry Mancini's Peter Gunn theme. Lalo Schifrin's Mission: Impossible theme. Isaac Hayes' theme from Shaft. These iconic melodies have remained a part of the pop culture landscape since their debuts back when movie studios and TV production companies employed full orchestral ensembles to provide a jazz backdrop for the suspenseful adventures of secret agents, private detectives, cops, spies and heist-minded criminals. Hundreds of additional films and television shows made from the mid-1950s and beyond have been propelled by similarly swinging title themes and underscores, many of which have (undeservedly) faded into obscurity. This meticulously researched book begins with Hayes' game-changing music for Shaft, and honors the careers of traditional jazz composers who--as the 1970s gave way to the '80s and beyond--resolutely battled against the pernicious influx of synth, jukebox scores and a growing corporate disinterest in lavish ensembles. Fans frustrated by the lack of attention paid to jazz soundtrack composers--including Mort Stevens, Laurie Johnson, Mike Post, Earle Hagen, David Shire, Elmer Bernstein and many, many others--will find solace in these pages (along with all the information needed to enhance one's music library). But this is only half the story; the saga's origins are discussed in this book's companion volume, Crime and Action Jazz on Screen: 1950-1970. When Elvis Presley first showed up at Sam Phillips's Memphis-based Sun Records studio, he was a shy teenager in

search of a sound. Phillips invited a local guitarist named Scotty Moore to stand in. Scotty listened carefully to the young singer and immediately realized that Elvis had something special. Along with bass player Bill Black, the trio recorded an old blues number called “That’s All Right, Mama.” It turned out to be Elvis’s first single and the defining record of his early style, with a trilling guitar hook that swirled country and blues together and minted a sound with unforgettable appeal. Its success launched a whirlwind of touring, radio appearances, and Elvis’s first break into movies. Scotty was there every step of the way as both guitarist and manager, until Elvis’s new manager, Colonel Tom Parker, pushed him out. Scotty and Elvis would not perform together again until the classic 1968 “comeback” television special. Scotty never saw Elvis after that. With both Bill Black and Elvis gone, Scotty Moore is the only one left to tell the story of how Elvis and Scotty transformed popular music and how Scotty created the sound that became a prototype for so many rock guitarists to follow. Thoroughly updated, this edition delivers guitarist Scotty Moore’s story as never before

Boasting never-before-told stories of life on the road with a young Elvis, this comprehensive guide to Elvis' band gives an insider's view of how the band worked with him onstage, in the studio, and in movies, and features the first comprehensive look at their post-Presley lives and careers. Band members Scotty Moore, D. J. Fontana, and Bill Black created the Sun sound with Elvis, which has influenced such legendary performers as Ringo Starr, George Harrison, John Fogerty, and Charlie Watts. Based on interviews with Moore, Fontana, and the family of the late Bill Black, this resource provides first-hand insights that have never before seen print, as well as several previously unpublished photographs. Extensive coverage of the entire history of the band makes this book is a must for Elvis fans, rockabilly aficionados, and anyone interested in the early history of rock 'n' roll.

From its very beginnings, the nature of jazz has been to reinvent itself. As the musical genre evolved from its roots—blues, European music, Voodoo ceremonies, and brass bands that played at funerals, parades and celebrations—the sound reflected the tenor of the times, from the citified strains of the Roaring '20s to the Big Band swing of pre–World War II to the bop revolution that grew out of the minimalist sound the war forced upon the art form. That the music continued to develop and evolve is a tribute to the power and creativity of its musicians. Charlie Parker, Thelonious Monk, Sarah Vaughan, Art Blakey, Dave Brubeck, Sun Ra, John Coltrane, Miles Davis, Diana Krall, Archie Shepp, Chick Corea, Branford Marsalis, Larry Coryell, and Kenny Kirkland are just some of the jazz greats profiled here. The five major periods of jazz—the bop revolution, hard bop and cool jazz, the avant-garde, fusion, and contemporary—form the basis for the sections in this reference work, with a brief history of each period provided. The artists who were integral to the evolution of each period are then profiled. Each biographical entry focuses on the artist’s life and his or her influence on jazz and on music as a whole. A complete discography for each musician is also provided.

How the Beatles Destroyed Rock 'n' Roll is an alternative history of American music that, instead of recycling the familiar clichés of jazz and rock, looks at what people were playing, hearing and dancing to over the course of the 20th century, using a wealth of original research, curious quotations, and an irreverent fascination with the oft-despised commercial mainstream.

Poised to become a classic of jazz literature, *Visions of Jazz: The First Century* offers seventy-nine chapters illuminating the lives of virtually all the major figures in jazz history. From Louis Armstrong's renegade-style trumpet playing to Sarah Vaughan's operatic crooning, and from the swinging elegance of Duke Ellington to the pioneering experiments of Ornette Coleman, jazz critic Gary Giddins continually astonishes the reader with his unparalleled insight. Writing with the grace and wit that have endeared his prose to *Village Voice* readers for decades, Giddins also widens the scope of jazz to include such crucial American musicians as Irving Berlin, Rosemary Clooney, and Frank Sinatra, all primarily pop performers who are often dismissed by fans and critics as mere derivatives of the true jazz idiom. And he devotes an entire quarter of this landmark volume to young, still-active jazz artists, boldly expanding the horizons of jazz--and charting and exploring the music's influences as no other book has done.

As a companion to *The Best Damn Trumpet Player* and *The Song Stars*, this is the last of a trilogy, with a foreword by Bob Hope, explores the world of male vocalists. Richard Grudens initiates a retrospective tribute to the early singers Al Jolson and Bing Crosby, Fats Waller and Nat King Cole. His heart-warming interviews or vignettes with living-legend artists, Frank Sinatra, Jack Jones, Vic Damone, Steve Lawrence, Tony Martin, Johnny Mathis, Guy Mitchell, Eddie Fisher, Andy Williams and Don Cornell are revealing, anecdotal gems. And who could forget Dick Haymes, The Ink Spots, Ray Eberle and Bob Eberly, and Billy Eckstine. Features: Donald Mills and the Mills Brothers, Sam Arlen talks of his father, Harold Arlen, and a look at Lou Lanza, Philadelphia's new singing star. The author provides a special insight into the lives of the Music Men and provides over 60 exceptional photographs to enrich your reading pleasure.

An introduction for new fans, a useful handbook for jazz enthusiasts and performers, and an important reference for students and educators, this second edition of Ted Gioia's *The Jazz Standards*--now updated by popular demand--belongs on the shelf of every serious jazz lover or musician.

The field of Popular Music Studies is growing, but still lacks some basic reference materials. *The Chronology of American Popular Music, 1899-2000* fills this gap by offering a comprehensive overview of the field. It will be a must-own for libraries and individuals interested in this growing field of research.

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 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.

A look at the personal and professional lives of Stevie Ray and Jimmie Vaughan.

Early Jazz Trumpet Legends By: Larry Kemp *Early Jazz Trumpet Legends* is an examination of the lives and contributions of jazz trumpeters born before 1925. Included are Louis Armstrong, Dizzy Gillespie, Harry James, Bix Beiderbecke, Bunny Berigan, and Roy Eldridge along with scores of other men and women who created jazz with a trumpet. This is an essential guide for the student of jazz, those interested in history, and those who just like to read entertaining true stories about the most colorful people. *Early Jazz Trumpet Legends* is the most comprehensive book on the subject. More than 320 trumpeters are discussed. There is a glossary of jazz terminology and a Forward explaining the nature of a trumpet, the nature of jazz, and what a legend is along with background information about New Orleans during the first 30 years of jazz. The scholarship involved is impeccable, while the text reads as easily as a novel. Those who travel to New Orleans will find the information in this book extremely useful to understand the soul of this exotic city and its role as the incubator of jazz. An ideal gift for any musician or lover of jazz. *Early Jazz Trumpet Legends* is the first of three volumes organized chronologically by date of birth. The second volume, *Modern Jazz Trumpet Legends* covers

those born between 1925 and 1940 and the third volume, *Current Jazz Trumpet Legends*, covers those born after 1940. Presents a history of music during the postwar era of the 1940s and 1950s, discussing the introduction of LP albums, the demise of swing and big bands, the early popularity of rock 'n' roll, Broadway hits, country music crossovers, and the rise of Elvis Presley.

Examines the evolution of jazz from its beginnings in the regional Black musics of New Orleans, Chicago, New York, and other areas

Bobby "Blue" Bland's silky smooth vocal style and captivating live performances helped propel the blues out of Delta juke joints and into urban clubs and upscale theaters. Until now, his story has never been told in a book-length biography. *Soul of the Man: Bobby "Blue" Bland* relates how Bland, along with longtime friend B. B. King, and other members of the loosely knit group who called themselves the Beale Streeters, forged a new electrified blues style in Memphis in the early 1950s. Combining elements of Delta blues, southern gospel, big-band jazz, and country and western music, Bland and the Beale Streeters were at the heart of a revolution. This biography traces Bland's life and recording career, from his earliest work through his first big hit in 1957, "Farther Up the Road." It goes on to tell the story of how Bland scored hit after hit, placing more than sixty songs on the R&B charts throughout the 1960s, '70s, and '80s. While more than two-thirds of his hits crossed over onto pop charts, Bland is surprisingly not widely known outside the African American community. Nevertheless, many of his recordings are standards, and he has created scores of hit albums such as his classic 1961 *Two Steps from the Blues*, widely considered one of the best blues albums of all time. *Soul of the Man* contains a select discography of the most significant recordings made by Bland, as well as a list of all his major awards. A four-time Grammy nominee, he received Lifetime Achievement Awards from the National Academy of Recording Arts and Sciences and the Blues Foundation, as well as the Rhythm & Blues Foundation's Pioneer Award. He was also inducted into the Rock and Roll Hall of Fame and the Blues Foundation's Hall of Fame. This biography at last heralds one of America's great music makers.

During World War II, the U.S. military employed all-female bands to support bond drives. These bands drew such attention that they were placed on tour, raising money for the war and boosting morale. Even after the war ended, the bands would last for some 60 years. Based on Jill Sullivan's interviews with over 70 surviving band members, *Bands of Sisters: U.S. Women's Military Bands during World War II* tells the tale of this remarkable period in the history of American women. The opportunities presented by military service inevitably promoted new perspectives on what women could accomplish outside of the home, resulting in a lifetime of lasting relationships that would inspire future generations of musicians.

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Simply Big Band is a collection of the greatest hits from the big band era. These selections have been carefully arranged by Bernadine Johnson for Easy Piano, making them accessible to pianists of all ages. Phrase markings, articulations, fingering, pedaling and dynamics have been included to aid with interpretation, and a large print size makes the notation easy to read. Titles: * As Time Goes By * Bewitched, Bothered and Bewildered * Blue Moon * Bye Bye Blackbird * Chattanooga Choo Choo * Don't Get Around Much Anymore * Don't Sit Under the Apple Tree (with Anyone Else but Me) * Embraceable You * Five Foot Two, Eyes of Blue * I'll Be Seeing You * I'm Getting Sentimental over You * In the Still of the Night * It Don't Mean a Thing (If It Ain't Got That Swing) * Moonglow * Moonlight Serenade * My Funny Valentine * Opus One * Satin Doll * Star Dust * Stompin' at the Savoy * A String of Pearls * Sunrise Serenade * Take the "A" Train * They Can't Take That Away from Me. 80 pages.

This book & CD focuses on the drumset as it relates to the rest of the rhythm section. Various scenarios are discussed and represented in diagram form, including setups and drum tuning suggestions. Various styles of music, such as medium swing, up-tempo swing, rock, fusion, Latin styles, vocal jazz, and odd time are then studied. Throughout each style of music, the author discusses, from a drummer's perspective, numerous techniques and approaches that apply (for example, left-hand triplet interplay). Soloing, improvisation, chart reading, and ear training are also covered. The CD play-along allows the reader the opportunity to read, listen, and practice what is discussed.

Herb Hicks is an artist who understands the fear behind painting a self-portrait but who also appreciates that a candid recounting of events in life can provide an emotional catharsis. It is with this theory in mind that he shares his fascinating personal experiences and insight into his views as he recalls a unique journey through a creative life filled with adventures and misadventures. In his memoir, Hicks begins with remembrances from his childhood growing up in North Dakota, where he emulated his cowboy heroes by riding a pretend horse, wearing real bearskin chaps, and firing a Red Ryder BB gun at imaginary desperadoes. As he matured, he found a passion for music, formed his own combo, and began traveling to and from gigs that took him from North Dakota to Montana and beyond. Motivated by his love for music, Hicks eventually landed in California, where he began playing professionally and found a new passion as a visual artist—a discovery that leads him down an unforgettable path, questioning his challenges, choices, chances, and changes. *To and from Gigs* is the intimate memoir of a musician, artist, and teacher who embarked on a lifelong search to find his better self.

Imagine an educational television series featuring America's greatest jazz artists in performance, airing every week from 1956 to 1958 on KABC, Los Angeles. *Stars of Jazz* was hosted by Bobby Troup, the songwriter, pianist and vocalist. Each show provided information about the performance that heightened viewers' appreciation. The series garnered

praise from critics and numerous awards including an Emmy from the Academy of Television Arts & Sciences. A landmark series visually, too, it presented many television firsts including experimental films by designers Charles and Ray Eames. All 130 shows were filmed as kinescopes. Surviving films were donated to the UCLA Film & Television Archive, where 16 shows have been restored; 29 additional shows are in the collection. The remaining 85 kinescopes were long ago discarded. This first full documentation of Stars of Jazz identifies every musician, vocalist, and guest who appeared on the series and lists every song performed on the series along with composer and lyricist credits. More than 100 photographs include images from many of the lost episodes.

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

Louis 'Satchmo' Armstrong was not only jazz's greatest musician and innovator, but also arguably its most famous entertainer and the frontal figure in the development of contemporary popular music. Overcoming social and political obstacles, he created a long and impressive career and an enormous musical output. Now, his ground breaking musical career is amassed and detailed in this discography of all his works, from professionally made commercial releases, to amateur and unissued recordings. All of Me is a comprehensive, chronological discography born out of love and admiration for Louis Armstrong, and devotion to years of collecting his musical accomplishments. Author Jos Willems has meticulously compiled all of Satchmo's known recordings_both studio and live performances_and with assistance from internationally renowned specialists, has assembled an impressively detailed, accurate, and complete listing. This volume is superbly formatted and presented, logically organized, and thoroughly indexed by song title and individual. Researchers, collectors, and enthusiasts can easily look up any detail of a recording: issues and releases of particular songs; publishing companies; producers; catalog numbers; dates, times, and locations of recordings; musicians Armstrong played with; and format, be it 78 or 45 RPM records, LPs, CDs, or media appearances. Every detail of Armstrong's career is listed in this impressive volume, shedding light on the enormity of his impact on jazz and popular culture. This is the ultimate reference guide for the complete works of Louis Armstrong.

Most music fans are very familiar with the legacies of Tulsa-area residents such as Leon Russell in rock and roll, Bob Wills in Western Swing, The Gap Band in R&B and funk, Kristin Chenoweth on Broadway and Carman in Christian contemporary. Tulsa Sounds: Celebrating the City's Music Heritage goes further and tells how people and events in Tulsa influenced music icons such as Eric Clapton, Count Basie, Buddy Holly, Johnny Cash, The Rolling Stones, Beyonce, Hank Williams, George Clinton, Janis Joplin, Barry Manlow and so many more. Jazz icon Louis Armstrong once said, "Music is life itself." Tulsa Sounds: Celebrating the City's Music Heritage is a celebration of both.

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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.

In addition to providing a vivid account of life on the road and imparting new insight into the daily existence of working musicians, this book illustrates how the fundamental issue of race influenced Albert's life, as well as the music of the era." Simply Big Band is a collection of the greatest hits from the big band era. These selections have been carefully arranged by Bernadine Johnson for Easy Piano, making them accessible to pianists of all ages. Phrase markings, articulations, fingering, pedaling and dynamics have been included to aid with interpretation, and a large print size makes the notation easy to read. Titles: As Time Goes By * Bewitched, Bothered and Bewildered * Blue Moon * Bye Bye Blackbird * Chattanooga Choo Choo * Don't Get Around Much Anymore * Don't Sit Under the Apple Tree (with Anyone Else but Me) * Embraceable You * Five Foot Two, Eyes of Blue * I'll Be Seeing You * I'm Getting Sentimental over You * In the Still of the Night * It Don't Mean a Thing (If It Ain't Got That Swing) * Moonglow * Moonlight Serenade * My Funny Valentine * Opus One * Satin Doll * Star Dust * Stompin' at the Savoy * A String of Pearls * Sunrise Serenade * Take the "A" Train * They Can't Take That Away from Me. 80 pages.

Covina, Swept Away By Christopher S. Chenault, M. D. A number of towns in the Midwest and South have changed little over the last one hundred years. It is possible to return to one's hometown and see the town and many old landmarks little changed. This is not at all true of most of the towns of Southern California. Many areas of Southern California have been transformed from agricultural land to land for shopping centers and tract home over the past sixty years. The San Gabriel valley, east of Los Angeles, was the largest exporter of citrus fruit in the world in the 1930s and 1940s and had a hundred years history of agricultural use. In a period of fifteen years, 1950 to the mid-1960s, all of those vast acres of serene rural life were swept away in that wave of humanity that arrived after WW II to occupy the space for jobs, recreation, and raising families. There is now almost nothing left of that serenity. As a child in the 1940s and a teenager in the 1950s, I watched as this transformation progressed. We played hopscotch, marbles, and danced to the "Mexican Hat Dance" during grade school. We modified cars, went to the Sugar Bowl for sodas, and danced to Big Band sounds and Rock and Roll in high school. We watched drag races on Gladstone Avenue and at the Pomona drag strip. In poodle skirts and saddle shoes or corduroys and loafers, we live the 1950s in the residual of small town, agricultural Covina and witnessed a community go from one high school and two grammar schools in 1950 to add twenty-three new schools by the early 1960s. I have attempted to describe those years of tranquility, document our activities, and illustrated the varied attractions that would draw a family to that area. We were fortunate enough to experience swimming in the cool pacific,

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take trips to Arrowhead, Sequoia, and Kings Canyon, camp with the scouts at Cherry Cove on Catalina Island, Ski on Mount Baldy and go with groups of kids to Big Bear and the new Disneyland. We also endured the blackouts in Santa Barbara during WW II and sugar rations collected at the City Hall In an autobiographical format, I have presented the move of my family to California and included the stories of families of my schoolmates whose ancestors immigrated to Southern California. And I have documented the activities of the time to give flavor to the area during this period that was to be the end of the one hundred year agricultural use of the land.

Focuses on the period in American musical history from 1930 to 1945 when jazz was synonymous with America's popular music.

An appreciation of Rock-n-Roll, song by song, from its roots and its inspirations to its divergent recent trends. A work of rough genius; DeanOCO's attempt to make connections though time and across genres is laudable."

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