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The first biography of the father of rhythm and blues Among maternal deities of the Greek pantheon, the Mother of the Gods was a paradox. Conflict and resolution were played out symbolically, Munn shows, and the goddess of Lydian tyranny was eventually accepted by the Athenians as the Mother of the Gods and a symbol of their own sovereignty. This collection maps the Beat Generation movement, exploring American Beat writers alongside parallel movements in other countries that shared a critique of global capitalism. Ranging from the immediate post-World War II period and continuing into the 1990s, the essays illustrate Beat participation in the global circulation of a poetics of dissent. Vols. 1-26 include a supplement: The University pulpit, vols. [1]-26, no. 1-661, which has separate pagination but is indexed in the main vol. In *Rhythm Is My Beat: Jazz Guitar Great Freddie Green and the Count Basie Sound*, Alfred Green tells the story of his father, rhythm guitarist Freddie Green, whose guitar work served as the pulse of the Count Basie Band. A quiet but key figure in big band jazz, Freddie Green took a distinct pride in his role as Basie's rhythm guitarist, redefining the outer limits of acoustic rhythm guitar and morphing it into an art form. So distinct was Green's style that it would eventually give birth to notations on guitar charts that read: "Play in the style of Freddie Green." This American jazz icon, much like his inimitable sound, achieved stardom as a sideman, both in and out of Basie's band. Green's signature sound provided lift to soloists like Lester Young and vocalist Lil' Jimmy Rushing, a reflection of Green's sophisticated technique, that produced, in Green's words, his "rhythm wave." Billie Holiday, Ruby Braff, Benny Goodman, Gerry Mulligan, Teddy Wilson, Ray Charles, Judy Carmichael, Joe Williams and other recording artists all benefited from the relentless fours of the man who came to be known as Mr. Rhythm. The mystique surrounding Freddie Green's technique is illuminated through generous commentary by insightful interviews with other musicians, guitar professionals and scholars, all of whom offer their ideas on Freddie Green's sound. Alfred Green throughout demystifies the man behind the legend. This work will interest jazz fans, students, and scholars; guitar enthusiasts and professionals; music historians and anyone interested not only in the history of jazz but of the African American experience in jazz. "Master conductor Mark Gibson addresses the technique of conducting as an extension of intimate knowledge of the score to the hands and arms, employing a variety of everyday activities and physical motions (brushing the dog, Tinkerbelle, the 'door knob') to describe the physical aspects of the role. The approach to score study is detailed, bar-by-bar and comprehensive, both in terms of musical analysis and conducting method."--Page [4] of cover. Jan & Dean were among the most successful artists of the late 1950s through the mid-1960s, with hits including "Baby Talk," "Surf City," "Dead Man's Curve" and "The Little Old Lady (From Pasadena)." Slapstick humor and offbeat personas were a big part of their shtick, but Jan Berry was serious when it came to the studio. This book chronicles Jan's career as a songwriter and arranger--and his tenure as producer for Jan & Dean and other acts--with day-by-day entries detailing recording sessions, single and album releases, concerts and appearances, film and television projects, behind-the-scenes business and legal matters, chart positions and more. Extensive commentary from Berry's family, friends and colleagues is included. Studio invoices, contract details, tape box notes, copyright information and other particulars shed light on how music was made in the Hollywood studio system of the 1960s. The Michael Jordan era (1984-98) changed the home atmosphere of half-empty stands to SRO crowds, media hordes, downtown parades, Grant Park celebrations, and drama – perhaps too much drama before MJ took a brief leave-of-absence. Led by coach Phil Jackson, it was Scottie Pippen, Horace Grant, B.J. Armstrong, Craig Hodges, John Paxson, Bill Cartwright, and Toni Kukoc who either joined him in the championship run or kept the team playoff-bound until he returned. The second 3-peat included Kukoc, former Detroit Pistons Bad Boy Dennis Rodman, Steve Kerr, and Luc Longley. The Bulls' post-Jordan era brought 6 years of lean times, then back to the playoff hunt. Those who emerged and thrived were Elton Brand (2000 ROY), Ben Gordon (2005 6th Man), Andres Nocioni, Kirk Hinrich, Luol Deng, Joakim Noah (2014 Player of the Year), Derrick Rose (2008 ROY, 2011 MVP), Jimmy Butler, and current stars DeMar DeRozan, Zach LaVine, Nikola Vucevic, and Coby White. What you'll find inside... § End of the Year Standings, Home/Away records, and Best/Worst records vs. opponents. § Club & League news: rule changes, trends, trades, suspensions, and noteworthy games § Stat leaders: Top Scoring, Rebounding, Assists, Blocks, 3-point percentage, and FT percentage § Year End Awards include Hall of Fame inductees, First Team Offense & Defense, and Finals outcome

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