

How To Play Button Accordion Volume 2 With Cd

Presents portraits of the people whose lives were lost in the September 11 attack on the World Trade Center as published in "The New York Times," including four hundred additional portraits published since February 2002.

Updated to include 50 additional grooves, this encyclopedic book and two-CD set contains more than 450 musical examples in standard notation, showing grooves and practical variations. Overviews of the history and development of almost all popular music styles are covered alongside innumerable helpful performance tips. The two accompanying CDs feature performances of nearly 200 of the grooves, including every primary style example, all performed both with and without a click track. Styles covered include blues, rock, jazz, reggae, country, klezmer, ska, samba, punk, surf, heavy metal, latin rock, and funk; virtually every style a performing drummer will ever need to play is in there. This revised second edition also includes an updated bibliography and discography, as well as more historical information about the individual styles.

A retrospective collection of the photographs of William Albert Allard, author of *The Vanishing Breed*, encompasses 165 of the photographer's finest photographs, presented in chronological order, that capture the rich diversity of American people and landscapes. Reprint. 20,000 first printing.

The critically acclaimed 110-minute film "Alambrista" (1977) depicts the harsh realities of Mexican life on both sides of the border. For this release, a group of scholars has packaged a new director's cut of the film with a book of essays devoted to immigration and the U.S.-Mexican borderlands and an

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enhanced CD of the sound track.

Yodel in Hi-Fi explores the vibrant and varied traditions of yodelers around the world. Far from being a quaint and dying art, yodel is a thriving vocal technique that has been perennially renewed by singers from Switzerland to Korea, from Colorado to Iran. Bart Plantenga offers a lively and surprising tour of yodeling in genres from opera to hip-hop and in venues from cowboy campfires and Oktoberfests to film soundtracks and yogurt commercials. Displaying an extraordinary versatility, yodeling crosses all borders and circumvents all language barriers to assume its rightful place in the world of music. "If Wisconsin wasn't on the yodel music map before, this book puts it there."—Wisconsin State Journal

While the Goose Island Ramblers are a remarkable group, they are entirely representative of the many bands who, from the 1920s through the 90s, have synthesized an array of "foreign," "American," folk, popular, and hillbilly musical strains to entertain rural, small town, working class audiences throughout the Midwest. Based on more than twenty years of field research, this study of the Goose Island Ramblers alters our perception of what American folk music really is. The music of the Ramblers - decidedly upper Midwest, multicultural, and inescapably American - argues for a most inclusive, fluid notion of American folk music, one that exchanges ethnic hierarchy for egalitarianism, that stresses process over pedigree, and that emphasizes the pluralism of American musical culture. Rootsy, constantly evolving, and wildly eclectic, the polkabilly music of the Ramblers constitutes the American folk music norm, redefining in the process our understanding of American folk traditions. "An important book for anyone with an interest in life, American music, Southern culture, dancing, accordions, the recording industry, folklore, old dance clubs in the weeds,

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fortune tellers, hoodoos or shotguns.” —Annie Proulx There’s a musical kingdom in the American South that’s not marked on any map. Stretching from the prairies of Louisiana to the oil towns of East Texas, it is ruled over accordion-squeezing, washboard-wielding musicians such as Buckwheat Zydeco, Nathan Williams, Keith Frank, Terrance Simien, Rosie Ledet, and C. J. Chenier. Theirs is the kingdom of zydeco. With its African-Caribbean rhythms, Creole-French-English lyrics, and lively dance styles, zydeco has spread from its origins in Louisiana across the nation, from Back Bay to the Bay Area. It has influenced the music of Eric Clapton and Paul Simon and been played at Carnegie Hall. In this remarkable and engrossing book, Michael Tisserand reveals why zydeco’s identifiable and unforgettable blend of blues and Cajun influences has made the dance music of Louisiana black Creoles so popular and widespread. Zydeco’s appeal runs deeper than the feel-good, get-up-and-dance reaction it invariably elicits and is intertwined in the music’s roots and rhythms, handed down from generation to generation. Here is the story of zydeco music. Tisserand goes on the zydeco trail to meet the major artists; he reconstructs the legends behind the music’s beginnings, offering complete biographies of pioneers such as Amédé Ardoin and Clifton Chenier; and he takes you into the dance halls and onto the front porches where zydeco was born and continues to thrive. More than a book on a musical style, *The Kingdom of Zydeco* is an exploration and a celebration of a distinctive American culture.

By age thirty-nine, Blair Kilpatrick had settled into life as a practicing psychologist, wife, and mother. Then a chance encounter in New Orleans turned her world upside down. She returned home to Chicago with unlikely new passions for Cajun music and its defining instrument, the accordion. Captivated by recurring dreams of playing the Cajun

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accordion, she set out to master it. Yet she was not a musician, was too self-conscious to dance, and didn't even sing in the shower. Kilpatrick's obsession took her from Chicago's Cajun dance scene to a folk music camp in West Virginia, back and forth to south Louisiana, and even to a Cajun festival in France. An unexpected family move brought her to the San Francisco Bay Area, home to the largest Cajun-zydeco music scene outside the Gulf Coast. There she became a protégé of renowned accordionist Danny Poullard, a Louisiana-born Creole and the guiding spirit of the local Louisiana French music community. Engaging, uplifting, and illuminating a unique patch of the American cultural landscape, *Accordion Dreams* is Kilpatrick's account of the possibility of passion, risk-taking, and change--at any age. Blair Kilpatrick has an independent practice in psychotherapy in the San Francisco Bay Area. She also performs and records with *Sauce Piquante*, a traditional Cajun-Creole band she founded in the late 1990s. Learn more at www.blairkilpatrick.com

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.

Quiero Tocar El Acordeon by Victor M. Barba is a terrific book for accordion. This book is for button accordion, common in norteño music. It has the names of every button, accordion posture, 20 progressive studies, music theory, scales, simple and doubles, and many ornaments as well as classic rhythms such as Norteño, Cumbia, Rancherita, Corrido and more. A brand new system of accordion TABS©, designed especially for this book, the accordion graphics and the name of the note under each note, makes this book really easy to understand and will help you to play the accordion in no time. *Quiero Tocar El Acordeon* is a must have book from the series of *Easy Music School* and Mel Bay Publications!

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Companion CD of examples included. Quiero Tocar El Acordeon, del reconocido autor Victor M. Barba es el mejor libro para aprender a tocar acordeon de botones. Contiene muchos adornos de introducciones, y finales, escalas dobles y sencillas, canciones originales y ritmos de todo tipo, incluye norteño, corrido, cumbia, grupera y más. Cada ejemplo y canción viene con los nombres de las notas para hacerlo más fácil, y tiene un sistema totalmente nuevo de tablatura© y grafica para acordeon, y junto con el CD incluido, podras aprender muy fácil y rapido. Sin tanto que leer y muchos ejemplos para tocar, Quiero Tocar El Acordeon es el mejor libro de acordeon de botones, De la serie de Easy Music School, y Mel Bay Publications! Incluye el CD con todos los ejemplos.

Created to serve as a bridge between readers and cultural traditions, the book *Forró: Luiz Gonzaga's coding* was divided into two parts. The first one deals with the life of Gonzaga in Exu, in the Sertao of Pernambuco, and the social and sonorous environment to which it was connected; His departure for the big city, the conquest of fame, the decline and the cultural legacy he left. The second part studies its music, also approaching the construction of the main subgenres linked to the baião, making a study of the term forró and its various meanings. Following the line of the series *Batuque Book*, the work comes accompanied by a DVD that has scores that can be downloaded, a workshop with instrumental technical demonstrations, comments and execution of six songs.

20 cafe-style tunes from the repertoire of Dan Daddy Squeeze Newton. Musette waltzes, swing, tangoes, polkas and cumbias, great for intermediate or advanced players. Includes CD with fully-orchestrated arrangements.

Dulcimer Jam takes common and obscure tunes heard in jam sessions and arranges them for hammered dulcimer, fretted

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dulcimers (with tablature), and other instruments to play in a jam session setting.

(Accordion). If you're new to the accordion, you are probably eager to learn some songs. This book provides 50 simplified arrangements of popular standards, folk songs and showtunes that accordion players like to play, including: All of Me * Beer Barrel Polka * Carnival of Venice * Edelweiss * Hava Nagila (Let's Be Happy) * Hernando's Hideaway * Jambalaya (On the Bayou) * Lady of Spain * Moon River * 'O Sole Mio * Sentimental Journey * Somewhere, My Love * That's Amore (That's Love) * Under Paris Skies * and more.

The aim of this book is to get students off to the best possible start on the D/G melodeon (accordion), by presenting information that might otherwise take years to accumulate.

This book is written for the two-row D/G button accordion with eight bass buttons. It contains lots of useful information about the different types of button accordions, music reading basics, and many tunes for practice. There is a concentration on playing the bass in time. While not focusing on any style in particular, this book aims to give students a good grounding, helping them to easily move on to whatever music genre they choose. The lessons are based on traditional playing styles and tunes from Britain and Ireland. Mally's and UK product #AM101.

Zydeco music - Creole music.

In the Old Country, they called them the Gentry: ancient spirits of the land, magical, amoral, and dangerous.

When the Irish emigrated to North America, some of the Gentry followed...only to find that the New World already had spirits of its own, called manitou and other such names by the Native tribes. Now generations have passed, and the Irish have made homes in the new land, but the Gentry still wander homeless on the city streets.

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Gathering in the city shadows, they bide their time and dream of power. As their dreams grow harder, darker, fiercer, so do the Gentry themselves--appearing, to those with the sight to see them, as hard and dangerous men, invariably dressed in black. Bettina can see the Gentry, and knows them for what they are. Part Indian, part Mexican, she was raised by her grandmother to understand the spirit world. Now she lives in Kellygnow, a massive old house run as an arts colony on the outskirts of Newford, a world away from the Southwestern desert of her youth. Outsider her nighttime window, she often spies the dark men, squatting in the snow, smoking, brooding, waiting. She calls them los lobos, the wolves, and stays clear of them--until the night one follows her to the woods, and takes her hand.... Ellie, an independent young sculptor, is another with magic in her blood, but she refuses to believe it, even though she, too, sees the dark men. A strange old woman has summoned Ellie to Kellygnow to create a mask for her based on an ancient Celtic artifact. It is the mask of the mythic Summer King--another thing Ellie does not believe in. Yet lack of belief won't dim the power of the mast, or its dreadful intent. Donal, Ellie's former lover, comes from an Irish family and knows the truth at the heart of the old myths. He thinks he can use the mask and the "hard men" for his own purposes. And Donal's sister, Miki, a punk accordion player, stands on the other side of the Gentry's battle with the Native spirits of the land. She knows that more than her brother's soul is at stake. All of Newford is threatened, human and mythic beings alike. Once again Charles de Lint weaves

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the mythic traditions of many cultures into a seamless cloth, bringing folklore, music, and unforgettable characters to life on modern city streets. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

It's spring 1919. Ireland's War of Independence has just begun. In a cottage in County Westmeath, thirteen-year-old Colm Conneely longs to join the local Volunteers, the 'Rainbow Chasers' who dream of an independent Ireland. Caught up in republican fever, he smuggles guns, stands up to the RIC during a house raid and raises the tricolour on a lake island. But Colm is also chasing another rainbow — he dreams of a life in America working as a fiddle player and involved in the republican movement there. The arrival in the area of spirited Belfast girl Alice McCluskey is a new development in Colm's life. She speaks Irish, shares his love of Irish music and is also committed to the 'cause'. Will Colm stay in Ireland and join the Volunteers or will he fulfil his dream of working as a musician in America? A long-held family secret comes to light, rocks Colm's world and shows him the way to go.

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the

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multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

This book teaches the most crucial function of a chord instrument in the Celtic seisún (session)- that of playing tasteful, interesting, imaginative, and supportive improvised accompaniment. Celtic Back-Up presents accurate and directly applicable information on the theory, conception, stylistic considerations, procedures, and resources for accompaniment. Every facet of seisún accompaniment is thoroughly explored. with this book you will come to understand why many of our Celtic authors are reluctant to suggest chord accompaniment with their melodies in the first place; the idea is to be open to fresh ideas and improvise the accompaniment as you go.

Cross Row Style is often used style of playing the diatonic acordion. Thats why in this book I arranged

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twenty simple and familiar tunes. Each tune is available in two versions. Because the book practicing mainly right hand, left hand (bass), I arranged as simple as possible. The book also includes chord symbols to exercise when you have a player on guitar or any instrument accompaniment. This book aims to help beginners get the necessary technique and self-confidence to not be afraid to play even harder songs. Amcha Yisrael; Au clair de la Lune; Banks of the Ohio; Beautiful Brown Eyes; Go Tell Aunt Rhody; Iroquois Lullaby; Kum ba yah; London Bridge; Mary Had A Little Lamb; Michael, Row The boat Ashore; Oh, When The Saints; Old MacDonald Had A Farm; Oranges and Lemons; Reuben's Train; Rock My Soul; Shema Yisrael; The Cruel War; This Old Man; Tom Dooley; Twinkle, Twinkle Little Star The are in the book songs without text. Check out samples from books: <http://osos.sweb.cz/Preview-Anglo-concertina.pdf>

The Father of Bluegrass Music, Bill Monroe was a major star of the Grand Ole Opry for over fifty years; a member of the Country Music, Songwriters, and Rock and Roll Halls of Fame; and a legendary figure in American music. This authoritative biography sets out to examine his life in careful detail--to move beyond hearsay and sensationalism to explain how and why he accomplished so much. Former Blue Grass Boy and longtime music journalist Tom Ewing draws on hundreds of interviews, his personal relationship with Monroe, and an immense personal archive of materials to separate the truth from longstanding myth. Ewing tells the story of the Monroe family's musical household and Bill's early career in the Monroe Brothers duo. He brings to life Monroe's 1940s

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heyday with the Classic Bluegrass Band, the renewed fervor for his music sparked by the folk revival of the 1960s, and his declining fortunes in the years that followed. Throughout, Ewing deftly captures Monroe's relationships and the personalities of an ever-shifting roster of band members while shedding light on his business dealings and his pioneering work with Bean Blossom and other music festivals. Filled with a wealth of previously unknown details, Bill Monroe offers even the most devoted fan a deeper understanding of Monroe's towering achievements and timeless music.

Made in Ireland: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology and musicology of 20th- and 21st-century Irish popular music. The volume consists of essays by leading scholars in the field and covers the major figures, styles and social contexts of popular music in Ireland. Each essay provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Irish popular music. The book is organized into three thematic sections: Music Industries and Historiographies, Roots and Routes and Scenes and Networks. The volume also includes a coda by Gerry Smyth, one of the most published authors on Irish popular music.

Disc jockey Alan Freed coined the term “rock and roll” in the 1950s. Rooted in rockabilly, rhythm and blues, country and western, gospel, and pop, the genre was popularized by performers like Elvis Presley, Bill Haley, Chuck Berry and Jerry Lee Lewis. Rock and roll’s originators and revivalists continue to entertain crowds at

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roots music festivals worldwide. This book presents stories about performers' lives on the road and in the studio, along with the stories behind popular songs. Informative biographical profiles are provided. Artists sharing their experiences include Dale Hawkins, Big Jay McNeely, Ace Cannon, Sleepy LaBeef, Billy Swan, Robin Luke, Rosie Flores and James Intveld. Conway Twitty, Buck Owens and Janis Martin are also featured. *Tigers of a Different Stripe* takes readers inside the unique world of merengue típico, a traditional music of the Dominican Republic. While in most genres of Caribbean music women usually participate as dancers or vocalists, in merengue típico they are more often instrumentalists and even bandleaders—something nearly unheard of in the macho Caribbean music scene. Examining this cultural phenomenon, Sydney Hutchinson offers an unexpected and fascinating account of gender in Dominican art and life. Drawing on over a decade of fieldwork in the Dominican Republic and New York among musicians, fans, and patrons of merengue típico—not to mention her own experiences as a female instrumentalist—Hutchinson details a complex nexus of class, race, and artistic tradition that unsettles the typical binary between the masculine and feminine. She sketches the portrait of the classic male figure of the tíguere, a dandified but sexually aggressive and street-smart “tiger,” and she shows how female musicians have developed a feminine

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counterpart: the *tíguera*, an assertive, sensual, and respected female figure who looks like a woman but often plays and even sings like a man. Through these musical figures and studies of both straight and queer performers, she unveils rich ambiguities in gender construction in the Dominican Republic and the long history of a unique form of Caribbean feminism.

Newly enhanced with embedded audio and video tracks, the incredible versatility of the bass guitar is revealed in this newly revised, all-inclusive style guide. Each chapter covers particular styles or families of styles, gradually introducing players to techniques that will allow them to get the most out of their instruments and easily increase their bass repertoire. More than 400 bass grooves are presented in standard percussion notation, along with 192 embedded audio grooves. The book also includes helpful information on the development of all styles covered. All musical samples in this updated edition are in both standard notation and tablature and the style histories, bibliography, and discography are up to date. The book also includes 50 new grooves and 93 embedded videos of the proper way to play the examples.

From my earliest memories, I have always felt God's presence in my life. Happy days or troubled ones, wherever I am on my journey, He is with me, and speaking to Him is as natural as breathing. We all

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come from God, and we return to Him. It is not the temple in which we worship or the colour of our skin, but the way we choose to live our lives. It's the colour of our hearts that matters, and there are only two colours--good choices and bad choices. My inspiration comes from life--the hopes, dreams, tragedies and triumphs of fellow humans and from my own spiritual journey. It comes from my feelings of being connected to the One who gave me life and to those who now walk silently among us. The ocean, a timeless opera, is always a source of inspiration for me and music that leaves me begging for more. Writing brings me closer to God, and if my words bring a little peace, joy or healing to others, then I am truly honoured.

Alfred's Teach Yourself to Play Accordion
Alfred Music Publishing

(Harmonica). The songbook no harmonica player should be without! Features 45 pop, rock, Broadway, movie hits and standards specially arranged for diatonic harmonica: All I Ask of You * All My Loving * Brown Eyed Girl * Can You Feel the Love Tonight * Can't Help Falling in Love * Daydream Believer * Duke of Earl * Dust in the Wind * Edelweiss * Every Breath You Take * Heart and Soul * Help! * I Shot the Sheriff * I Walk the Line * Let It Be * Maggie May * Moon River * My Funny Valentine * My Girl * Piano Man * Raindrops Keep Fallin' on My Head * Stand by Me * A Time for Us (Love Theme) * Time in a Bottle

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* Unchained Melody * We Will Rock You * With a Little Help from My Friends * Your Cheatin' Heart * and more.

Filled with fun musical examples in a variety of styles, this book is perfect for absolute beginners and for experienced players who need a review! Teaches technique for both right and left hand, and features clear, easy-to-understand lessons and music theory in standard notation. Complete button chart included.

Learn Blues Accordion is a unique method book that includes 34 blues compositions and numerous exercises that will help you master the blues. The exercises increase in difficulty and introduce concepts and techniques that specifically target both hands. Explore blues scales, chord progressions and learn common blues techniques such as grace notes, slides, pedal points, double stops and tremolos. Left hand accompanying rhythmic styles are taught and used throughout the material, including boogie-woogie, the blues shuffle, New Orleans and walking bass lines. This book also features exercises on comping chords in common blues keys using various rhythmic patterns. Accompanying audio is recorded in stereo format, separating the left and right hands. The recordings are available online with included access

The Blues Encyclopedia is the first full-length authoritative Encyclopedia on the Blues as a musical

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form. While other books have collected biographies of blues performers, none have taken a scholarly approach. A to Z in format, this Encyclopedia covers not only the performers, but also musical styles, regions, record labels and cultural aspects of the blues, including race and gender issues. Special attention is paid to discographies and bibliographies. *Music Cultures in the United States* is a basic textbook for an Introduction to American Music course. Taking a new, fresh approach to the study of American music, it is divided into three parts. In the first part, historical, social, and cultural issues are discussed, including how music history is studied; issues of musical and social identity; and institutions and processes affecting music in the U.S. The heart of the book is devoted to American musical cultures: American Indian; European; African American; Latin American; and Asian American. Each cultural section has a basic introductory article, followed by case studies of specific musical cultures. Finally, global musics are addressed, including Classical Musics and Popular Musics, as they have been performed in the U.S.. Each article is written by an expert in the field, offering in-depth, knowledgeable, yet accessible writing for the student. The accompanying CD offers musical examples tied to each article. Pedagogic material includes chapter overviews, questions for study, and a chronology of key musical events in American music and

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definitions in the margins.

A history of conjunto music and musicians.

Texas Blues allows artists to speak in their own words, revealing the dynamics of blues, from its beginnings in cotton fields and shotgun shacks to its migration across boundaries of age and race to seize the musical imagination of the entire world.

Fully illustrated with 495 dramatic, high-quality color and black-and-white photographs—many never before published—Texas Blues provides comprehensive and authoritative documentation of a musical tradition that has changed contemporary music. Award-winning documentary filmmaker and author Alan Govenar here builds on his previous groundbreaking work documenting these musicians and their style with the stories of 110 of the most influential artists and their times. From Blind Lemon Jefferson and Aaron “T-Bone” Walker of Dallas, to Delbert McClinton in Fort Worth, Sam “Lightnin’” Hopkins in East Texas, Baldemar (Freddie Fender) Huerta in South Texas, and Stevie Ray Vaughan in Austin, Texas Blues shows the who, what, where, and how of blues in the Lone Star State.

Los Lobos leaped into the national spotlight in 1987, when their cover of “La Bamba” became a No. 1 hit. But what looked like an overnight achievement to the band’s new fans was actually a way station in a long musical journey that began in East Los Angeles in 1973 and is still going strong. Across four decades,

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Los Lobos (Cesar Rosas, Conrad Lozano, David Hidalgo, Louie Pérez, and Steve Berlin) have ranged through virtually the entire breadth of American vernacular music, from rockabilly to primal punk rock, R&B to country and folk, Mexican son jarocho to Tex-Mex conjunto and Latin American cumbia. Their sui generis sound has sold millions of albums and won acclaim from fans and critics alike, including three Grammy Awards. Los Lobos, the first book on this unique band, traces the entire arc of the band's career. Music journalist Chris Morris draws on new interviews with Los Lobos members and their principal collaborators, as well as his own reporting since the early 1980s, to recount the evolution of Los Lobos's music. He describes the creation of every album, lingering over highlights such as *How Will the Wolf Survive?*, *La Pistola y El Corazon*, and *Kiko*, while following the band's trajectory from playing Mexican folk music at weddings and dances in East L.A. to international stardom and major-label success, as well as their independent work in the new millennium. Giving one of the longest-lived and most-honored American rock bands its due, *Los Lobos* celebrates the expansive reach and creative experimentalism that few other bands can match.

A violent childhood of poverty, Catholic Church hypocrisy and alienating experiences in institutions, low paid jobs and family tragedies catapulted me

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towards left wing political causes and a quest for social justice, placing me squarely in the middle of the social movements of the sixties and seventies. My experiences, which centered on trade union and Communist Party activism in the industrial city of Newcastle and the Hunter Valley region, are the topic of this memoir. I was born in 1942. As a young boy I recall looking out from the cliff called Giants Leap, overlooking our shack in Sandy Hollow and day-dreaming of escape to another world. Like that mythical giant, I leapt into the world with unfettered enthusiasm and in this book I record my various measures of success. My story-telling ability is partly inherited, as I have a strong dose of Irish in my blood, and partly acquired. In my lifetime I often found it necessary to spin a yarn to get me out of a sticky situation or else to occupy myself through hours of boredom when incarcerated in institutions. At Mt Penang Training School for Boys, we boys would sit around and tell a movie' as a form of entertainment. I have tried to relate the stories in this book with a humorous tone, highlighting the many ironies and hypocrisies that I see have punctuated my life. I have endeavoured to show the worldly development of a boy who suffers violence and family break-up, a juvenile who joins gangs and steals cars, a self-educated young man who eventually becomes the secretary of a large trade union organisation, who joins the Communist Party,

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is gaoled for inciting opposition to the Vietnam War, who as a mature adult, travels the world and works at dozens of different manual jobs, finally becoming an environmental educator. This is my intellectual journey; through blind rebellion to the embracing of left wing ideology, to the eventual rejection of rigid dogma and the growing philosophy centred on human compassion and environmental concern. My story is punctuated with twenty two songs and poems I have written along the way as well as sprinklings from my ASIO files which almost play the role of Greek chorus behind the narrative. The accelerating destruction of the Hunter Valley by coal mining giants remains my primary contemporary concern in this first serious foray into prose. While my life's experiences have been particular, if somewhat unusual, I feel the message of the book is universal. With opportunity and education and a compassionate disposition, the world could be a better place.

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