

## Always Magic In The Air

Brings together a diverse collection of voices to explore a broad spectrum of popular music

A 2020 LOCUS AWARD FINALIST FOR BEST FIRST NOVEL Sharp, mainstream fantasy meets compelling thrills of investigative noir in *Magic for Liars*, a fantasy debut by rising star Sarah Gailey. Ivy Gamble was born without magic and never wanted it. Ivy Gamble is perfectly happy with her life – or at least, she’s perfectly fine. She doesn’t in any way wish she was like Tabitha, her estranged, gifted twin sister. Ivy Gamble is a liar. When a gruesome murder is discovered at The Osthorne Academy of Young Mages, where her estranged twin sister teaches Theoretical Magic, reluctant detective Ivy Gamble is pulled into the world of untold power and dangerous secrets. She will have to find a murderer and reclaim her sister—without losing herself. “An unmissable debut.”—Adrienne Celt, author of *Invitation to a Bonfire* At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

(Book). In 1958, long before he created and hosted Don Kirshner's Rock Concert , the most dynamic rock-and-roll series in television history, before he developed the Monkees and created the Archies, Don Kirshner was a 23-year-old kid with just a dream in his pocket. Five years later he was the prince of pop music. He did it by

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building Aldon Music, a song publishing firm, from scratch. This is about how he did it with teenage discoveries Bobby Darin, Carole King, Neil Sedaka, and more. By 1960, at the ripe old age of 25, Kirshner had built the most powerful publishing house in the business, leading Time magazine to call him "the Man with the Golden Ear." In five short years he coaxed and guided his teenage prodigies to write more than 200 hits. And they weren't just hits, as it turned out, but standards including "On Broadway," "Will You Love Me Tomorrow," "Up on the Roof," "Breaking Up Is Hard to Do," "I Love How You Love Me," "Who Put the Bomp," and "The Locomotion" songs that have become the soundtrack of a generation. "We weren't trying to write standards," said one songwriter. "We were just trying to please Donnie."

"In the tumultuous era of the late 1960s and early 70s, several currents of American art and culture coalesced around a broad sensibility that elevated and explored the immediacy of lived experience, whether as an aesthetic or political imperative. But in films set in the historical past, this sensibility acquired complex additional resonances by speaking to the ephemerality of the present moment through a framework of history, myth, nostalgia, and other forms associated with temporal alienation or distance. The Presence of the Past explores the implications of this complex moment in Hollywood cinema through several prominent examples released in the years 1967 to 1974. Key genres are explored in detailed case studies: the outlaw film (Bonnie and Clyde and Badlands), the revisionist Western (Butch Cassidy and the Sundance Kid, McCabe and

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Mrs. Miller), the neo-noir (Chinatown) and the nostalgia film (The Last Picture Show and American Graffiti). In these films, however, "the past" is more than a matter of genre or setting. Rather, it is a richly diverse, often paradoxical concern in its own right, bridging conceptual territories within soundtrack studies, including the sixties pop score, myth criticism, the representation of media technology, and the role of classical music in compilation scoring. Against a broader background of an industry and film culture that were witnessing a stylistic and aesthetic diversification in the use of music and sound design, *The Presence of the Past* argues for the film-philosophical importance of the soundtrack for cultivating an imagined experiential understanding of the past"-- This masterful survey covers all genres of popular music, from pop, rock, soul, and country to jazz, blues, classic vocals, hip-hop, folk, gospel, and ethnic/world music. Collectors will find detailed discographical data while music lovers will appreciate the detailed commentaries and deep research on the songs, their recording, and the artists. Lively, colorful, and irreverent, *Hound Dog* describes how two youngsters with an insatiable love of good old American R&B created the soundtrack for a generation. --Book Jacket.

*Dawn of the DAW* tells the story of how the dividing line between the traditional roles of musicians and recording studio personnel (producers, recording engineers, mixing engineers, technicians, etc.) has eroded throughout the latter half of the twentieth century to the present. Whereas those equally adept in music and technology such as

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Raymond Scott and Les Paul were exceptions to their eras, the millennial music maker is ensconced in a world in which the symbiosis of music and technology is commonplace. As audio production skills such as recording, editing, and mixing are increasingly co-opted by musicians teaching themselves in their do-it-yourself (DIY) recording studios, conventions of how music production is taught and practiced are remixed to reflect this reality. Dawn of the DAW first examines DIY recording practices within the context of recording history from the late nineteenth century to the present. Second, Dawn of the DAW discusses the concept of "the studio as musical instrument" and the role of the producer, detailing how these constructs have evolved throughout the history of recorded music in tandem. Third, Dawn of the DAW details current practices of DIY recording--how recording technologies are incorporated into music making, and how they are learned by DIY studio users in the musically--chic borough of Brooklyn. Finally, Dawn of the DAW examines the broader trends heard throughout, summarizing the different models of learning and approaches to music making. Dawn of the DAW concludes by discussing the ramifications of these new directions for the field of music education.

In 1963, sisters Barbara Ann and Rosa Hawkins and their cousin Joan Marie Johnson traveled from the segregated South to New York City under the auspices of their manager, former pop singer Joe Jones. With their wonderful harmonies, they were an immediate success. To this day, the Dixie Cups' greatest hit, "Chapel of Love," is

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considered one of the best songs of the past sixty years. The Dixie Cups seemed to have the world on a string. Their songs were lively and popular, singing on such topics as love, romance, and Mardi Gras, including the classic "Iko Iko." Behind the stage curtain, however, their real-life story was one of cruel exploitation by their manager, who continued to harass the women long after they finally broke away from his thievery and assault. Of the three young women, no one suffered more than the youngest, Rosa Hawkins, who was barely out of high school when the New Orleans teens were discovered and relocated to New York City. At the peak of their success, Rosa was a naïve songstress entrapped in a world of abuse and manipulation. Chapel of Love: The Story of New Orleans Girl Group the Dixie Cups explores the ups and downs of one of the most successful girl groups of the early 1960s. Telling their story for the first time, in their own words, Chapel of Love reintroduces the Louisiana Music Hall of Famers to a new audience.

The world speaks what the mind thinks. Grace reveals and transforms. When the light shines, everything else disappears. The earth and heaven declare his glory. Only man can block him from his sight. What distinguishes man from all creation can be his downfall. The treasure is in everyone. Few choose to uncover, dissolve, and live it. God is love incarnated in the Christ. We are his incarnated flesh and blood to be shared with the hungry, thirsty, and weary. Who are we otherwise? What else are we here for? To be "him" is not a question. Not to be is

not really an option. Death is not a choice. Every moment in your life is a constant reminder. Insights like these, quick, concise, and to the point, make up the bulk of this book. In the age of Facebook and text messaging, who has the time or stamina to wade through long scholarly treatises? They are shared to lead to the Spirit that dwells within everyone. Once the reader is there, it does the rest. One taste would lead to the road of no return. More questions than answers are provided, intended to wake readers up from ordinary thinking, and then lure them to go deeper into their souls. No systematic thesis is presented or intended nor a consistent approach followed, just glimmerings shining through the clouds of the mind. The words that may touch the soul are not mine. Mine are those that stand in the way. The rational mind perceives infinite versions of reality. Only through the spirit of God does love reveal itself. Words are just words. It is the Spirit through them that saves and transforms to the likeness of the Christ. Man has failed to work out his salvation. That is why he came. Salvation through his blood is done, completed, and at hand. Just let his hand lead. Too simple for the mind to believe? You need to trust like a child and follow like a lamb. This is the recurring theme of this book, explored from many directions. There is no other love worth living for.

**LONGLISTED FOR THE WILLIAM HILL SPORTS BOOK OF THE YEAR**

AWARD 2021 LONGLISTED FOR THE RSL ONDAATJE PRIZE 2021 'Inspiring' The Guardian 'Excellent' Runner's World 'Fascinating' Publishers Weekly 'Brilliant' Ed Vaizey 'Through reading this book you will come to understand that the heart and soul of running are to be found in Ethiopia.' Haile Gebrselassie 'Engaging, warm and humane... A delight' TLS 'Full of wonderful insights and lessons from a world where the ability to run is viewed as something almost mysterious and magical.' Adharanand Finn, author of Running with the Kenyans 'Ethiopia is a place where I have been told that energy is controlled by angels and demons and where witchdoctors can help you to acquire another runner's power. It is a place where an anonymous runner in the forest told me, miming an imaginary scoreboard and with a completely straight face, that he had dreamt that he would run 10km in 25 minutes. It is a place where they tell me that the air at Mount Entoto will transform me into a 2.08 marathon runner. It is a place, in short, of wisdom and magic, where dreaming is still very much alive.' Why does it make sense to Ethiopian runners to get up at 3am to run up and down a hill? Who would choose to train on almost impossibly steep and rocky terrain, in hyena territory? And how come Ethiopian men hold six of the top ten fastest marathon times ever? Michael Crawley spent fifteen months in Ethiopia training alongside (and sometimes a fair way behind) runners at all levels of the sport,

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from night watchmen hoping to change their lives to world class marathon runners, in order to answer these questions. Follow him into the forest as he attempts to keep up and get to the heart of their success.

The Magic in Your Mind teaches the magic by which men become free and begin to grow into the image they are meant to be. A man changes the state of his outer world by first changing the state of his inner world. Everything that comes to him from outside is the result of his own consciousness. By understanding the process and effect of mental imagery, he goes directly along the correct path to his goal. This book reveals a mental magic that guarantees increased achievement and assures success.

America's Songs III: Rock! picks up in 1953 where America's Songs II left off, describing the artistic and cultural impact of the rock 'n' roll era on America's songs and songwriters, recording artists and bands, music publishers and record labels, and the all-important consuming audience. The Introduction presents the background story, discussing the 1945-1952 period and focusing on the key songs from the genres of jump blues, rhythm 'n' blues, country music, bluegrass, and folk that combined to form rock 'n' roll. From there, the author selects a handful of songs from each subsequent year, up through 2015, listed chronologically and organized by decade. As with its two preceding companions,



America's Songs III highlights the most important songs of each year with separate entries. More than 300 songs are analyzed in terms of importance—both musically and historically—and weighted by how they defined an era, an artist, a genre, or an underground movement. Written by known rock historian and former ASCAP award winner Bruce Pollock, America's Songs III: Rock! relays the stories behind America's musical history.

The fascinating story of how creative cooperation inspired two of the world's most celebrated musical acts. The Beatles and Duke Ellington's Orchestra stand as the two greatest examples of collaboration in music history. Ellington's forte was not melody—his key partners were not lyricists but his fellow musicians. His strength was in arranging, in elevating the role of a featured soloist, in selecting titles: in packaging compositions. He was also very good at taking credit when the credit wasn't solely his, as in the case of Mood Indigo, though he was ultimately responsible for the orchestration of what Duke University musicologist Thomas Brothers calls "one of his finest achievements." If Ellington was often reluctant to publicly acknowledge how essential collaboration was to the Ellington sound, the relationship between Lennon and McCartney was fluid from the start. Lennon and McCartney "wrote for each other as primary audience." Lennon's preference for simpler music meant that it begged for enhancement and

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McCartney was only too happy to oblige, and while McCartney expanded the Beatles' musical range, Lennon did "the same thing with lyrics." Through his fascinating examination of these two musical legends, Brothers delivers a portrait of the creative process at work, demonstrating that the cooperative method at the foundation of these two artist-groups was the primary reason for their unmatched musical success. While clarifying the historical record of who wrote what, with whom, and how, Brothers brings the past to life with a lifetime of musical knowledge that reverberates through every page, and analyses of songs from Lennon and McCartney's Strawberry Fields Forever to Billy Strayhorn's Chelsea Bridge. Help! describes in rich detail the music and mastery of two cultural leaders whose popularity has never dimmed, and the process of collaboration that allowed them to achieve an artistic vision greater than the sum of their parts. Always Magic in the Air The Bomp and Brilliance of the Brill Building Era Penguin First in the Drake Sisters series from the "reigning queen of the paranormal romance"--#1 New York Times bestselling author of the Carpathian and Sea Haven novels. The story of Sarah, the eldest of the extraordinary—and magical—Drake sisters, now rewritten and expanded, in this very special collector's edition... "Sarah Drake has come home." Ever since Damon Wilder sought refuge in Sea Haven, he's heard the same breathless rumor pass the lips

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of nearly every local in the sleepy coastal town. Even the wind seems to whisper her name—a reverie so powerfully suggestive that it carries the curious Damon to Sarah's clifftop home, and seeks to shelter him there. But Damon has not arrived alone. A killer has tracked him to Sea Haven, and into the shadows of Drake House. But Sarah has her own secrets, and danger—as well as a desire more urgent than either has ever known—is just a whisper away... Magic in the Wind previously appeared in *Lover Beware*. Christine Feehan is the author of *Dark Wolf*, *Dark Lycan*, *Air Bound*, *Leopard's Prey*, *Samurai Game*, and numerous other bestselling novels.

A parting gift...To unite 6"x9", 100 lined pages. Diary for yellow Lovers, Blank Lined Travel Journal to Write In Ideas, taking notes, jot down ideas, to-do list, etc. Great gift ideas for any occasion Order today!

Christmas is just not Christmas without the gifts of miracles and magic. In this trio of holiday tales, a mysterious stranger connects three families and illustrates how to find the joy and meaning not only just in Christmas, but also in everyday life. To say that fourteen-year-old Billy is angry is an understatement. Orphaned two years earlier, he is exiled to a group home where he wonders if he will ever again find the happiness of a family's love. In *Wooden Angels*, with the help of an old man, Billy is about to discover the gifts he never knew he had. In *The Christmas*

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Wish, after another fight with his father, teenager J.J. decides to run away from his life and his future during a Christmas Eve snowstorm. He soon realizes, with the help of a new friend, that anything is possible. Father Tim is struggling with his faith and the fact that his first parish will soon be demolished. Just when he thinks all hope is dashed, he meets a wise man who encourages him to always be willing to take a Leap of Faith. Miracles and Magic shares the poignant journeys of three lost souls as they rely on a stranger's gentle guidance and kind actions to find themselves and the significance behind Christmas.

If you drive into any American city with the car stereo blasting, you'll undoubtedly find radio stations representing R&B/hip-hop, country, Top 40, adult contemporary, rock, and Latin, each playing hit after hit within that musical format. American music has created an array of rival mainstreams, complete with charts in multiple categories. Love it or hate it, the world that radio made has steered popular music and provided the soundtrack of American life for more than half a century. In *Top 40 Democracy*, Eric Weisbard studies the evolution of this multicentered pop landscape, along the way telling the stories of the Isley Brothers, Dolly Parton, A&M Records, and Elton John, among others. He sheds new light on the upheavals in the music industry over the past fifteen years and their implications for the audiences the industry has shaped. Weisbard focuses in

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particular on formats—constructed mainstreams designed to appeal to distinct populations—showing how taste became intertwined with class, race, gender, and region. While many historians and music critics have criticized the segmentation of pop radio, Weisbard finds that the creation of multiple formats allowed different subgroups to attain a kind of separate majority status—for example, even in its most mainstream form, the R&B of the Isley Brothers helped to create a sphere where black identity was nourished. Music formats became the one reliable place where different groups of Americans could listen to modern life unfold from their distinct perspectives. The centers of pop, it turns out, were as complicated, diverse, and surprising as the cultural margins. Weisbard's stimulating book is a tour de force, shaking up our ideas about the mainstream music industry in order to tease out the cultural importance of all performers and songs.

Jon Stratton provides a pioneering work on Jews as a racialized group in the popular music of America, Britain and Australia during the twentieth and early twenty-first centuries. Rather than taking a narrative, historical approach the book consists of a number of case studies, looking at the American, British and Australian music industries. Stratton's primary motivation is to uncover how the racialized positioning of Jews, which was sometimes similar but often different in each of the societies under consideration, affected the kinds of music with which

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Jews have become involved. Stratton explores race as a cultural construction and continues discussions undertaken in Jewish Studies concerning the racialization of the Jews and the stereotyping of Jews in order to present an in-depth and critical understanding of Jews, race and popular music.

A definitive study of the most important decade in post-World War II popular music history

“Profoundly thoughtful...An intimate portrait of female friendship laced with literal and metaphorical magic.” —Kirkus Reviews “A laugh-out-loud, exciting ride...a darkly comedic coming-of-age story.” —School Library Journal A moving, darkly funny novel about six teens whose magic goes wildly awry from Magic for Liars author Sarah Gailey, who Chuck Wendig calls an “author to watch.” Keeping your magic a secret is hard. Being in love with your best friend is harder. Alexis has always been able to rely on two things: her best friends, and the magic powers they all share. Their secret is what brought them together, and their love for each other is unshakeable—even when that love is complicated. Complicated by problems like jealousy, or insecurity, or lust. Or love. That unshakeable, complicated love is one of the only things that doesn’t change on prom night. When accidental magic goes sideways and a boy winds up dead, Alexis and her friends come together to try to right a terrible wrong. Their first attempt fails—and

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their second attempt fails even harder. Left with the remains of their failed spells and more consequences than anyone could have predicted, each of them must find a way to live with their part of the story.

Over the last quarter-century hip-hop has grown from an esoteric form of African-American expression to become the dominant form of American popular culture. Today, Snoop Dogg shills for Chrysler and white kids wear Fubu, the black-owned label whose name stands for "For Us, By Us." This is not the first time that black music has been appreciated, adopted, and adapted by white audiences—think jazz, blues, and rock—but Jason Tanz, a white boy who grew up in the suburban Northwest, says that hip-hop's journey through white America provides a unique window to examine the racial dissonance that has become a fact of our national life. In such culture-sharing Tanz sees white Americans struggling with their identity, and wrestling (often unsuccessfully) with the legacy of race. To support his anecdotally driven history of hip-hop's cross-over to white America, Tanz conducts dozens of interviews with fans, artists, producers, and promoters, including some of hip-hop's most legendary figures—such as Public Enemy's Chuck D; white rapper MC Serch; and former Yo! MTV Raps host Fab 5 Freddy. He travels across the country, visiting "nerdcore" rappers in Seattle, who rhyme about Star Wars conventions; a group of would-be gangstas in a suburb so

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insulated it's called "the bubble"; a break-dancing class at the upper-crusty New Canaan Tap Academy; and many more. Drawing on the author's personal experience as a white fan as well as his in-depth knowledge of hip-hop's history, *Other People's Property* provides a hard-edged, thought-provoking, and humorous snapshot of the particularly American intersection of race, commerce, culture, and identity.

The birth of rock 'n' roll signaled the blossoming of a new teenage culture, dividing generations and introducing a new attitude of rebellion and independence. From Chuck Berry to the Beatles, from punk rock to hip hop, rock 'n' roll has continuously transformed alongside or in reaction to social, cultural, and political changes. *A Brief History of Rock, Off the Record* is a concise introduction to rock history and the impact it has had on American culture. It is an easy-to-read, vivid account written by one of rock's leading critics. Pulling from personal interviews over the years, Wayne Robins interweaves the developments in rock music with his commentary on the political and social events and movements that defined their decades.

This book charts the changing complexion of American culture in one of the most culturally vibrant of twentieth-century decades. It provides a vivid account of the major cultural forms of 1960s America - music and performance; film and



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television; fiction and poetry; art and photography - as well as influential texts, trends and figures of the decade: from Norman Mailer to Susan Sontag; from Muhammad Ali's anti-war protests to Tom Lehrer's stand-up comedy; from Bob Dylan to Rachel Carson; and from Pop Art to photojournalism. A chapter on new social movements demonstrates that a current of conservatism runs through even the most revolutionary movements of the 1960s and the book as a whole looks to the West and especially to the South in the making of the sixties as myth and as history.

Documents the cultural and social influences that rendered 1965 a groundbreaking year in music history, exploring the rises of such artists as The Beatles and Bob Dylan, as well as the emergence of soul music and other definitive genres.

Kiss Me Quick Before I Shoot shares the wild behind-the-scenes tales of a filmmaking career. With 100 production credits from docs to TV shows to feature films, Guy Magar's Hollywood stories include his first producer turning out to be a Mafia assassin, shooting in Egypt for the original BATTLESTAR GALACTICA, directing a grunting Mr. T on THE A-TEAM, almost decapitating a young Drew Barrymore, and coming close to derailing James Cameron's career (or slowing it down as he proved too talented for anyone to change his destiny). This is about

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living the great Hollywood dream and falling in love.

Profiles fourteen songwriters responsible for such hits as "Jailhouse Rock," "Uptown," and "You've Lost That Lovin' Feeling'," explaining how their blending of music from different genres affected social consciousness.

Focuses on Hitchcock's ability to portray in his films the changing values and expectations of the American public from the 1940s through the 1960s, and examines the artistic process of filmmaking through Hitchcock's own notes and memos.

*\*25th Anniversary Edition\**—with an Introduction by the Author! The Owens sisters confront the challenges of life and love in this bewitching novel from the New York Times bestselling author of *The Rules of Magic*, *Magic Lessons*, and *The Book of Magic*. For more than two hundred years, the Owens women have been blamed for everything that has gone wrong in their Massachusetts town. Gillian and Sally have endured that fate as well: as children, the sisters were forever outsiders, taunted, talked about, pointed at. Their elderly aunts almost seemed to encourage the whispers of witchery, with their musty house and their exotic concoctions and their crowd of black cats. But all Gillian and Sally wanted was to escape. One will do so by marrying, the other by running away. But the bonds they share will bring them back—almost as if by magic... "Splendid...Practical

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Magic is one of [Hoffman's] best novels, showing on every page her gift for touching ordinary life as if with a wand, to reveal how extraordinary life really is.”—Newsweek “[A] delicious fantasy of witchcraft and love in a world where gardens smell of lemon verbena and happy endings are possible.”—Cosmopolitan

This Companion explores the historical and theoretical contexts of the singer-songwriter tradition, and includes case studies of singer-songwriters from Thomas d'Urfey through to Kanye West.

Imaginative walking tours that retrace the map of Manhattan as it resonates with the music of Broadway

Whether you count yourself a member of the hip-hop nation, bang your head yearly at Ozzfest, wear a cowboy hat, or dance to the top twenty, you're sure to find something to love in Da Capo Best Music Writing 2006. Gathering a rich array of writing by music journalists, novelists, and scribes from a wide range of sources—highbrow literary quarterlies to 'zines and blogs—Da Capo Best Music Writing is a multi-voiced snapshot of the year in music writing that, like the music it illuminates, is every bit as thrilling as it is revealing.

Given his line of work in the employ of a psychotic Brooklyn crime boss, Trent finds himself on the wrong end of too many bullets. Yet each time he's killed, he

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wakes a few minutes later completely healed of his wounds but with no memory of his past identity. What's worse, each time he cheats death someone else dies in his place. Sent to steal an antique box from some squatters in an abandoned warehouse near the West Side Highway, Trent soon finds himself stumbling into an age-old struggle between the forces of good and evil, revealing a secret world where dangerous magic turns people into inhuman monstrosities, where impossible creatures hide in plain sight, and where the line between the living and the dead is never quite clear. And when the mysterious box is opened, he discovers he has only twenty-four hours to save New York City from certain destruction, in *Dying Is My Business* by Nicholas Kaufmann.

Rock and roll music evolved in the United States during the late 1940s and 1950s, as a combination of African American blues, country, pop, and gospel music produced a new musical genre. Even as it captured the ears of the nation, rock and roll was the subject of controversy and contention. The music intertwined with the social, political, and economic changes reshaping America and contributed to the rise of the youth culture that remains a potent cultural force today. A comprehensive understanding of post-World War II U.S. history would be incomplete without a basic knowledge of this cultural phenomenon and its widespread impact. In this short book, bolstered by primary source documents,

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Mitchell K. Hall explores the change in musical style represented by rock and roll, changes in technology and business practices, regional and racial implications of this new music, and the global influences of the music. *The Emergence of Rock and Roll* explains the huge influence that one cultural moment can have in the history of a nation.

From the #1 New York Times bestselling author—the first book in the reissued *Three Sisters Island* trilogy is a tale of friendship, fate, and the mysterious ways of the heart.

A penetrating and entertaining exploration of New York's music scene from Cubop through folk, punk, and hip-hop. From Tony Fletcher, the acclaimed biographer of Keith Moon, comes an incisive history of New York's seminal music scenes and their vast contributions to our culture. Fletcher paints a vibrant picture of mid-twentieth-century New York and the ways in which its indigenous art, theater, literature, and political movements converged to create such unique music. With great attention to the colorful characters behind the sounds, from trumpet player Dizzy Gillespie to Tito Puente, Bob Dylan, and the Ramones, he takes us through bebop, the Latin music scene, the folk revival, glitter music, disco, punk, and hip-hop as they emerged from the neighborhood streets of Harlem, the East and West Village, Brooklyn, the Bronx, and Queens. All the

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while, Fletcher goes well beyond the history of the music to explain just what it was about these distinctive New York sounds that took the entire nation by storm. During the late 1950s and early 1960s, after the shock of Elvis Presley and before the Beatles spearheaded the British Invasion, fourteen gifted young songwriters huddled in midtown Manhattan's legendary Brill Building and a warren of offices a bit farther uptown and composed some of the most beguiling and enduring entries in the Great American Songbook. *Always Magic in the Air* is the first thorough history of these renowned songwriters-tunesmiths who melded black, white, and Latino sounds, integrated audiences before America desegregated its schools, and brought a new social consciousness to pop music. Profiles fourteen songwriters responsible for such hits as "Jailhouse Rock," "Uptown," and "You've Lost That Lovin' Feeling," explaining how their blending of music from different genres affected social consciousness, in a volume that includes portraits of such figures as Neil Sedaka, Hal David, and Carole King. Reprint. 20,000 first printing.

In this timely volume, James E. Katz, a leading authority on social consequences of communication technology, analyzes the way new mobile telecommunications affect daily life both in the United States and around the world. *Magic in the Air* is the most wide-ranging analysis of mobile communication to date. Katz

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investigates the spectrum of social aspects of the cell phone's impact on society and the way social forces affect the use, display, and re-configuration of the cell phone. Surveying the mobile phone's current and emerging role in daily life, Katz finds that it provides many benefits for the user, and that some of these benefits are subtle and even counter-intuitive. He also identifies ways the mobile phone has not been entirely positive. After reviewing these he outlines some steps to ameliorate the mobile phone's negative effects. Katz also discusses use and abuse of mobile phones in educational settings, where he finds that their use is eroding students' participation in class even as it is helping them to cheat on exams and cut class. Parents no longer object to their children having mobile phones in class in a post-Columbine and 9/11 era; instead they are pressing schools to change their rules to allow students to have their phones available during class. And mobile phone misbehavior is by no means limited to students: Katz finds that teachers are increasingly taking calls in the middle of class, even interrupting their own lectures to answer what they claim are important calls. In keeping with the book's title, Katz explores the often overlooked psychic and religious uses of the mobile phone, an area that has only recently begun to command scholarly interest. *Magic in the Air* will be essential reading for communications specialists, sociologists, and social psychologists.

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