

## I Me Mine New Introduction By Olivia Harrison

Teaching the Beatles is designed to provide ideas for instructors who teach the music of the Beatles. Experienced contributors describe varied approaches to effectively convey the group's characteristics and lasting importance. Some of these include: treating the Beatles' lyrics as poetry; their influence on the world of art, film, fashion and spirituality; the group's impact on post-war Britain; political aspects of the Fab Four; Lennon and McCartney's songwriting and musical innovations; the band's use of recording technology; business aspects of the Beatles' career; and insights into teaching the Beatles in an online format.

(FAQ). 40 years after the release of the iconic Sgt. Pepper's Lonely Hearts Club Band, the Beatles continue to captivate music fans of all ages. There's something always more to discuss about the Fab Four. What were their greatest live performances? Their worst moments? Stories still unknown by most music fans, trends still unseen, history still uninterpreted are all revealed in Fab Four FAQ. Pop culture authors Stuart Shea and Rob Rodriguez provide must-know fan trivia and offer obscure Beatles facts and stories in an easy-to-read, provocative format that will start as many arguments as will end them. With more than sixty chapters of stories, history, observation, and opinion, Fab Four FAQ lays bare the whys and wherefores that made the Beatles so great, giving credit where credit is due and maybe bursting some bubbles along the way.

Universally acclaimed, rapturously reviewed, winner of the National Book Critics Circle Award for autobiography, and an instant New York Times bestseller, Chanel Miller's breathtaking memoir "gives readers the privilege of knowing her not just as Emily Doe, but as Chanel Miller the writer, the artist, the survivor, the fighter." (The Wrap). "I opened Know My Name with the intention to bear witness to the story of a survivor. Instead, I found myself falling into the hands of one of the great writers and thinkers of our time. Chanel Miller is a philosopher, a cultural critic, a deep observer, a writer's writer, a true artist. I could not put this phenomenal book down." --Glennon Doyle, #1 New York Times bestselling author of Love Warrior and Untamed "Know My Name is a gut-punch, and in the end, somehow, also blessedly hopeful." --Washington Post She was known to the world as Emily Doe when she stunned millions with a letter. Brock Turner had been sentenced to just six months in county jail after he was found sexually assaulting her on Stanford's campus. Her victim impact statement was posted on BuzzFeed, where it instantly went viral--viewed by eleven million people within four days, it was translated globally and read on the floor of Congress; it inspired changes in California law and the recall of the judge in the case. Thousands wrote to say that she had given them the courage to share their own experiences of assault for the first time. Now she reclaims her identity to tell her story of trauma, transcendence, and the power of words. It was the perfect case, in many ways--there were eyewitnesses, Turner ran away, physical evidence was immediately secured. But her struggles with isolation and shame during the aftermath and the trial reveal the oppression victims face in even the best-case scenarios. Her story illuminates a culture biased to protect perpetrators, indicts a criminal justice system designed to fail the most vulnerable, and, ultimately, shines with the courage required to move through suffering and live a full and beautiful life. Know My Name will forever transform the way we think about sexual assault, challenging our beliefs about what is acceptable and speaking truth to the tumultuous reality of healing. It also introduces readers to an extraordinary writer, one whose words have already changed our world. Entwining pain, resilience, and humor, this memoir will stand as a modern classic. Chosen as a BEST BOOK OF 2019 by The New York Times Book Review, The Washington Post, TIME, Elle, Glamour, Parade, Chicago Tribune, Baltimore Sun, BookRiot I, Me, MineChronicle Books

A classic in art therapy literature since its introduction nearly two decades ago, this book is an expression of the author's desire to link the practice of art psychotherapy to the core issues of life as presented in existentialism. The inclusion of existential in this book's title denotes an interest in human struggle with issues of life in the face of death. The Canvas Mirror is the story of connections: the author's connections with his patients, their connections with each other, and, ultimately, the author's connections with the reader. We are provided in this book with a philosophy of how to be rather than a manual of what to do. The author shows us that it is possible to speak in plain language about the difficulties of therapists' patients if art therapists also speak to themselves in that same language. Unique features include: existential values and artistic traditions; metaphor, ritual, and journey; structuring chaos; existential emptiness and art; tenets of existential art therapy; the frame of The Canvas Mirror; listening to images and relating to artworks; dimensions of creative action; artists of the cutting edge; the changing face of illness; existential leadership and basic tasks; and dialoguing with dreams. Replete with numerous illustrations, this text will serve as a valuable resource to medical and mental health professionals, occupational therapists, artists, students and theorists of art, and rehabilitation professionals. The current state of mental health care, with short stays and a problem-focused approach, makes this book even more relevant today than when it was first published in 1990.

George Harrison's autobiography, with an extended introduction by his widow, Olivia.

Assuming no prior knowledge of linguistics, AN INTRODUCTION TO LANGUAGE, Tenth Edition, is appropriate for a variety of fields--including education, languages, psychology, cognitive science, anthropology, English, and teaching English as a Second Language (TESL)--at both the undergraduate and graduate levels. This completely updated edition retains the clear descriptions, humor, and seamless pedagogy that have made the book a perennial best-seller, while adding new information and exercises that render each topic fresh, engaging, and current. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

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 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.

Currently, there is very little academic literature dealing with the topic of record collecting, and, when the topic is broached, it appears to be done so with some level of suspicion towards the record collector. As such, the only depictions of record collectors in the public domain tend to be very stereotypical and demeaning. This work serves as a new starting point in how the record collector and the practices involved are viewed and understood by considering the roots of these stereotypes, which mainly stem from the work of the Frankfurt School theorists who lived during a time of great insecurity, both in regards to new methods of production for cultural artefacts and art, but also their physical lives. Once this has been achieved, a consideration of more realistic record collecting practices takes place through discussions with collectors themselves, an examination of a collectible record label (Vertigo Records), and a diachronic analysis of the theories that have contributed to a fallacious view of the record collector. The record collector consumes his/her records on an individual basis – both in terms of person to person, but also – and crucially – even record to record. Ultimately, it is argued that one cannot define consumption through (the artefact's) production, which most considerations of the record collector have mistakenly done.

George Harrison was always known as the 'quiet Beatle' As part of the biggest band in pop history, he took a back seat to Paul McCartney and John Lennon, but his talent shone through in the composition of classic songs such as 'Something' and 'Here Comes The Sun'. In his solo career he occasionally threatened to eclipse both John and Paul on the world stage, and he joined forces with Bob Dylan, Tom Petty, Roy Orbison and Jeff Lynne to create the massively successful supergroup the Traveling Wilburys. However, the success of his professional life was often met by turmoil in his private life, and the loss of first wife Patti to best friend Eric Clapton, the traumatic attempt on his life by a knife wielding intruder and his final struggle against cancer meant that George Harrison's life was nothing if not dramatic. Bestselling author Marc Shapiro has exclusively interviewed friends and former colleagues of the enigmatic guitar legend. This revealing biography reaffirms Harrison's importance as an innovative and hugely talented musician and shows that, as a member of the most important band ever, as well as in his multi-faceted career after the Beatles, George Harrison was no ordinary man.

"The best memoir I've ever read." —Oprah Winfrey "Will Smith isn't holding back in his bravely inspiring new memoir . . . An ultimately heartwarming read, Will provides a humane glimpse of the man behind the actor, producer and musician, as he bares all his insecurities and trauma." —USA Today One of the most dynamic and globally recognized entertainment forces of our time opens up fully about his life, in a brave and inspiring book that traces his learning curve to a place where outer success, inner happiness, and human connection are aligned. Along the way, Will tells the story in full of one of the most amazing rides through the worlds of music and film that anyone has ever had. Will Smith's transformation from a West Philadelphia kid to one of the biggest rap stars of his era, and then one of the biggest movie stars in Hollywood history, is an epic tale—but it's only half the story. Will Smith thought, with good reason, that he had won at life: not only was his own success unparalleled, his whole family was at the pinnacle of the entertainment world. Only they didn't see it that way: they felt more like star performers in his circus, a seven-days-a-week job they hadn't signed up for. It turned out Will Smith's education wasn't nearly over. This memoir is the product of a profound journey of self-knowledge, a reckoning with all that your will can get you and all that it can leave behind. Written with the help of Mark Manson, author of the multi-million-copy bestseller *The Subtle Art of Not Giving a F\*ck*, Will is the story of how one person mastered his own emotions, written in a way that can help everyone else do the same. Few of us will know the pressure of performing on the world's biggest stages for the highest of stakes, but we can all understand that the fuel that works for one stage of our journey might have to be changed if we want to make it all the way home. The combination of genuine wisdom of universal value and a life story that is preposterously entertaining, even astonishing, puts Will the book, like its author, in a category by itself.

An Introduction to Rhetorical Communication offers a true integration of rhetorical theory and social science approaches to public communication. This highly successful text guides students through message planning and presentation in an easy step-by-step process. An Introduction to Rhetorical Communication provides students with a solid grounding in the rhetorical tradition and the basis for developing effective messages.

A revised edition of the best-selling text on how relationships build our brains. As human beings, we cherish our individuality yet we know that we live in constant relationship to

others, and that other people play a significant part in regulating our emotional and social behavior. Although this interdependence is a reality of our existence, we are just beginning to understand that we have evolved as social creatures with interwoven brains and biologies. The human brain itself is a social organ and to truly understand being human, we must understand not only how we as whole people exist with others, but how our brains, themselves, exist in relationship to other brains. The first edition of this book tackled these important questions of interpersonal neurobiology—that the brain is a social organ built through experience—using poignant case examples from the author's years of clinical experience. Brain drawings and elegant explanations of social neuroscience wove together emerging findings from the research literature to bring neuroscience to the stories of our lives. Since the publication of the first edition in 2006, the field of social neuroscience has grown at a mind-numbing pace. Technical advances now provide more windows into our inner neural universe and terms like attachment, empathy, compassion, and mindfulness have begun to appear in the scientific literature. Overall, there has been a deepening appreciation for the essential interdependence of brain and mind. More and more parents, teachers, and therapists are asking how brains develop, grow, connect, learn, and heal. The new edition of this book organizes this cutting-edge, abundant research and presents its compelling insights, reflecting a host of significant developments in social neuroscience. Our understanding of mirror neurons and their significance to human relationships has continued to expand and deepen and is discussed here. Additionally, this edition reflects the gradual shift in focus from individual brain structures to functional neural systems—an important and necessary step forward. A great deal of neural overlap has been discovered in brain activation when we are thinking about others and ourselves. This raises many questions including how we come to know others and whether the notion of an “individual self” is anything more than an evolutionary strategy to support our interconnection. In short, we are just beginning to see the larger implications of all neurological processes—how the architecture of the brain can help us to better understand individuals and our relationships. This book gives readers a deeper appreciation of how and why relationships have the power to reshape our brains throughout our life.

This book constitutes the refereed proceedings of the 7th International Conference of the CLEF Initiative, CLEF 2016, held in Toulouse, France, in September 2016. The 10 full papers and 8 short papers presented together with 5 best of the labs papers were carefully reviewed and selected from 36 submissions. In addition to these talks, this volume contains the results of 7 benchmarking labs reporting their year long activities in overview talks and lab sessions. The papers address all aspects of information access in any modality and language and cover a broad range of topics in the fields of multilingual and multimodal information access evaluation.

Fresh, original and compelling, *An Introduction to Literature, Criticism and Theory* is the essential guide to literary studies. Starting at ‘the beginning’ and concluding with ‘the end’, the book covers topics that range from the familiar (character, narrative, the author) to the more unusual (secrets, pleasure, ghosts). Eschewing abstract isms, Bennett and Royle successfully illuminate complex ideas by engaging directly with literary works – so that a reading of *Jane Eyre* opens up ways of thinking about racial difference, whilst Chaucer, Raymond Chandler and Monty Python are all invoked in a discussion of literary laughter. Each chapter ends with a narrative guide to further reading and the book also includes a glossary and bibliography. The fourth edition has been revised to incorporate two timely new chapters on animals and the environment. A breath of fresh air in a field that can often seem dry and dauntingly theoretical, this book will open the reader's eyes to the exhilarating possibilities of both reading and studying literature.

This book is a manifesto. It is about rethinking performance autoethnography, about the formation of a critical performative cultural politics, about what happens when everything is already performative, when the dividing line between performativity and performance disappears. This is a book about the writing called autoethnography. It is also about what this form of writing means for writers who want to perform work that leads to social justice. Denzin's goal is to take the reader through the history, major terms, forms, criticisms and issues confronting performance autoethnography and critical interpretive. To that end many of the chapters are written as performance texts, as ethnodramas. A single thesis organizes this book: the performance turn has been taken in the human disciplines and it must be taken seriously. Multiple informative performance models are discussed: Goffman's dramaturgy; Turner's performance anthropology; performance ethnographies by A. D. Smith, Conquergood, and Madison; Saldana's ethnodramas; Schechter's social theatre; Norris's playacting; Boal's theatre of the oppressed; and Freire's pedagogies of the oppressed. They represent different ways of staging and hence performing ethnography, resistance and critical pedagogy. They represent different ways of "imagining, and inventing and hence performing alternative imaginaries, alternative counter-performances to war, violence, and the globalized corporate empire" (Schechner 2015). This book provides a systematic treatment of the origins, goals, concepts, genres, methods, aesthetics, ethics and truth conditions of critical performance autoethnography. Denzin uses the performance text as a vehicle for taking up the hard questions about reading, writing, performing and doing critical work that makes a difference.

Beatrice Longuenesse presents an original exploration of our understanding of ourselves and the way we talk about ourselves. In the first part of the book she discusses contemporary analyses of our use of 'I' in language and thought, and compares them to Kant's account of self-consciousness, especially the type of self-consciousness expressed in the proposition 'I think.' According to many contemporary philosophers, necessarily, any instance of our use of 'I' is backed by our consciousness of our own body. For Kant, in contrast, 'I think' just expresses our consciousness of being engaged in bringing rational unity into the contents of our mental states. In the second part of the book, Longuenesse analyzes the details of Kant's view and argues that contemporary discussions in philosophy and psychology stand to benefit from Kant's insights into self-consciousness and the unity of consciousness. The third and final part of the book outlines similarities between Kant's view of the structure of mental life grounding our uses of 'I' in 'I think' and in the moral 'I ought to,' on the one hand; and Freud's analysis of the organizations of mental processes he calls 'ego' and 'superego' on the other hand.

Longuenesse argues that Freudian metapsychology offers a path to a naturalization of Kant's transcendental view of the mind. It offers a developmental account of the normative capacities that ground our uses of 'I,' which Kant thought could not be accounted for without appealing to a world of pure intelligences, distinct from the empirical, natural world of physical entities.

In *Psychology of Music: From Sound to Significance* (2nd edition), the authors consider music on a broad scale, from its beginning as an acoustical signal to its different manifestations across cultures. In their second edition, the authors apply the same richness of depth and scope that was a hallmark of the first edition of this text. In addition, having laid out the topography of the field in the original book, the second edition puts greater emphasis on linking academic learning to real-world contexts, and on including compelling topics that appeal to students' natural curiosity. Chapters have been updated with approximately 500 new citations to reflect advances in the field. The organization of the book remains the same as the first edition, while chapters have been updated and often expanded with new topics. 'Part I: Foundations' explores the acoustics of sound, the auditory system, and responses to music in the brain. 'Part II: The Perception and Cognition of Music' focuses on how we process pitch, melody, meter, rhythm, and musical structure. 'Part III: Development, Learning, and Performance' describes how musical capacities and skills unfold, beginning before birth and extending to the advanced and expert musician. And finally, 'Part IV: The Meaning and Significance of Music' explores social, emotional, philosophical and cultural dimensions of music and meaning. This book will be invaluable to undergraduates and postgraduate students in psychology and music, and will appeal to anyone who is interested in the vital and expanding field of psychology of music.

Can ecstatic experiences be studied with the academic instruments of rational investigation? What kinds of religious illumination are experienced by academically minded people? And what is the specific nature of the knowledge of God that university theologians of the Middle Ages enjoyed compared with other modes of knowing God, such as rapture, prophecy, the beatific vision, or simple faith? *Ecstasy in the Classroom* explores the interface between academic theology and ecstatic experience in the first half of the thirteenth century, formative years in the history of the University of Paris, medieval Europe's "fountain of knowledge." It considers little-known texts by William of Auxerre, Philip the Chancellor, William of Auvergne, Alexander of Hales, and other theologians of this community, thus creating a group portrait of a scholarly discourse. It seeks to do three things. The first is to map and analyze the scholastic discourse about rapture and other modes of cognition in the first half of the thirteenth century. The second is to explicate the perception of the self that these modes imply: the possibility of transformation and the complex structure of the soul and its habits. The third is to read these discussions as a window on the predicaments of a newborn community of medieval professionals and thereby elucidate foundational tensions in the emergent academic culture and its social and cultural context. Juxtaposing scholastic questions with scenes of contemporary courtly romances and reading Aristotle's *Analytics* alongside hagiographical anecdotes, *Ecstasy in the Classroom* challenges the often rigid historiographical boundaries between scholastic thought and its institutional and cultural context.

Named an Inc. Business Beach Read for Summer 2016! In *WE-Commerce*, visionary marketing strategist Billee Howard lays out her plan for a new vision of success and long-term, purposeful profitability in the new global, sharing economy. Today, the most successful businesses and entrepreneurs thrive through connectivity, socialization, and sharing. It is an age of WE-Commerce, an economy centered on the power of "we" instead of "me," focused on the needs of the many over the few. Booming companies such as Uber and Airbnb leverage technology to create platforms that rely largely on social media and community feedback to facilitate people's ability to collaborate with one another. Instead of traditional business strategies, companies must now inspire belief and trust in their communities; collaborate with their customers; create business models that are socially and environmentally responsible; find opportunities for creative collaboration with large, global markets; and become a new generation of innovators—"artists of business." With advice from "stay small but include all" to "profit with purpose" and "embrace disruption," Billee Howard gives readers the reinvented business toolkit that they will need to effectively collaborate, co-create, and succeed in a WE-Commerce landscape, and to acquire a new set of skills that will position them as leaders in the transformed economy. The growing presence of popular music in film is one of the most exciting areas of contemporary Film Studies. Written by a range of international specialists, this collection includes case studies on *Sliding Doors*, *Topless Women Talk About Their Lives*, *The Big Chill* and *Moulin Rouge*, considering the work of populist musicians such as the Beatles, Jimi Hendrix and Sting. Contributors to the volume include Robb Wright, Lesley Vize, Phil Powrie, Anno Mungen, Anaheid Kassabian, Lauren Anderson, Antti-Ville Karja, K. J. Donnelly, Lee Barron, Melissa Carey Michael Hannan and Jaap Kooijman.

What do we express when we use the first-person pronoun 'I' in phrases such as 'I think' or 'I ought to'? Do we refer to ourselves as biologically unique, socially determined individuals? Or do we express a consciousness of ourselves as the bearers of thoughts we share, or can share, with all other human beings whatever their particular biological, social, or cultural background? Every year the Faculty of Philosophy at the University of Amsterdam invites a prominent philosopher to occupy the Spinoza Chair and give two public lectures on a topic in philosophy. Beatrice Longuenesse, in these lectures, explores the contrast and complementarity between these two aspects of the use of 'I'. Her first lecture considers the first-person pronoun in relation to the exercise of our mental capacities in abstract reasoning, and in relation to our knowledge of objective facts about the world. Her second lecture explores the use of 'I' in relation to what we take to be our moral obligations. In bringing together these two fascinating lectures, this book presents contrasting aspects of the self as radically individual on the one hand, and as the bearer of universally shared capacities on the other.

Since the early 1990s, thanks to inflamed rhetoric in the media about "superpredators" and a wave of get-tough-on-crime laws, the number of juveniles in prison has risen by 35

percent, according to the U.S. Department of Justice, and their placement in adult prison has increased by 208 percent, according to a 2007 survey by the Campaign for Youth. Since 1992, every state except Nebraska has passed laws making it easier to prosecute youth under eighteen as adults, and most states have legalized harsher sentences for juveniles. David Chura taught high school in a New York county penitentiary for ten years and saw these young people—and the effects of our laws on them—up close. Here he introduces us to the real kids behind the hysteria: vibrant, animated kids full of humor and passion; kids who were born into families broken up and beaten down by drugs, gang violence, AIDS, poverty, and abuse. He also introduces us to wardens, correctional officers, family members, and doctors, and shows how everyone in this world is a child of disappointment. We meet Wade, who carries a stack of photos of his HIV-positive mother in his pocket to take out and share with pride. Khalil has spent all fifteen years of his life in foster care, group homes, juvenile detention, and mental hospitals, yet has channeled his inner demons into poetry. There's Anna, a hard-nosed one-time teenage drug baroness who serves as a tutor to students and older women alike; Dominic, a father of two who only reads in jail, and only the Harry Potter books; and Eddyberto, a bright student and self-taught artist whose wildly creative drawings are confiscated and used to accuse him of being a potential terrorist and threat to national security. Then there's O'Shay, a big, burly, snarling Bronx-Irish classroom officer with a surprising protective side for the underdog, and Ms. Wharton, a hallway officer with a spiky demeanor but a soft spot for animals. In language that carries both the grit of the street and the expansiveness of poetry, Chura breaks down the divisions we so easily erect between us and them, the keepers and the kept—and shows how, ultimately, we as individuals and as a society have failed these young people.

Hymns and the music the church sings in worship are tangible means of expressing worship. And while worship is one of, if not the central functions of the church along with mission, service, education, justice, and compassion, and occupies a prime focus of our churches, a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship. *Hymns and Hymnody: Historical and Theological Introductions* is a sixty-chapter, three-volume introductory textbook describing the most influential hymnists, liturgists, and musical movements of the church. This academically grounded resource evaluates both the historical and theological perspectives of the major hymnists and composers who have impacted the church over the course of twenty centuries. Volume 1 explores the early church and concludes with the Renaissance era hymnists. Volume 2 begins with the Reformation and extends to the eighteenth-century hymnists and liturgists. Volume 3 engages nineteenth century hymnists to the contemporary movements of the twenty-first century. Each chapter contains these five elements: historical background, theological perspectives communicated in their hymns/compositions, contribution to liturgy and worship, notable hymns, and bibliography. The mission of *Hymns and Hymnody* is (1) to provide biographical data on influential hymn writers for students and interested laypeople, and (2) to provide a theological analysis of what these composers have communicated in the theology of their hymns. We believe it is vital for those involved in leading the worship of the church to recognize that what they communicate is in fact theology. This latter aspect, we contend, is missing—yet important—in accessible formats for the current literature.

A must-have volume for all Beatles fans—a career-spanning selection of writings about the Fab Four There are, of course, many books on the Beatles, but this is the only one available that is a comprehensive, career-spanning collection of journalism about the legendary band, before and after the breakup. Consisting of more than fifty articles, essays, interviews, record and movie reviews, poems, and book excerpts—many of them rare and hard to find—*Read the Beatles* is an unprecedented compilation that follows the arc of the Fab Four's iconic and idiosyncratic career, from their early days in Liverpool through their tragic and triumphant histories after the group's split. The book also includes original essays from noted musicians and journalists about the Beatles' lasting influence and why they still matter today.

*Integral Spirituality* is being widely called the most important book on spirituality in our time. Applying his highly acclaimed integral approach, Ken Wilber formulates a theory of spirituality that honors the truths of modernity and postmodernity—including the revolutions in science and culture—while incorporating the essential insights of the great religions. He shows how spirituality today combines the enlightenment of the East, which excels at cultivating higher states of consciousness, with the enlightenment of the West, which offers developmental and psychodynamic psychology. Each contributes key components to a more integral spirituality. On the basis of this integral framework, a radically new role for the world's religions is proposed. Because these religions have such a tremendous influence on the worldview of the majority of the earth's population, they are in a privileged position to address some of the biggest conflicts we face. By adopting a more integral view, the great religions can act as facilitators of human development: from magic to mythic to rational to pluralistic to integral—and to a global society that honors and includes all the stations of life along the way.

In this rigorous study, Marcus Collins reconceives the Beatles' social, cultural and political impact on sixties Britain.

Offers a rare inside view of the Beatles and the cultural revolution of which they were a part, with a personal recollection of Harrison's evolution as a musician and composer.

John Lennon called himself a working class hero. George Harrison was a working class mystic. Born in Liverpool as the son of a bus conductor and a shop assistant, for the first six years of his life he lived in a house with no indoor bathroom. This book gives an honest, in-depth view of his personal journey from his blue-collar childhood to his role as a world-famous spiritual icon.

Author Gary Tillery's approach is warmly human, free of the fawning but insolent tone of most rock biographers. He frankly discusses the role of drugs in leading Harrison to mystical insight but emphasizes that he soon renounced psychedelics as a means to the spiritual path. It was with conscious commitment that Harrison journeyed to India, studied sitar with Ravi Shankar, practiced yoga, learned meditation from the Maharishi Mahesh Yogi, and became a devotee of Hinduism. George worked hard to subdue his own ego and to understand the truth beyond appearances. He preferred to keep a low profile, but his empathy for suffering people led him to spearhead the first rock-and-roll super event for charity. And despite his wealth and fame, he was always delighted to slip on overalls and join in manual labor on his grounds. At ease with holy men discussing the Upanishads and the Bhagavad Gita, he was ever the bloke from

Liverpool whose father drove a bus, whose brothers were tradesmen, and who had worked himself as an apprentice electrician until the day destiny called. Tillery's engaging narrative depicts Harrison as a sincere seeker who acted out of genuine care for humanity and used his celebrity to be of service in the world. Fans of all generations will treasure this book for the inspiring portrayal it gives of their beloved "quiet" Beatle.

Parts will make you laugh, parts will make you think, parts will make you angry, parts will make you sick. Go for it all!

Presents an introduction to music and musical instruments, through the matching of excerpts of classical music with art works selected from the collection of the Metropolitan Museum of Art. This book addresses the issue of de-spiritualization in education through an interdisciplinary lens. It draws on curriculum scholarship of Dwayne Huebner, Martin Heidegger's interpretation of Plato's allegory of the cave, Buddhism, theories and philosophies of quantum physics, and philosophical hermeneutics, among others. In doing so, the author identifies the relationship between spiritual truth and education and probes the nature of consciousness, self, and reality. On this basis, she works to explore curriculum as an experience of consciousness transformation vital to the essence and purpose of education and argues for reason with faith and faith with reason as well as the imperative of curriculum imbued with spiritual wisdom and lived experiences.

They've had songs written about them. They've been the subject of legend and lore. Yoko allegedly broke up The Beatles. Pattie dropped George for George's best friend, Eric Clapton. Olivia beat an intruder senseless and bloody with a lamp stand. The stories are endless. These women have lived, loved and fallen under the spell of four of the most famous musicians in the history of popular music. They are the wives of the Beatles, nine women who came from somewhere or nowhere and were thrust into the midst of Beatlemania and pop culture history in the most intimate and public way and lived to tell about it. There have been literally hundreds of books about The Beatles. But *Beatle Wives: The Women the Men We Loved Fell in Love With* is the story of the women who married The Beatles told from their perspective during and after they said their I do's. Their memories and insights are straightforward and pull no punches. Within these pages are the good times and the bad, the moments when their love and marriage went off the rails and the moments when these women had it all and lived happily ever after. "Being a Beatle wife was difficult in the best of times," relates author Shapiro. "The fans hated them. The media hounded them senseless. They were married to men who did not often treat them with kindness and respect. But they stuck it out, many until they could stand it no longer and many who toughed it out through thick and thin. There were happy endings. Sad endings. Endings that will shock, anger or bring a tear. These women have seen it all. This is their story."

Britain played a key role in Bob Dylan's career in the 1960s. He visited Britain on several occasions and performed across the country both as an acoustic folk singer and as an electric-rock musician. His tours of Britain in the mid-1960s feature heavily in documentary films such as D.A. Pennebaker's *Don't Look Back* and Martin Scorsese's *No Direction Home* and the concerts contain some of his most acclaimed ever live performances. Dylan influenced British rock musicians such as The Beatles, The Animals, and many others; they, in turn, influenced him. Yet this key period in Dylan's artistic development is still under-represented in the extensive literature on Dylan. Tudor Jones rectifies that glaring gap with this deeply researched, yet highly readable, account of Dylan and the British Sixties. He explores the profound impact of Dylan on British popular musicians as well as his intense, and at times fraught, relationship with his UK fan base. He also provides much interesting historical context – cultural, social, and political – to give the reader a far greater understanding of a defining period of Dylan's hugely varied career. This is essential reading for all Dylan fans, as well as for readers interested in the tumultuous social and cultural history of the 1960s.

"Hieroglyphic: or, a Grammatical Introduction to an Universal Hieroglyphic Language" by Rowland Jones. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

An Introduction to Statistical Learning provides an accessible overview of the field of statistical learning, an essential toolset for making sense of the vast and complex data sets that have emerged in fields ranging from biology to finance to marketing to astrophysics in the past twenty years. This book presents some of the most important modeling and prediction techniques, along with relevant applications. Topics include linear regression, classification, resampling methods, shrinkage approaches, tree-based methods, support vector machines, clustering, and more. Color graphics and real-world examples are used to illustrate the methods presented. Since the goal of this textbook is to facilitate the use of these statistical learning techniques by practitioners in science, industry, and other fields, each chapter contains a tutorial on implementing the analyses and methods presented in R, an extremely popular open source statistical software platform. Two of the authors co-wrote *The Elements of Statistical Learning* (Hastie, Tibshirani and Friedman, 2nd edition 2009), a popular reference book for statistics and machine learning researchers. *An Introduction to Statistical Learning* covers many of the same topics, but at a level accessible to a much broader audience. This book is targeted at statisticians and non-statisticians alike who wish to use cutting-edge statistical learning techniques to analyze their data. The text assumes only a previous course in linear regression and no knowledge of matrix algebra.

Offering instructors complete flexibility, *SEEING SOCIOLOGY: AN INTRODUCTION*, 3rd Edition combines up-to-the-minute coverage with an easy-to-manage approach featuring brief, self-contained modules in each chapter that instructors can assign based on the needs of their class. The Third Edition includes such contemporary topics as

