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Dizzy Gillespie was one of the most important and best-loved musicians in jazz history. With his horn-rimmed glasses, goatee, jive talk, and upraised trumpet bell, he was the hipster who most personified bebop. The musical heir to Louis Armstrong, he created the modern jazz trumpet-playing style and dazzled aficionados and popular audiences alike for over 50 years. In this first full biography, Alyn Shipton covers all aspects of Dizzy's remarkable life and career, taking us through his days as a flashy trumpet player in the swing bands of the 1930s, his innovative bebop work in the 1940s, the worldwide fame and adoration he earned through his big band tours in the 1950s, and the many recordings and performances which defined a career that extended into the early 1990s. Along the way, Shipton convincingly argues that Gillespie--rather than Charlie Parker as is widely believed--had the greatest role in creating bebop, playing in key jazz groups, teaching the music to others, and helping to develop the first original bebop repertory. Shipton also explores the dark side of Dizzy's mostly sunny personal life, his womanizing, the illegitimate daughter he fathered and supported--now a respected jazz singer in her own right--and his sometimes needless cruelty to others. For anyone interested in jazz and one of its most innovative and appealing figures, *Groovin' High* is essential reading.

Perspectives on the Museum Experience

Designing for Empathy is a volume of twenty-three essays contributed by multidisciplinary experts, collectively exploring the state of empathy for its design elements that might lead to positive behavior change and a paradigm shift towards unifying, compassionate worldviews and actions. As museums are currently shaping their tools for fostering empathy as an intentional outcome of museum experiences, the idea of empathy-building is shaping them back as socially relevant institutions that increasingly value diversity, accessibility, and equality. This is a non-linear, multi-layered, and multi-dimensional transformation that requires multidisciplinary, cross-industries, and cross-sectors alliances for its sustainability. The potential of this collective transformation effort includes the invention of unconventional, evidence-based, and sustainable solutions that can be scaled up beyond the walls of traditional museums to all kinds of informal learning platforms to help eliminate the empathy-deficit in our world. *Designing for Empathy* expands our understanding of empathy and its potential for fostering compassionate worldviews and actions through a multidisciplinary exploration in three parts: "The Object of Our Empathy" explores how we define and perceive the "Other." "The Alchemy of Empathy" introduces thirteen design elements of empathy that might lead to transformative learning experiences, and "The Scope and the Spectrum of Empathy" highlights the importance of positioning empathy as a cross-industrial shared value for the benefit of people and the planet. *Designing for Empathy* will inspire and empower those who are interested in intentionally designing for empathy to cultivate compassionate worldviews and actions that celebrate and preserve the oneness of all people, the environment, and our planet.

Groovin' High