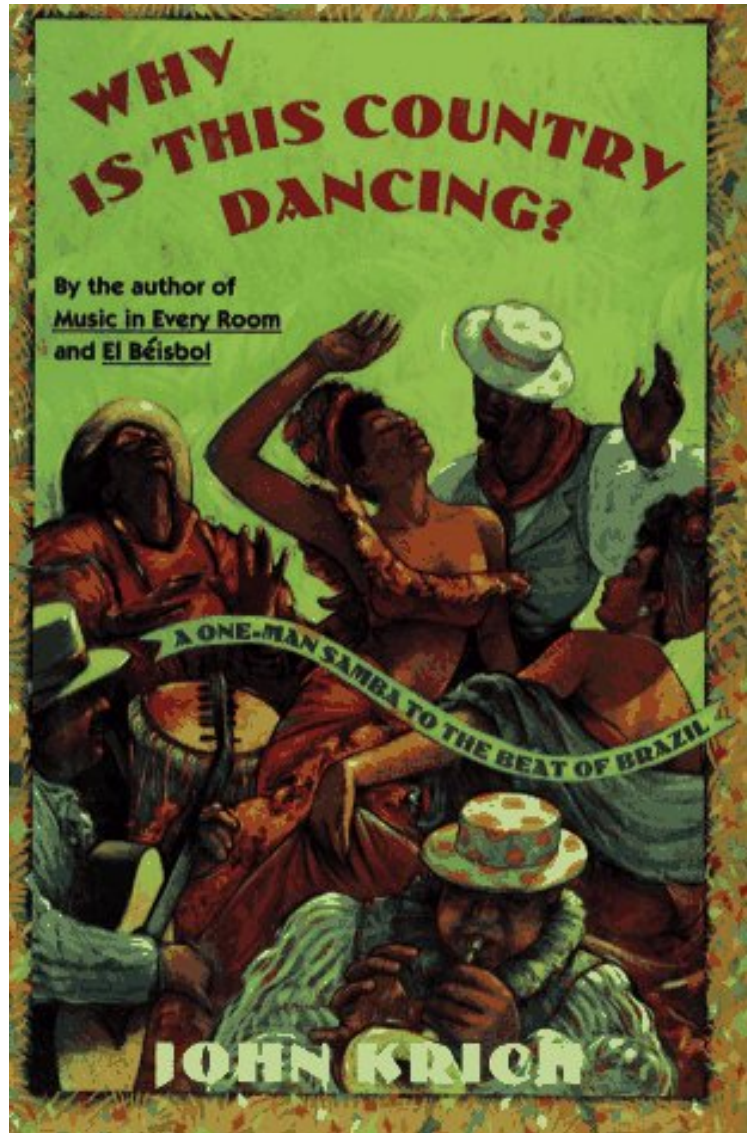


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## WHY IS THIS COUNTRY DANCING?

*John Krich*

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#10525098 in Books Simon n Schuster 1993-02-19Original language:EnglishPDF # 1 9.00 x 6.00 x .75l,  
#File Name: 067176814X320 pages | File size: 41.Mb

**John Krich : WHY IS THIS COUNTRY DANCING?** before purchasing it in order to gage whether or not it would be worth my time, and all praised WHY IS THIS COUNTRY DANCING?:

1 of 1 people found the following review helpful. Why in This Country DancingBy Thomas J. O'donnellAn excellent, accurate and entertaining account of the interaction between Brazilian music, politics and social structure.3 of 4 people found the following review helpful. looking through samba-colored glassesBy A CustomerWell, I have to disagree somewhat with the comments of my amateur book-reviewing colleagues. This is not a book about Brazilian music, it's a

book about Brazil seen through it's music. I'll agree that as a book about Brazilian music, it fails miserably. As a book about Brazil... well it doesn't succeed, but only because no country or populace in the world can truly be understood through just one viewpoint. Brazil=music is a handy way of trying to look at the subject, but ultimately as false as any other single assumption. Laudibly, Krich is observent enough to write about the harsh realities that lie behind Brazil's image of sun, samba, and mulattas (Therefore 2 stars instead of just 1). Nevertheless, the end result is the same as if a foreigner wrote about the U.S. as interpreted through jazz after visiting L.A., Chicago, and New York and then taking a bus tour through the Deep South. A good itinerary to write about jazz, but not if you are writing about the country as a whole. The base premise defeats the purpose of the book. 5 of 6 people found the following review helpful. Krich Could Have Done Better By A Customer This is supposed to be a book about Brazilian music, but it's obvious the author knows nothing about the subject. He meets some of the most illustrious names in MPB, yet asks inane questions or tries to be funny at their expense. Many times it seems as if he had never heard the music of the person he was interviewing. In addition, each page is full of factual errors and misspelled Portuguese words. If you like Krich's flippant writing style you may like the book. But if you want to learn about Brazilian music, go elsewhere.

The author of *Music in Every Room* plunges into the rich contradictions of Brazil with an in-depth study of how the country incorporates music into its daily life and into its rituals for mourning and celebration. 15,000 first printing.

From *Publishers Weekly* Over the course of three years during the late 1980s, Krich ( *El Beisbol* ) traveled from Rio to Sao Paulo to Sao Luis to Bahia to Recife to tiny Exu to create this uneven travelogue. In keeping with Brazil's famed fertility, each town has its own sound: some, such as samba , bossa nova and lambada , are well known; others, like carimbo , forro and baiiao , are not. Most are represented in mini-discographies after each chapter called "Music to Read By." Those three years translated into three carnivals as well, in Bahia, Recife/Olinda and Rio, though Krich participates in the latter, as most Brazilians do, only through the overwrought television coverage. But it is the musicians who steal the show, men mostly who have combined music from Brazil's European, aboriginal and, above all, African roots with lyrics from the country's experiences of poverty, segregation, dictatorship and torture. Brazil is colorful enough (witness Alma Guillermoprieto's straightforward but interesting book, *Samba* ) without Krich's hyper-tinted prose, a collection of the pleonastic ("decadent decay"), the scatological (" samba of the 'Turd World' ") or just simplistic ("Brazilian television, like Brazilian culture, is fixed somewhere around the third grade."). Copyright 1992 Reed Business Information, Inc. From *Library Journal* To answer the question posed by the title, Krich offers a thoroughly captivating exploration of a nation's soul through an examination of its music. His encounters with such notable musicians as Milton Nascimento, Caetano Veloso, and Gilberto Gil communicate the centrality of music in Brazilian culture. A unique offering is the discographies at the end of each chapter, which provide access to the rhythms described in the preceding pages. *Why Is This Country Dancing?* not only serves as a superb introduction to the sounds of samba, forro, and frevo but it initiates the reader to this vast nation's language, history, and socioeconomic conditions. This work is certain to appeal to a broad audience and is highly recommended for public and academic libraries.- Stephen Newcomer, Los Angeles P.L. Copyright 1993 Reed Business Information, Inc. A delightfully compelling survey of the Brazillian geography and its music. This is a fun, captivation read that you will indeed dance through. (Linda Dailey Paulson *Dirty Linen*)