

Mp3 Tom Tomoser - Nobody's Born A Bigot (2 Disc Set)



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"Pretty Powerful Pouty Plush, somewhere between Broadway, Carnegie Hall, and B.B. King." 21 MP3 Songs in this album (76:56) ! Related styles: EASY LISTENING: Adult contemporary, POP: 60's Pop People who are interested in Dean Martin Mickey Gilley Mel Torm should consider this download. Details: 2 Disc set: 77 Minute CD 4 Min DVD This is the most unique album ever produced. The album was conceived and brought to reality with one purpose in mind; to use music of all genres to promote brotherhood and eliminate racism in this great country of ours. Millions have given their lives so that anyone anywhere in America is free to live his or her life anyway they choose, so long as they dont infringe upon the rights of any other American. America is not a land of hypocrites! America is a land of freedom loving, independent thinking people who have been blessed by a loving God who through the Fore Fathers of our great country stated All men are created equal and endowed with certain inalienable rights, among them life liberty and the pursuit of happiness. When we violate the rights of our brothers and sisters we relegate ourselves to the likes of those who our ancestors denounced with the Declaration of Independence, The Bill Of Rights, and The Constitution of The United States Of America. Through the gift of music, Nobodys Born A Bigot bridges the gaps between generations, cultures, and music genres. The first nine songs represent nine genres of music. The commonality linking nine genres is the four-letter word love; Brotherly Love, Love of God, Romantic Love, Parental Love, Pledging Ones Love, an Invitation to Love and Loving Ones Country, Lost Love, Fun Love, Empathetic Love, and Hopeful Love. As you listen across the genre lines, let your mind be free to feel the vibe of the music which may not be your genre and let the message of Love be felt in your heart. This a 77 minute Compilation CD that features a lot of the great talent I have had the privilege of working with as they brought the musical inspirations of my mind to reality for others to enjoy and hopefully be uplifted and entertained. Ill give you the names of

these wonderful artists as I describe the music for you. Cut One: The big bonus of Nobodys Born A Bigot is the performance by one of my granddaughters captured on film with a group of musicians recording He Aint Heavy Hes My Brother. When I was rehearsing Brother my 35 month old granddaughter who was at the house every day while her mother and father worked, said to me, Grampy I like your song. Can I sing it wiff you? Once in a while beautiful things fall into your lap and I jumped on the chance to take this angel to the studio. Needless to say she stole the show. You can both see and hear her when you buy this CD, as it is a 2-disc set. We taped the session and made a DVD music video from session footage and other footage from various sources mostly my private collection. Now you can take her with you on CD and watch her on DVD as well. I was fortunate to meet Jimmy Butler about this time. Jimmy was the former lead guitar with Johnnie and the Hurricanes and owner of about 4 platinum albums. Jimmy could not play guitar any more because of corporate tunnel, but he agreed to sing back up vocals, along with Camielle Moten. Rounding out the group were Ron Cooley on Guitar, Rick Swanson on drums, Andy Hall on bass and of course Paul Parker one of the finest pianist in the country on piano. Eric Johnson of Chicago did an outstanding job of editing the session footage with various other clips that illustrate the lyric and the meaning of the song. Bringing an important message to light with a great song and a little angel. Cut Two: True Peace. This is sacred music, I dont categorize it as a type of Gospel music because it should be clear to the listener that I am delivering an important message using the most appropriate form of music I think will enhance and convey the sacred meaning of the message to the listener. Camielle steps out of the back up spot to deliver a very nice lead vocal solo that extols the blessings of faith in The Gospel of Jesus Christ. Cut Three: Genre three, Pop. I met a group from Ireland named Sirocco at a convention in L.A. I asked the lead singer, Fiona ONeil if she would like to do a Pop version of one of my tunes. She has a dynamite producer named Pat Donegan in County Kerry Ireland. Pat did a great Pop arrangement and track and Fiona laid down a Celine feeling, sounding, vocal on a song that has so much going for it. Laura Becker a Star Search judge who heard No One Ever Loved Me Like You Do, told me, You did everything right on this one. You be the judge, listen and let Fiona take you were you want to go! Cut Four: The Smile Of My Child Genre four Country. The little angel from Brother or as she pronounced it Brud-Er, is the inspiration for this cut. Her smile could light up the world. I wish I could have kept her at 35 months and took her to every peace negotiation around the world. It is hard to argue with innocence and honesty. She would teach adults to be sponisible. This is about the only true country tune Ive written and it

was a huge blessing because through this tune I met Lea Jane Beranati-Burie. Lea Jane is probably one of the most important liaisons I have made in the music business. To understand the stature of Lea Jane in the music business let me say Lea Jane is a Premier producer, arranger, and vocalist. She has recorded with luminaries including Elvis, Dolly, Conway, and Kenny. One example of how much her opinion is respected comes to mind. Lea sang back up on Dont Fall In Love With A Dreamer. After the completion of a take Kenny said, No we need to do it again. Lea Jane stood up and said, Kenny its a hit the way it is. Kenny agreed and the rest is history. Smile Of My Child is one of several cuts Lea Jane produced the tracks and arranged for me as I tried to fit a square peg in a round hole. I have since stopped trying to make my music fit in a country format. So since then every thing Lea Jane does for me comes back from Nashville as Pretty Powerful Pouty Plush, which incidentally is the name of my next album. Those four words best describe my music. Because of CD Baby I now have a way to market my music for what it is and not try to fit in a music industry category. Smile is a peppy, up-tempo song with a lyric extolling the beauty of Children. Its a fun song with a great message. Cut Five: Estas Lista Mi Amor as the title announces genre five Latin! Speaking Spanish for many years helped me with this 1st Latin tune. The inspiration came from something I said to my sixth wife. I was waiting for her and getting impatient and asked her in Spanish, Are you ready my love? It took me a while to write the Spanish lyric but it came together and I then put the music under the lyric. A young man named Johnny Ray Gomez IV was the pianist for the Platters on tour. When the tour ended he came back from Europe, got married, had a child, and opened a recording studio. I had him make me a track for Estas he did and it was a good one. I recorded a vocal version of it first, which appears later on this CD, but in the meantime I heard Marty Marquez play Alto at a concert and asked him to cut Esta for me. Estas Listas Mi Amour is a nice dance tune for Samba or just plain good Latin listening. Cut Six: Shes Gone started out as a country tune written by my son Tom Jr. The song chronicled the loss of his first love. I said to him, Tommy that would make a great Blues tune, can I rework it? He agreed and I called upon my memories of strippers dancing at the palace Burlesque in my hometown of Buffalo. I came up with a sexy slow moving tune that if you close your eyes when you listen to this one you can almost visualize Gypsy Rose Lee or Blaze Starr strutting on stage and provocatively peeling their clothes off. Natalie Wood played Lee in the movies and Lolita Davidovitch played Starr in a movie with Paul Newman. I saw both the originals live on stage. Paul Parker played a cool barroom blues piano on this one and I brought Davy Polsen in to play a bawdy tenor

sax that makes Shes Gone drip with sweet lust! Enjoy! Cut Seven: Aw Right. I recorded this and made a video that ran on Video Country. Later on when we did a kick off concert for my first CD Cool Smooth Sassy I added Aw Right to the line up to get some up-tempo action into the show. I told the boys in the band to do whatever they wanted with it, and it turned out to be a fine jam session with some great solos by Jeff Sheffler on guitar, Johnny Ray Gomez IV on Keyboards, Paul Parker on piano, Brett Holihan on bass, and of course Joe Genovesi on tenor sax. Recorded live in concert Aw Right kicks butt, great Jive or East Coast Swing, dance cut. Yeah we be jammin on this one. Cut Eight: Lonely One This is a delicate piano solo by Paul Parker. I loved Karen Carpenter and her music. Her voice could melt me any place any time. In 1989 a made for T.V. movie unveiled the details of what a sad and unhappy life she lived behind her fame. After I watched that movie I was moved to write a song for her. I titled it Lonely One. Musically it is constructed much like many of the wonderful lush ballads she sang. In the final section of the tune I string the titles of her hits together to tell her story. It worked and if you loved Karen like I do, Lonely One should bring back fond memories of her. I first recorded this for a collection of solos by Paul. I have since recorded it with vocal which will be coming out soon, but for this album I felt the naked piano solo clearly portrays the melancholy nostalgia of a beautiful but troubled girl. Cut Nine: That Christmas Feeling: One Christmas in the nineties I wrote a poem to use on a Christmas card that I sent out to friends, family and business associates. The next year I set the poem to music. I asked Lea Jane to make a track and do the vocal as well, because I wanted a country feel to the new Christmas song. Lea Jane was pleased. She said she didnt get much opportunity to do Christmas music. She did a beautiful job on the track and a gorgeous job on the vocal. It is such a blessing to have a woman like Lea Jane, who feels every note I write exactly the way I feel it. She is a genius at interpreting my work. As I said nine songs nine genres. Christmas is a genre all by itself. Without Christmas to look forward to the rest of the year would sure be a drag. I like a little Christmas any time I can get it. How about you? Cut Ten: All You Have To Do Is Call. Camielle Moten does a wonderful interpretation on a soft, supple, scared song. This lyric fell together so nicely it provided a very smooth but moving song. The message is straight forwarded and simple, Christ is waiting for you to invite Him into your life so he can bless you with His Love, and All You Have To Do Is Call. Cut Eleven: You Are The One. About 2 oclock in the morning after we wrapped up a video shoot, I was going through my usual let down because a major project was completed and I would need to find another project to get deep into. I sat down at my piano and noodled around in the key of C. I

found a neat melody line, grabbed my manuscript book and started to get it down. By sunrise I had a new song complete. Melody and lyrics seemed pretty well matched and I felt pretty good about my new song that I called Are You The One. In the middle 90s at a songwriters conference in Nashville I met a sweet lady from Deckerd Tennessee named Emma Jo Morris. I played the instrumental version for her and asked her if she wanted to write a better lyric for it. She instantly loved the melody and was anxious to write a new lyric. Emma wrote a sacred lyric to start. Then she had another idea and by changing my question Are You The One to a statement You Are The One she crafted a deeply sensitive and touching lyric that when combined with my melody created a beautiful love song. The new song was so tender I lowered the key a step cut the tempo down some and went into the studio and cut an acoustic Guitar/voice version to give this love song the feeling and fullness it needed. Mr. Parker always had a habit of pushing the tempo on this song so this time I set the tempo at soft, easy, and slow. We got exactly what I wanted in one take. It timed out 45 seconds longer and allowed the beautiful lyric to lie upon the listeners heart the way Emma intended. Think of the one you deeply love as you listen to this one, Ill guarantee it says what you feel. Cut Twelve: The Touch of Love. Oddly enough this is another late at night noodling around the keyboard song. That never occurred to me when I made the line up for this CD as I put 2 love songs side by side to demonstrate the contrast between an acoustic cut and a full blown orchestral production. I found the entire song musically but could not get a clue for a lyric. The song sat untitled for about 2 years until one day I fit Touch of Love into the title line of the song and worked backward to build a lyric. I decided I would go all out on this one with a full orchestra and a video production as well. I had Katy Schrader do the arrangement including 3 part harmony vocal back up. I hired the entire string section of the Omaha Symphony, put Paul Parker on piano, and Polsen on tenor sax. I recorded it and made the video and it sat on the shelf. I pulled it back out for Cool Smooth Sassy and put Genovesi on it with Polsen, 2 distinctly different styles and sounding tenor saxes. Its lush, its plush, its romantic, its sensuous, and its made for love, that Touch of Love. Cut Thirteen: Halfway to Nowhere. Written to describe the feeling one gets when experiencing an orgasm. I sent this one into one lady and she said, After I listened to Half way to Nowhere, I felt like I wanted to have a cigarette and I dont even smoke! Like do you smoke after intercourse? For at least this one lady my music was felt and interpreted as I felt it when I wrote it. Parker on piano, Genovese on Tenor sax, Holihan on bass, go with it, go Halfway to Nowhere. Cut Fourteen: Daddy We Go Fly. September 11, 2001. As I watched names of

the victims of the attack scroll across the bottom of my TV screen on that morning 3 names caught my attention. A young couple with a 3-year-old daughter were on the list. I imagined that the couple was taking their daughter to Disneyland for the first time. I went to my desk and started to write a lyric, as since 1999 I adopted a songwriting method of lyric first, which allowed content to dictate form. Lyrics came fast and furious and I found I had too much lyric. I solved the problem by using what would have been a 3rd verse for a spoken intro as the info was critical to the message of the song. I sent a work cut to Lea Jane. I told Lea Jane this was a not for profit song and I would donate any royalties generated to survivors of the attack, mainly kids who lost parents. About the time I get the tracks back from Lea Jane my employer from Israel shows up and cancels my 15 year 6 figure contract. A week later my wife of 16 years tells me she wants a divorce and is leaving on November 1, 2001. My world came crashing down just like the Towers. I had already made plans to attend a songwriters convention in L.A. November 1, where I had been asked to sing my new song about the Towers. 2200 people gave Daddy We Go Fly a warm reception. Every time I hear it I am reminded that Americans need to be on the alert at all times for the evil that would destroy us in a heart beat. Cut Fifteen: Misty Morning Girl. What started out to be a ballad tempo sacred song wound up a mid tempo Latin song. This happened because a session drummer tapped out an infectious riff that spread to the bass man and then on to the piano man and I just let it happen. This gave me a completely different song than I anticipated. Chuck Davey was the drummer, and Brian Sampson was the bass man. Paul Parker on piano, and John Novak on guitar. I brought in Davy Polsen on alto this time and he lays down some very cool work. Feel the groove. Go with it. Enjoy. Cut Sixteen: Killer Alcohol. I have lost 2 family members to drunk drivers. The last one was a 19-year-old kid on his first day home for summer vacation after completing his freshman year in college. The day after the funeral I wrote the lyric for the song and set it to a very pretty ballad score. Some time later I reworked it in a ballsy blues format. I took Parker, Holihan, Sheffler, and my kid Tommy into the studio to cut the new version of Killer Alcohol. Sheffler did some great work on guitar, as did Holihan on bass, and of course Parker is a great blues piano man. I knew starting Tommy on drums at 3 years old would pay off some day. Tommy did a credible job on drums keeping the time together and adding a couple of timely fills. The message is clear; somebody usually dies when people drink and drive. Cant say it much straighter than we do here. Cut Seventeen: Let Me Pretend Low lights, table for two, Don Perrion on ice, a full orchestra in black tuxedos, behind a tall brunette with green eyes and dangle earrings, in a low cut

cliny white evening gown standing in front of a 9 foot Steinway grand piano singing into a microphone on a mike stand, shades of Cole Porter and Ciro's, Cabaret music for the romantic at heart. Christina Beck lays out a superb vocal backed up by some fabulous work by Genovesi on tenor, Holihan on bass, and Parker on piano with just the right amount of background support to accent a perfect vocal rendition of this warm and alluring ballad. Cut Eighteen: Yo Soy Listo Por Su Amor I figured if I was going to write Spanish lyrics I needed to sing them. This is a passionate plea asking my lover to join me. I will give the English translation but it does not rhyme in English but you will know the meaning of this lover's plea. In fact I'll put them side by side so you can compare line by line. Yo Soy Listo Por Su Amor I am ready for your love listo por su corason ready for your heart muchas noches yo no tengo many nights I am without you yo soy muy muy triste I am very very sad yo soy muy muy triste I am very very sad Por que tu no sta aqui why aren't you here aqui con migo Here with me viene a mi cama come to my bed viene a mi cama come to my bed por favor por favor please please empasas de fuego start the fire de fuego de amor the fire of love Yo soy listo por su amor I am ready for your love Yo soy listo por su amor I am ready for your love Listo por su corason Ready for your heart Repeat entire song. Working in Spanish is different because of many multiple syllable words and in Spanish the accented syllable frequently is the second or 3rd syllable. This requires close attention to place the accented syllable on the accented beat of the music. It was challenging but fun and I have a couple more Spanish tunes written waiting to be produced. As I mentioned earlier Johnnie Ray Gomez IV made this beautiful track as technology has made it for one gifted man to play all the instruments necessary to build the sound of a full orchestra. Get lost in the love or the lust whatever suits you. Cut Nineteen: If I Only Knew. Songs are like kids and you're not supposed to have favorites. But that is difficult because sometimes a tune says so much you want to say lyrically and musically you just say to yourself, man I like this tune. This is one of my last compositions that I wrote lyric and music simultaneously. And it was another Friday morning song, completed in a day, rehearsed in the afternoon, and recorded in the evening. The lyric is a poignant, and powerful plea for help, help to figure out how to love someone the way they want to be loved, how to please them completely by giving everything, holding back nothing. The haunting melody keeps driving to a pensive climax, keeps begging for more, to be completed, to be fulfilled. This is one of about 3 cuts of this song, and I'm not done yet. When you love a song like I love this one I have to go to any measure I can so that this beautiful piece reaches its potential, where ever that is. This song won me 2 second place finishes in talent contest when

I was singing out to gain performing experience. The most notable one night a ringer surfer boy showed up all tanned and with a very good voice. He laid down a beautiful rendition of Engleberts After the Lovin, Everybody knew he was the one to beat, and I drew the spot right after him. I was going to sing My Way but on the way up to the mic I changed my mind and had the DJ play If I Only Knew. Piano only track but it was powerful. To break the ice when I walked up to the mic I said, I love following this guy. It got a laugh and loosened the crowd up then I slapped them with the powerful opening of If I Only Knew. I didnt have enough to beat surfer boy but I won second, which I felt was a pretty good accomplishment against the high quality talent of surfer boy. Original material usually doesnt work in talent shows where the crowd is expecting covers so they can compare you to what they already know. Parker does a very sensitive rendition of a song that has a full range of emotions to convey. It will be very clear to you why Parker is a soloist with 2 symphonies after you hear this cut. If I Only Knew will appear in our next album, Pretty Powerful Pouty Plush, scheduled for release in the fall. It is a more powerful version and a little more up-tempo, with a full rhythm section. It will also be (If I Only Knew) How To Love You. I have a 3rd version, with a vocal, planned for the album after that. Ladies and gentle men I give you Mr. Paul Parker and If I Only Knew Cut Twenty: Girl In My Dreams. Speaking of winning talent shows this tune did get me a first place finish. I had a female judge that night and she fell in love with the lyric that elevates The Girl in My Dreams to the end all of wishes of any man. The owners of the club were amazed at the score she gave me and said they had never seen her give such high marks to anyone. She came up to me later and said to me, That is a beautiful song I just loved it, where did you come up with such praises for a women? I thanked her and said, I have been looking for her for a long time. I thought if I verbalized my wishes I might find her. She said, Keep singing it, it will connect with a lot of women who are looking for a man who will hold them in such high regard. Strange as it sounds I never recorded this song with a vocal. The easy Latin arrangement and a soft touch by Parker has garnered me a couple of offers to include Girl in other collections but I passed on them and had Genovese put a nice tenor sax solo on the tune and it makes for good Easy Listening. Cut Twenty One: Open Your Heart. This beautiful ballad was written in 2001 before 9/11 but got lost in the shuffle and set aside while I worked Daddy We Go Fly. About December of 2001 I sent Open Your Heart to Lea Jane to make tracks. They came back and sat for about a year when I started working 7 days a week to stay alive and not lose my house. I recorded the vocal arrangement on this CD in winter of 2002 and put together an album. I had to pull it off the market

because of a legal battle with my ex-wife. So it went on the shelf and stayed there until I put Bigot together and I decided Open Your Heart had a whole lot going for it and it deserved a spot on Bigot. To start with Lea Jane outdid herself with the tracks. She found a pianist who is absolutely sensational. I played the first vocal I did for Parker, and the first thing he said was What a great pianist. Lea Janes arrangement is smooth and clean and never gets in the way of the vocal. The lyric is as smooth as the music asking questions and making suggestions for solving problems with people to people action. This is a well-balanced song with everything working the way it should to give the listener a chance to venture where they might not ordinarily go. In 2007 I made 2 instrumental versions of Open Your Heart one with a great Alto saxophonist Richie Love, and another with the awesome guitar styling of Jeff Sheffler. Richie is the lead cut on Pretty Powerful Pouty Plush, and Jeff closes out an album as yet unnamed, both to be released in the fall. To repeat Nobodys Born A Bigot is probably the most unique album to ever be released. It brings a powerful and necessary message to the public and it delivers some outstandingly good performances by some very talented musicians. Put this one in your cart you wont regret it.

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