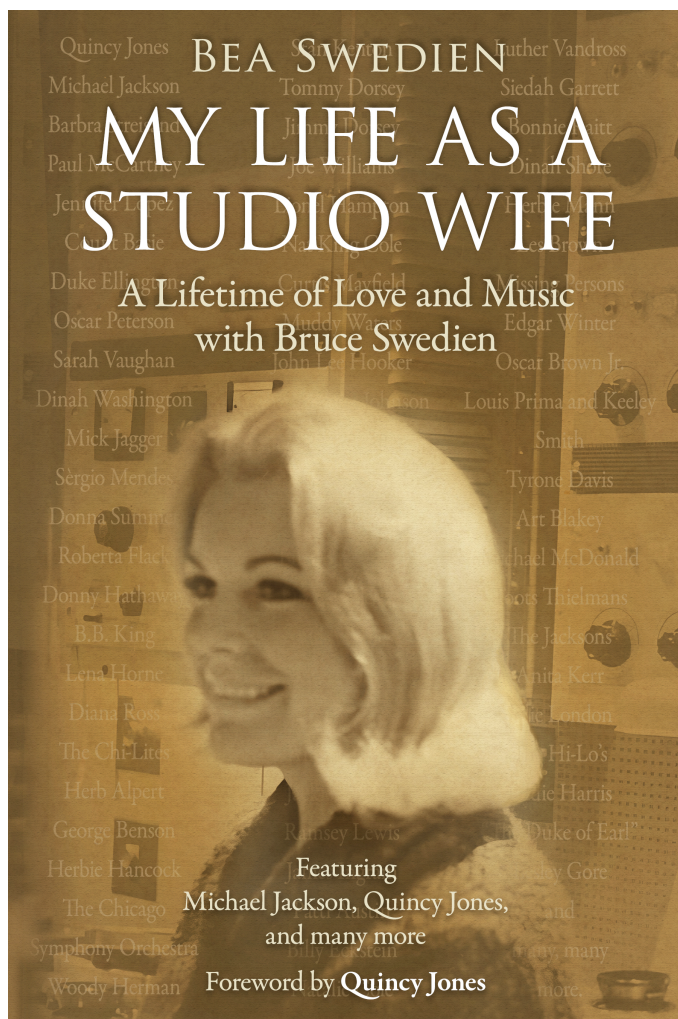




Bea Swedien has lived a remarkable life at the crossroads of music, culture, and history. She shared a 68-year marriage with Grammy-winning engineer Bruce Swedien, best known for his work on Michael Jackson’s groundbreaking albums, including the record-shattering *Thriller*. At Bruce’s side, Bea witnessed behind-the-scenes history with legends from Quincy Jones to Jennifer Lopez. Her story begins with her Swedish-American family amongst the Naga tribes in remote northeast India, before life carried her to Chicago big band sessions and Los Angeles studios. Their life together was a whirlwind of music, world travel, Swedishness, horses, Great Danes, big boats, family, friends, love, and adventure.

“This book gives an insight into one of the most irrepressible, high-spirited people I know.”
— Quincy Jones

Title: My Life as a Studio Wife
Author: Bea Swedien
Foreword: Quincy Jones
Editor: Howard Massey
Publisher: Westviking Press (2025)
Formats: Paperback and eBook

Pages: 224
ISBN (Print): 979-8-218-68379-5
ISBN (eBook): 979-8-218-68381-8
Distribution: Available worldwide through IngramSpark (Amazon, Barnes & Noble, independent bookstores, and major retailers)

www.studiowifebook.com

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PRESS RELEASE



STEP BEHIND THE STUDIO DOORS AND INTO THE STORY OF AN EXTRAORDINARY MARRIAGE, WHERE LOVE, MUSIC AND HISTORY CAME TOGETHER — ALONGSIDE LEGENDS LIKE MICHAEL JACKSON AND QUINCY JONES

Ocala, FL – September 22, 2025 – “Don’t ever bring your wife to the studio!” they said. But Bruce Swedien, the five-time Grammy-winning recording engineer best known for his work on Michael Jackson’s groundbreaking albums, including the record-shattering *Thriller*, as well as sessions with Quincy Jones, Duke Ellington, Count Basie, Barbra Streisand, Jennifer Lopez, and more, ignored that advice. His wife, Bea, was a beloved presence in the control room for decades. *My Life as a Studio Wife*, part music memoir and part love story, follows Bea’s journey from a childhood in the jungles of India during World War II to the glittering red carpet of the Grammy Awards. Packed with insider stories and 100 photos, the book also includes Bea’s recipes for the Swedish meatballs and sugar cookies that stopped recording sessions in their tracks. Quincy said, “So good they make you wanna hurt yourself!”

Excerpt from *My Life as a Studio Wife*:

Before we left for Japan, for the start of the second leg of the Bad Tour in early 1988, Bruce and I joined Michael and all the musicians and dancers for rehearsals at an indoor arena in Pensacola, Florida. The sound truck was driven from Los Angeles. It was the same crew that had worked with us on Lena Horne’s Broadway show. During one of the rehearsals in this large, empty basketball arena, I found a folding chair and placed it in the center of the basketball court. It was incredible to be the only member of the audience. When the rehearsal was over I yelled and applauded. Michael yelled back, “That’s gotta be Bea!”