

Jazzman: Biography Of Ronnie Scott

Traces the development of jazz in England, looks at the most influential American bands, and discusses the Musicians Union ban in the twenties

Drug War is a landmark modern history: the first ever full account of the United Kingdom’s fight against the illegal importation of drugs. Packed with remarkable revelations and thrilling anecdotes, it tells for the first time the story of the high-level traffickers who drugged Britain, and the secretive organisation that tried to stop them: the Investigation Division of HM Customs and Excise. The ID’s elite officers waged a fifty-year battle to stem the tide of cannabis, cocaine and heroin arriving by land, air and sea, and to track, arrest and prosecute the smuggling gangs, both organised and chaotic, who turned an amateur pastime into a multi-billion-pound trade. The result of more than 100 unique interviews, many with insiders who have never spoken publicly, it is a ground-breaking account of one of the most vital subjects of our times. It begins with the UN Single Convention of 1961, intended to enshrine a worldwide ban on narcotics. Yet within five years the UK was on the cusp of a narco-boom, driven by immigrants from its former colonies and by the eruption of the youth counterculture. The insidious effect was to corrupt key areas of British life, including airport baggage and freight handlers at Heathrow Airport, dockers at the major ports and even the Drug Squad at New Scotland Yard. Drug War chronicles: the first major ‘barons’, including the brilliant laser scientist Dr Gurdev Singh Sangha; the rise of hippie traffickers such as the legendary Howard Marks, and the violent gangland syndicates that ultimately brushed them aside; the ongoing rivalry between police and Customs and how this often blighted the law enforcement response; the emergence of London’s first heroin godfather, Gigi Bekir, and how the Turkish state was complicit in flooding the country with smack; the heavyweight ‘untouchables’ who eventually streamlined the drug business, and the extraordinary covert methods employed against them; and how secret liaison with British and American spy agencies led to the biggest cocaine seizures ever, the motherships of the Colombian cartels. Concluding with the series of mishaps and scandals that ushered in the Serious Organised Crime Agency, Drug War is a ground-breaking account packed with unique revelations, personal testimony and fresh analysis.

For a half century, Ben Webster, one of the “big three” of swing tenors—along with Coleman Hawkins and Lester Young—was one of the best-known and most popular saxophonists. Early in his career, Webster worked with many of the greatest orchestras of the time, including those led by Willie Bryant, Cab Calloway, Benny Carter, Fletcher Henderson, Andy Kirk, Bennie Moten, and Teddy Wilson. In 1940 Webster became Duke Ellington’s first major tenor soloist, and during the next three years he played on many famous recordings, including “Cotton Tail.” Someone to Watch Over Me tells, for the first time, the complete story of Ben Webster’s brilliant and troubled career. For this comprehensive study of Webster, author Frank Büchmann-Müller interviewed more than fifty people in the United States and Europe, and he includes numerous translated excerpts from European periodicals and newspapers, none previously available in English. In addition, the author studies every known Webster recording and film, including many private recordings from Webster’s home collection not available to the public. Exhaustively researched, this is a much needed and long overdue study of the life and music of one of jazz’s most important artists.

2nd Edition

Sonny Rollins. the Journey of a Jazzman

The History of Live Music in Britain, Volume I: 1950-1967

The Encyclopedia of Popular Music: Rich, Young and Pretty - Swift, Richard

An Annotated Bibliography

From Dance Hall to the 100 Club

Jamaica used to be the source of much of Britain’s wealth, an island where slaves grew sugar and the money flowed in vast quantities. It was a tropical paradise for the planters, a Babylonian exile for the Africans shipped to the Caribbean. It became independent in 1962. Jamaica is now a country in despair. It has become a cockpit of gang warfare, drug crime and poverty. Haunted by the legacy of imperialism, its social and racial divisions seem entrenched. Its extraordinary musical tradition and physical beauty are shadowed by casual murder, police brutality and political corruption. Ian Thomson shows a side of Jamaica that tourists rarely see in their gated enclaves. He travelled country roads in buses and met ordinary Jamaicans in their homes and workplaces; and his encounters with the white elite, who still own most of Jamaica’s businesses and newspapers, are unforgettable. Thomson brings alive the country’s unique racial and ethnic mix; the all-pervading influence of the USA; and the increasing disillusionment felt by its people, who can’t rely on the state for their most basic security. At the heart of the book is Jamaica’s tense, uneasy relationship with Britain, to whom it remains politically and culturally bound.

This annotated bibliography contains over 700 entries covering adult non-fiction books on jazz published from 1990 through 1999. Entries are organized by category, including biographies, history, individual instruments, essays and criticism, musicology, regional studies, discographies, and reference works. Three indexes—by title, author, and subject—are included.

For over four decades, John Martyn was a musician’s musician (lauded by artists as disparate as Eric Clapton, Phil Collins and Bob Marley), a superb guitarist and singer who straddled the worlds of folk, jazz and rock, earning an OBE and being honoured with a Life Achievement by the BBC Radio 2 Folk Awards shortly before his untimely death in 2009. He was a true innovator, constantly pushing the boundaries of his music - but he hadn’t been kind to his body. Drinking and drug use contributed to serious health problems that led to the amputation of part of John’s leg - but even that didn’t slow him down. He turned out one of his best albums in 2007, and toured regularly. There were plans for a new record - but John succumbed to pneumonia early in 2009. He leaves behind a body of work that ranges from the beautifully intimate to the majestic, created during a turbulent, troubled, but uncompromising life- all detailed in Solid Air.

Popular Music Studies: Select I

Solid Air: The Life of John Martyn

Jazz Books in the 1990s

Ronnie Scott Remembered

The Knowledge: Jazz

Ronnie Scott - a legendary jazzman and creator of the eponymous Soho nightclub - died in his Chelsea flat at Christmas 1996. His had been a colourful, extraordinary and often troubled life, marked by a life-long battle with depression which ultimately killed him. This is his biography.

Chilton details the work of musicians from every era of British jazz, ranging from those who played professionally before 1920 to today's young jazz stars.

Offers a brief sketch of the successful jazz saxophonist, traces his musical career, and analyzes his style and major recordings

The Encyclopedia of Popular Music: Selected Albums. Bibliographies

The Saga of Doubtful Sound

West Hampstead's Musical Heritage Remembered

The Godfather of British Jazz

Oxford Dictionary of National Biography: Rippon-Rowe

Jazz

Do you want to know when Duke Ellington was king of The Cotton Club? Have you ever wondered how old Miles Davis was when he got his first trumpet? From birth dates to gig dates and from recordings to television specials. Leonard Feather and Ira Gitler have left no stone unturned in their quest for accurate, detailed information on the careers of 3,300 jazz musicians from around the world. We learn that Duke Ellington worked his magic at The Cotton Club from 1927 to 1931, and that on Miles Davis’s thirteenth birthday, his father gave him his first trumpet. Jazz is fast moving, and this edition clearly and concisely maps out an often dizzying web of professional associations. We find, for instance, that when Miles Davis was a St. Louis teenager he encountered Charlie Parker and Dizzy Gillespie for the first time. This meeting proved fateful, and by 1945 a nineteen-year-old Davis had left Juilliard to play with Parker on 52nd Street. Knowledge of these professional alliances, along with the countless others chronicled in this book, are central to tracing the development of significant jazz movements, such as the “cool jazz” that became one of Miles Davis’s hallmarks. Arranged alphabetically according to last name, each entry of this book chronologically lists the highlights of every jazz musician’s career. Highly accessible and vigorously researched, The Biographical Encyclopedia of Jazz is, quite simply, the most comprehensive jazz encyclopedia available.

Introducing a new series of information-led pocket guides aimed at demystifying a wide and eclectic range of subjects. Called The Knowledge each book within the series is written by an expert in the field providing a lively, and informative, introduction to their respective topic. The jazz paradox: why has an art that has so transformed the world’s music in barely 100 years, remained so widely misunderstood? Jazz shines light on the subject for those intrigued by its influence and creativity, but also mystified by its occasionally esoteric habits. From charting the first wave of jazz to breaking down its full history, Jazz will lead you from the form’s African-American slave origins to the individuals who shaped the most innovative musical genre of the 20th century.

The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines, nostalgic programmes on radio and television and collective memories on music websites, but to date there has been no proper scholarly study. The three volumes of The History of Live Music in Britain address this gap, and do so from the unique perspective of the music promoter: the key theme is the changing nature of the live music industry. The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues, including changes in musical fashions and tastes; the impact of developing technologies; the balance of power between live and recorded music businesses; the role of the state as regulator and promoter; the effects of demographic and other social changes on music culture; and the continuing importance of do-it-yourself enthusiasts. Drawing on archival research, a wide range of academic and non-academic secondary sources, participant observation and industry interviews, the books are likely to become landmark works within Popular Music Studies and broader cultural history.

The Biography of Ronnie Scott

Jazz Times

Someone to Watch Over Me

Country Life

Jazz Journal International

Life

Containing 27,000 entries and over 6,000 new entries, the online edition of the Encyclopedia of Popular Music includes 50% more material than the Third Edition. Featuring a broad musical scope covering popular music of all genres and periods from 1900 to the present day, including jazz, country, folk, rap, reggae, techno, musicals, and world music, the Encyclopedia also offers thousands of additional entries covering popular music genres, trends, styles, record labels, venues, and music festivals. Key dates, biographies, and further reading are provided for artists covered, along with complete discographies that include record labels, release dates, and a 5-star album rating system.

LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use. When jazz musicians get together, they often delight one another with stories about the great, or merely remarkable, players and singers they've worked with. One good story leads to another until someone says, "Somebody ought to write these down!" With Jazz Anecdotes, somebody finally has. Drawing on a rich verbal tradition, bassist and jazz writer Bill Crow has culled stories from a wide variety of sources, including interviews, biographies and a remarkable oral history collection, which resides at the Institute of Jazz Studies at Rutgers University, to paint fascinating and very human portraits of jazz musicians. Organized around general topics—teaching and learning, life on the road, prejudice and discrimination, and the importance of a good nickname—Jazz Anecdotes shows the jazz world as it really is. In this fully updated edition, which contains over 150 new anecdotes and new topics like Hiring and Firing, Crow regales us with new stories of such jazz greats as Benny Goodman, Chet Baker, Ravi Coltrane, Buddy Rich and Paul Desmond. He offers extended sections on old favorites—Louis Armstrong, Duke Ellington, Coleman Hawkins and Lester Young, and the fabulous Eddie Condon, who seems to have lived his entire life with the anecdote in mind. With its unique blend of sparkling dialogue and historical and social insight, Jazz Anecdotes will delight anyone who loves a good story. It offers a fresh perspective on the joys and hardships of a musician's life as well as a rare glimpse of the personalities who created America's most distinctive music.

The Life and Music of Stan Tracey

Jazz on CD

Sex and the Urban Socialscape

The Dead Yard

Words and Music : a Biography

Jazz Anecdotes

The obituaries that appear in The Economist are remarkable because of the unpredictable selection of people to be written about, the surprising lives they lead - but also for the style in which the obituary is written. The selection for this book ranges far and wide, including Jean Bedel Bokassa and Pope Jean Paul II, Pamela Harriman and Harry Oppenheimer, Akio Morita and J K Galbraith, Jean Baudrillard and Syd Barrett, Estee Lauder and Hunter Thomson, Bip (the legendary mime artist Marcel Marceau) and even Alex the African Grey (Science’s best known parrot).

This is the first book about the life of jazz pianist and composer Stan Tracey CBE (1926-2013). Drawn largely from his personal diaries and some of his many interviews, his son Clark Tracey pieces together what made the late Stan Tracey a unique character in jazz music. Stan’s wit and wisdom also come shining through in abundance in this long overdue account of one of the UK’s most important jazz musicians. In a career that spanned 70 years, Stan Tracey recalls his earliest memories in war tom London and his first experiences of hearing jazz. As a teenager, he joined ENSA and the RAF Gang Show and for the next three years played at more venues than many musicians do in a lifetime. Once demobbed, Stan befriends pianist Eddie Thomson, vibist and drummer Victor Feldman and clarinetist Vic Ash and begins his career in music. He toured with Kenny Baker’s band and the Kirchin Band before joining the Ted Heath Orchestra, then began recording under his own name. He was asked by Ronnie Scott to be the house pianist at Scott’s new club, where Stan’s legendary status grew for the next six years. He accompanied giants of American jazz such as Stan Getz, Sonny Rollins, Roland Kirk, Dexter Gordon, Freddie Hubbard and many others. During this period he wrote and recorded the seminal album Under Milk Wood, which to this day remains his best selling work. Stan left Ronnie’s club following a drug addiction and in the 1970s found himself penniless. His wife Jackie employed her skill in the music business as an A&R from previous years and began presenting concerts to keep Stan afloat, as he formed new musical friendships in the free/improvised idiom at that time, such as Mike Osborne and Keith Tippett.

Commissions for suites emerged and Stan’s writing skills found an outlet again through the formation of his various groups that were to last for nearly 30 years. Stan’s achievements and awards are ample and in many cases unique. Recipient of an OBE and a CBE, Stan also received several lifetime achievement awards and in his last year became the first recipient of the Ivor Novello Jazz Award. The book includes a complete discography of all commercial recordings featuring Stan Tracey, compiled by Stephen Didymus.

Jazz ManThe Amazing Story of Ronnie Scott and His ClubTrafalgar Square PublishingA Fine Kind of MadnessThe Biography of Ronnie ScottHeadline Book Pub Limited

A History of Jazz in Britain, 1919-1950

Saxophone Journal

The Virgin Encyclopedia of Jazz

Who’s Who of British Jazz

Cities of Pleasure

The New Review

A new edition of the jazz reference book that gives you the breadth of coverage you’ve always wanted, right up to date and speaks with the authority of the best research team in the business, and one that understands the appeal and importance of jazz in all its guises. Over 3,500 entries, 1.2 million words, this new edition of the Virgin Encyclopedia of Jazz contains essential facts and fair minded opinions of the artists who have been instrumental in creating the long, rich history of jazz. All the detailed information in this single volume is from The Encyclopedia Of Popular Music, which is universally acclaimed as the world’s leading source of reference on all forms of popular music. Authoritative, accessible and enthusiastic. Updated and greatly enlarged with over 1000 extra entries, and over 200,000 extra words. Enlarged album chronology. Newly added ‘Essential Jazz Albums’. - The most exhaustive encyclopedia of jazz music ever compiled - Contains detailed histories and assessments of every major figure and many lesser-known artists in the genre - Every major jazz album ever released is evaluated and give a star rating

The National Portrait Gallery’s Character Sketches series provides biographical sketches of a specific group of historical figures from the Gallery’s collection of portraits. Each volume examines the public images and private faces, the characters and relationships that gave each group its identity and importance. Introductions to each volume give a comprehensive account of the lives featured from a critical perspective. Journals, letters, diaries, anecdotes, poems and novels are all used to create portraits in words as well as images. This issue focuses on Soho in the 1950s and 1960s.

The first authoritative guide to scholarly literature on popular music of the world includes some 8,300 entries covering every non-biographical aspect of the field, including genres, the industry, social and cultural contexts, musical practices, geographical locations, and theory and method. The bibliography serves as an announcement of the forthcoming Encyclopedia of Popular Music of the World. Distributed in the US by Books International. Annotation copyrighted by Book News, Inc., Portland, OR

The Essential Guide

Drug War

The New Review Anthology

Jazz at Ronnie Scott’s

The Life and Music of Ben Webster

A Fine Kind of Madness

This book contains a collection of cutting-edge chapters that explore various connections between urban living, sexuality and sexual desire around the world. The key themes featured address a number of topical issues including: the controversies and debates raging around the evolution, defining patterns and appropriate regulation of commercial sex zones and markets in the urban landscape how gay public spaces, districts and ‘gay villages’ emerged and developed in various towns and cities around the world how changing attitudes to, and the usage of urban sexual spaces, as depicted in iconic television series such as Sex and the City and Queer as Folk, reflect the reality of working women’s or gay men’s changing life experiences. With detailed case studies, and a strong interdisciplinary appeal, this book will be a valuable reference for postgraduates and advanced students in the fields of cultural studies as well as human, urban and social geography. This book was previously published as a special issue of the journal Urban Studies.

I suppose it is inevitable that a jazz musician would want to ‘blow his own trumpet,’ but I truly believe that this novel contains such a detailed insight into the drama that unfolds, that it could not have possibly been written by someone else. The story is about social politics in America and beyond during the twentieth century, as seen through the lives of a family of jazz musicians. Their work takes them into areas where racism and bigotry abound not only in the States but abroad too, but, (The music goes round and around,) despite their misgivings. Their recordings provide the ‘pictures’ on an otherwise blank canvas, for without them there would be only hear say. Their story is taken up by two reporters who finally get to the bottom of a racist conspiracy on the other side of the world. It follows that a knowledge and empathy with the past is all important in a story such as this. I’m an historian and retired teacher of politics as well as being a part-time jazz musician, and I have just concluded a radio show called ‘Jazz Dreams.’ I’ve come across racism in many different guises and in many corners of the Globe during my lifetime, and I know how insidious it can be. In this story I have tried to explain how important it is that individuals take personal responsibility and confront it. That takes courage and the book is about this also. A recent visit to New Zealand including Milford Sound and Doubtful Sound gave me the idea for a perfect hiding place. (Bond meets Lord of the Rings perhaps?) It was good to read your book. Your thoughts on the pitfalls and perils of jazz are very well made. I will be depositing a copy in the UK national jazz archive.ⓘ Digby Fairweather (trumpeter, writer and broadcaster.) ⓘMy uncle Lou would have been really pleased to see his band amongst all the other great British outfits such as Jack Hylton and Roy Fox mentioned in the book.ⓘ Paul Preager Director Colston Hall Bristol. ⓘI am pleased to offer my support for this book that tells a story of jazz as only a jazz musician would tell it.ⓘ Acker Blik MBE and International ⓘStranger on the Shore,ⓘ clarinetist. ⓘThis book evokes the majesty and the mystery of Otago’s Doubtful Sound Fiord! Paul Anthony, New Zealand Arts Council. ⓘYou have reminded us all that the long struggle against racism is far from over. It re-invents itself every generation just like the Hydra.ⓘ David Oakensen, Deputy Mayor of Frome Somerset.

An entertaining and finely observed biography of musician and journalist Benny Green.

The Secret History

Penthouse

Benny Green

Tales of Modern Jamaica

Jazz Man

The Amazing Story of Ronnie Scott and His Club

Considerable attention has been given to the EMI Abbey Road Studios in St Johns Wood, particularly because of their association with the Beatles. In contrast, very little has been written about their great rivals Decca, who had recording studios in nearby Broadhurst Gardens, West Hampstead. This book will explore the history of Decca and specifically the Studios, where thousands of records were made between 1937 and 1980. Kooks Kleek, meanwhile, ran from 1961 to 1970 in the Railway Hotel, next door to the Decca Studios. Dick Jordan and Geoff Williams, who ran the club, share their memories here. With artists including David Bowie, The Rolling Stones, Tom Jones and The Moody Blues at Decca, and Ronnie Scott, The Cream, Fleetwood Mac, Led Zeppelin, Jimi Hendrix, Eric Clapton, Elton John, Rod Stewart, Stevie Wonder and Sonny Rollins at Kooks, this book records a unique musical heritage. Containing more than fifty photographs, many of which have never before appeared in print, it will delight music lovers everywhere.

55,000 biographies of people who shaped the history of the British Isles and beyond, from the earliest times to the year 2002.

This book examines the emergence of modern working-class youth culture through the perspective of an urban history of post-war Britain, with a particular focus on the influence of young people and their culture on Britain’s self-image as a country emerging from the constraints of its post-Victorian, imperial past. Each section of the book – Society, City, Pop, and Space – considers in detail the ways in which working-class youth culture corresponded with a fast-changing metropolitan and urban society in the years following the decline of the British Empire. Was teenage culture rooted in the urban experience and the transformation of working-class neighbourhoods? Did youth subcultures emerge simply as a reaction to Britain’s changing racial demographic? To what extent did leisure venues and institutions function as laboratories for a developing British pop culture, which ultimately helped Britain re-establish its prominence on the world stage? These questions and more are answered in this book.

Soho in the Fifties and Sixties

The Biographical Encyclopedia of Jazz

Second Time Around

London’s Working-Class Youth and the Making of Post-Victorian Britain, 1958–1971

Book of Obituaries

Decca Studios and Kooks Kleek