

Miles: The Autobiography (Picador Books)

The first in-depth biography of one of music's most fascinating, colourful and innovative characters. This book is the most comprehensive history yet of the life, music and cultural significance of the last of the great black music pioneers and the era which spawned him. Clinton stands alongside James Brown, Jimi Hendrix and Sly Stone as one of the most influential black artists of all time who, along with his vast P-Funk army took black funk into the US charts and sold out stadiums by the mid 1970s with his mind-blowing shows and legendary Mothership extravaganzas. The book contains first hand interview material with Clinton, Bootsy Collins, Jerome Bigfoot Bralley, Junie Morrison, Bobby Gillespie, Afrika Bambaataa, Jalal Nuriddin (Last Poets), Juan Atkins, John Sinclair, Rob Tyner (MC5), Ed Sanders (The Fugs), Chip Monck (‘The Voice of Woodstock’) plus other P-Funk associates and friends. The book presents an insiders' view of the rise of Parliament and Funkadelic from the V. 1. Cognitions – v. 2. Critical theories

A stunning psychological thriller about Irishish, drugs, and murder from the author of The Vanishing. Egon Wager and Axel van de Graaf met when they were both fourteen and on vacation in Belgium. Axel is fascinating, filled with an amoral energy by which the more prudent, less adventurous Egon is both mesmerized and repelled. Even as a teen, Axel has a strange power over those around him. He defies authority, seduces women, breaks the law. Axel chooses Egon as a friend, a friendship that somehow uses over time and ends up determining Egon's fate. During his university studies, Egon frequents Axel's house in Amsterdam, where there is a party every night and women fill the rooms. Though Egon chooses geology over Axel's life of avarice and drug dealing, he remains intrigued by his friend's conviction that the only law that counts is the law he makes himself. Egon believes that Axel is a demonic figure who tempts others only because he knows they want to be tempted. By the time he is in his forties, Egon finds himself divorced and with few professional prospects. He turns for help to Axel, who sends him to Ratanakiri, a fictional country in Southeast Asia. Axel gives Egon a suitcase to deliver-and Egon never returns. Utterly compelling and resonant, the Cave is an unforgettable story of betrayal in the spirit of Tim Krabbé's remarkable first novel, The Vanishing.

Can music really arouse emotions? If so, what emotions, and how? Why do listeners respond with different emotions to the same piece of music? Are emotions to music different from other emotions? Why do we respond to fictional events in art as if they were real, even though we know they're not? What is it that makes a performance of music emotionally expressive? Based on ground-breaking research, Musical Emotions Explained explores how music expresses and arouses emotions, and how it becomes an object of aesthetic judgments. Within the book, Juslin demonstrates how psychological mechanisms from our ancient past engage with meanings in music at multiple levels of the brain to evoke a broad variety of affective states - from startle responses to profound aesthetic emotions, and explores why these mechanisms respond to music? Written by one of the leading researchers in the field, the book is richly illustrated with music examples from everyday life, and explains with clarity and rigour the methods ways in which music may engage our emotions, in a style sufficiently engaging for lay readers, yet comprehensive and novel enough for specialists.

The Routledge Companion to Jazz Studies

Fifty Miles from Tomorrow

Miles and Me

One Untamed and Courageous Life

From Out of Philosophy, Music, Dance, and Literature

Africa's Greatest Explorer

Jazz Aesthetics in African-American Literature

The first major biography of the legendary singer—an enthralling account of a charismatic artist moving through the greatest, most glamorous era of American music."I learned courage from Buddha, Jesus, Lincoln, and Mr. Cary Grant." So said Peggy Lee, the North Dakota girl who sang like she'd just stepped out of Harlem. Einstein adored her; Duke Ellington dubbed her "the Queen." With her platinum cool and inimitable whisper she sold twenty million records, made more money than Mickey Mantle, and along with pals Frank Sinatra and Bing Crosby presided over music's greatest generation. Yet beneath the diamonds she was still Norma Delores Eggstrom, insecure and always looking for acceptance. Drawing on exclusive interviews and new information, Peter Richmond delivers a complex, compelling portrait of an artist and an era that begins with a girl plagued by loss, her father's alcoholism, and her stepmother's abuse. One day she gets on a train hoping her music will lead her someplace better. It does—to a new town and a new name; to cities and clubs where a gallery of brilliant innovators are ushering in a brand-new beat; to four marriages, a daughter, Broadway, Vegas, and finally Hollywood. Richmond traces how Peggy rose, right along with jazz itself, becoming an unstoppable hit-maker ("Fever," "Mañana," "Is That All There Is?"). We see not only how this unforgettable star changed the rhythms of music, but also how—with her drive to create, compose, and perform—she became an artist whose style influenced k.d. lang, Nora Jones, and Diana Krall. Fever brings the lady all the way back—again—herself swinging.

The American counterculture played a major role during a pivotal moment in American history. Post-War prosperity combined with the social and political repression characteristic of middle-class life to produce both widespread civil disobedience and artistic creativity in the Baby Boomer generation. This introduction explores the relationship between the counterculture and American popular culture. It looks at the ways in which Hollywood and corporate record labels commodified and adapted countercultural texts, and the extent to which counter-cultural artists and their texts were appropriated. It offers an interdisciplinary account of the economic and social reasons for the emergence of the counterculture, and an appraisal of the key literary, musical, political and visual texts which were seen to challenge dominant ideologies.

Migrating Music considers the issues around music and cosmopolitanism in new ways. Whilst much of the existing literature on 'world music' questions the apparently world-disclosing nature of this genre - but says relatively little about migration and mobility - diaspora studies have much to say about the latter, yet little about the significance of music. In this context, this book affirms the centrality of music as a mode of translation and cosmopolitan mediation, whilst also pointing out the complexity of the processes at stake within it. Migrating music, it argues, represents perhaps the most salient mode of performance of otherness to mutual others, and as such its significance in socio-cultural change rivals - and even exceeds - literature, film, and other language and image-based cultural forms. This book will serve as a valuable reference tool for undergraduate and postgraduate students with research interests in cultural studies, sociology of culture, music, globalization, migration, and human geography.

The Routledge Companion to Jazz Studies presents over forty articles from internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross-disciplinary field of enquiry. Each chapter reflects on developments within jazz studies over the last twenty-five years, offering surveys and new insights into the major perspectives and approaches to jazz research. The collection provides an essential research resource for students, scholars, and enthusiasts, and will serve as the definitive survey of current jazz scholarship in the Anglophone world-to-date. It extends the critical debates about jazz that were set in motion by formative texts in the 1990s, and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry. It is organized around six themes: I. Historical Perspectives, II. Methodologies, III. Core Issues and Topics, IV. Individuals, Collectives and Communities, V. Politics, Discourse and Ideology and VI. New Directions and Debates.

Changing Times

Improvising Improvisation

The Life and Music of Miss Peggy Lee

American Counterculture

The Story of a Sound

Fever

Coltrane on Coltrane

On a balmy Townsendille night in 1944, young serviceman Warwick Meale is found beaten to death under a bridge. The army and police do not, or will not, conduct a proper investigation and history forgets the killer - until now. Nearly eighty years on, Warwick's descendant Jonathan Butler dusts off the case and chases the leads that were there all along.The Boy in the Dress exhumes secrets of life on the home front during World War II, where tensions between soldiers boiled over, new expressions of sexuality flourished and the threat of invasion catapulted the status quo into disarray. The truth of this family legend, and this little-known chapter in Australian military history, is more complex and engaging than anyone could have imagined.

In 1982 Jonathan Raban set out alone in a 30 foot ketch to sail around Britain. He had never before handled a boat at sea, but wanted to inspect the strange country where he lived. This book is part travel book, part autobiography and part novel. By the author of Arabia through the looking Glass .

No other jazz musician has proved so inspirational and so fascinating as Coltrane. Ben Ratliff, jazz critic for the New York Times, has written the first book to do justice to this great and controversial music pioneer. As well as an elegant narrative of Coltrane's life Ratliff does something incredibly valuable - he writes about the saxophonist's unique sound.

This exhaustively researched, revised edition of Ian Carr's classic biography throws new light on Davis' life and career: from the early days in New York with Charlie Parker; to the Birth of Cool; through his drug addiction in the early 1950s and the years of extraordinary achievements (1954-1960), during which he signed with Columbia and collaborated with such unequalled talents as John Coltrane, Bill Evans, Wynton Kelly and Cannonball Adderly. Carr also explores Davis' dark, reclusive period (1975-1980), offering firsthand accounts of his descent into addiction, as well as his dramatic return to life and music. Carr has talked with the people who knew Miles and his music best including Bill Evans, Joe Zawinul, Keith Jarrett, and Jack DeJohnette, and has conducted interviews with Ron Carter, Max Roach, John Scofield and others.

Audio Artist, Sound Designer, Analogue Location Sound Recorder

Music and Politics In 1694

The Oxford Handbook of Critical Improvisation Studies

The Life and Times of an American Original

Find a Way

How to unlock your creative dreams and change your life

Kevin Kearney

Men are bold. Men are brave. Men are strong in the face of fear. But what happens when that strength crumbles? Growing up on a council estate in East London, rapper Guvna B thought he knew everything he needed to know about what it means to be a man. But when a personal tragedy sent him reeling, he knew he had to face these assumptions head on if he was going to be able to overcome his grief. In this intimate, honest and unflinching memoir, Guvna B draws on his personal experiences to explore how toxic masculinity affects young men today. Exploring ideas of male identity, UNSPOKEN is an inspirational account of Guvna's journey.

An amazing story about a journey, and - more importantly - a return home.Snow geese spend their Summers in the Canadian Arctic, on the tundra. Each Autumn they migrate south, to Delaware, California and the Gulf of Mexico. In the Spring they fly north again. William Fiennes decided to go with them and to write about his travels.What he produced turned out to be about very much more than geese. A blend of autobiography and reportage, its subject was also homecoming: the birds on their long journeys home, the grace of homecomings, the strange gravity that home exerts. The arc of Fiennes extraordinary physical and artistic odyssey for meditation on philosophy, natural science and personal memory. The book thrums with ideas, with stories and anecdotes, with humankind as well as wild fowl, with the funny and observant insights of an assured and highly entertaining writer. "With this beautiful, haunting debut Fiennes joins that small, very special band of writer-explorers - Emerson and Thoreau, Annie Dillard and Bruce Chatwin - who give us another pair of eyes: he has renewed the variety and wonder of the world." Marina Warner

A major new contribution to the study of African music, Soweto Blues tells the remarkable story of how jazz became a key part of South Africa's struggles in the 20th Century, and provides a fascinating overview of the ongoing links between African and American styles of music. Ansell illustrates how jazz occupies a unique place in South African music. Through interviews with hundreds of musicians, he pieces together a vibrant narrative history, bringing to life the early politics of resistance, the atmosphere of illegal performance spaces, the global anti-apartheid influence of Hugh Masekela and Miriam Makeba, as well as the post-apartheid upheavals in the national broadcasting and recording industries. Featuring an introduction by Abdullah Ibrahim, Soweto Blues is a fitting tribute to the power of music to inspire optimism and self-expression in the darkest of times. FROM THE INTRODUCTION "This book tells of the journeys—in both directions—between village and city, between saxophone and cellophone, between Langa and Cape Town, between America and Africa that, over the past century, have created the unique sound dubbed 'South African Jazz.' The term itself is contentious. As in America, some politically-aware South African players dislike the term for its social connotations. "The term jazz was used to describe the music of brothels. It was simply another way of denigrating the creativity of African musicians," says percussionist and composer Nkholo Xaba. And, as in the rest of the world, many musical explorers resent the constraints of an externally defined musical box. In South Africa, apartheid overlaid the word with other, more sinister connotations. In some critical and ethno-musicalological contexts, the music was evaluated by the degree of its American-ness and denigrated as impure when it employed African idioms in composition or playing. Also under apartheid, the white authorities found it unacceptable that black musicians should be acknowledged as capable of playing such "sophisticated" music. And so symbolic annihilation became part of the hegemonic staging and broadcasting of jazz. Playing behind a screen at Cape Town City Hall while a white musician mimed his notes, reedman Winston Mankunku Ngozi was billed as Winston Mann. In radio broadcasts, pianist Tony Schilder heard himself re-christened Peter Evans, and trumpeter Johnny Mekoza became Johnny Keen.">

Recounts the life and career of the inventive and controversial rock musician, and includes information on his philosophies on art, his opinions on the music industry, and his thoughts on raising children.

Coltrane

A Chronological History of Jazz Music in Photographs
Miles
Migrating Music
The Boy in the Dress
The Definitive Biography
Henry Morton Stanley was a cruel imperialist - a bad man of Africa. Or so we think: but as Tim Jeal brilliantly shows, the reality of Stanley's life is yet more extraordinary. Few people know of his dazzling trans-Africa journey, a heart-breaking epic of human endurance which solved virtually every one of the continent's remaining geographical puzzles. With new documentary evidence, Jeal explores the very nature of exploration and reappraises a reputation, in a way that is both moving and truly majestic. You can't be a Miles Davis completist without owning this book; it is a collector's item in and of itself! Miles: The Companion Guide to the Autobiography is an annotated guide to Miles' own book previously released over twenty years ago in 1989. In his autobiography, Miles talks in great detail about all of his recording sessions with all his various labels. He usually mentions things in detail such as when they were done, who was playing with him at that session, whose arrangements the tunes were from and so forth. Use this annotated sequencing companion guide to help you find and listen to those particular tunes within your collection or to help you track down those missing tracks so you can compile your own soundtrack to his life. This guide will give you a perfectly good reason to reread the autobiography, and trust me; it is better the second time around with this Core content including:"A listing of 388 jazz tunes and albums as mentioned by Miles Davis himself in his autobiography; Use as a guide to help you find and listen to those particular tunes within your collection or to help you track down those missing tracks so you can compile your own soundtrack to his life Supplemental features of this book include: "An eleven page summary of the autobiography"An exclusive never before seen article "Miles Davis vs. Wynton Marsalis""A listing of Miles Davis jazz standards and author's favorites Miles: The Autobiography, like the man himself, holds nothing back. He talks about his battles against drugs and racism, and discusses the many women in his life. But above all, Miles talks about music and musicians, including the legends he has played with over the years: Bird, Dizzy, Monk, Trane, Mingus and many others. The man who has given us the most exciting music of recent times has now given us a fascinating and compelling insight into his extraordinary life. "An engrossing read . . . gives fascinating insights into the cult phenomenon' Miles Copeland, Weekend Telegraph "Magnificently truthful, action packed, raw and bleeding" Miles Kington, Independent "Passionate, opinionated, unfiltered. . . What gives this book, and the man, their final weight and strength is that Davis's driving, almost possessed pursuit of his art. The passion to create is all, and let the world go hang itself! Herbert Kretzmer, Daily Mail Winner of the Cross Sports International Autobiography of the Year award in the 1970s, Diana Nyad was widely regarded as the greatest long-distance swimmer in the world and set many world records, such as circling Manhattan Island and crossing the 102.5 miles between the Bahamas and Florida. But one record continually eluded her: becoming the first woman to swim between Cuba and the Florida Keys without a shark cage. Finally, in September 2013, after four failed attempts and at the age of sixty-four, Diana completed the crossing after two days and two nights of continuous swimming - 53 consecutive hours, 110 miles. Millions of people watched her and cried and cheered and were dazzled and amazed by her tenacity and courage. Her memoir, Find a Way, is a dramatic, page-turning account of the epic endurance quest that led to that moment, and is also a galvanizing call to live life boldly, in-the-moment, fearlessly, passionately, with no regrets. What makes this book special is that it not only recounts an astonishing and hard won triumph, though it does tell the story of an extraordinary and improbable victory. What makes this book, and Nyad herself, so incredible is the fact of her Music And Politics in 1974
George Clinton & The Cosmic Odyssey of the P-Funk Empire
Stanley
The Autobiography
Unspoken
Missing
Coasting

It was 1969, and Miles Davis, prince of cool, was on the edge of being left behind by a dynamic generation of young musicians, an important handful of whom had been in his band. Rock music was flying off in every direction, just as America itself seemed about to split at its seams. Following the circumscribed grooves and ambiance of In A Silent Way, coming off a tour with a burning new quintet-called 'The Lost Band'-with Wayne Shorter, Chick Corea, Dave Holland and Jack DeJohnette; he went into the studio with musicians like frighteningly talented guitarist John McLaughlin, and soulful Austrian keyboardist Joe Zawinul. Working with his essential producer, Teo Macero, Miles set a cauldron of ideas loose while the tapes rolled. At the end, there was the newly minted Prince of Darkness, a completely new way forward for jazz and rock, and the endless brilliance and depth of Bitches Brew. Bitches Brew is still one of the most astonishing albums ever made in either jazz or rock. Seeming to fuse the two, it actually does something entirely more revolutionary and open-ended: blending the most avant-garde aspects of Western music with deep grooves, the album rejects both jazz and rock for an entirely different idea of how music can be made.

A luminous and entrancing travelogue from celebrated writer, Jonathan Raban. First published in 1999, Passage to Juneau is an account of Raban's personal journey from Seattle to the Alaskan Capital by boat through the meandering sea route, the Inside Passage, told in parallel to the same voyage taken by Captain George Vancouver in the late eighteenth century. Described by Ian McEwan as 'Raban at his best' this is extraordinary travel writing, told from two very different perspectives. A book about the idea of loss, Raban is home but still, he is very much still at sea.

Presents a collection of every interview given by the American Jazz musician, along with excerpts from his own writings.

There is an ever-increasing number of books on improvisation, ones that richly recount experiences in the heat of the creative moment, theorize on the essence of improvisation, and offer convincing arguments for improvisation's impact across a wide range of human activity. This book is nothing like that. In a provocative and at times moving experiment, Gary Peters takes a different approach, turning the philosophy of improvisation upside-down and inside-out. Guided by Kant, Hegel, Heidegger, and especially Deleuze—and exploring a range of artists from Hendrix to Borges—Peters illuminates new fundamentals about what, as an experience, improvisation truly is. As he shows, improvisation isn't so much a genre, idiom, style, or technique—it's a predicament we are thrown into, one we find ourselves in. The predicament, he shows, is a complex entwinement of choice and decision. The performativity of choice during improvisation may happen “in the moment,” but it is already determined by an a priori mode of decision. In this way, improvisation happens both within and around the actual moment, negotiating a simultaneous past, present, and future. Examining these and other often ignored dimensions of spontaneous creativity, Peters proposes a consistently challenging and rigorously argued new perspective on improvisation across an extraordinary range of disciplines.

The Swan Geese

Miles Davis' Bitches Brew

A Memoir of Alaska and the Real People

Handbook of Entrepreneurship and Marketing

He was brilliant and troubled and for thirty-five years he lived alone in the wild. . . then there was silence

Musical Emotions Explained

The Cave

In this magnificent autobiography, Norman Lewis recaptures the years which saw him changed from a stammering schoolboy into a writer for whom, after the war, travel became an indispensable stimulant. Originally published in 1985, it is now republished with fifty new pages recording with great affection and humour his time spent in the south of Italy in the 1960s and 1970s. 'A richly eccentric narrative. . . His greatest gift, as a traveller, is to involve himself in the life and dramas of the places he visits. . . One of the best writers and most unusual characters of our day' Auberon Waugh, Spectator 'One of the most accomplished of all travel writers, a foreign correspondent of distinction, a novelist of standing...' A delightful set of memoirs and a wonderful read' Daily Telegraph '[An] immensely enjoyable autobiography. . . A superb writer' Times Literary Supplement 'Norman Lewis is quite simply a brilliant writer, entirely unpretentious and frequently very funny indeed' Daily Mail

A groundbreaking collection of essays, proposing new frameworks for the discussion of noise - from postpunk to showgaze and beyond. 1964 was when the swinging sixties really began. Youth culture dominated the media and the spirit of optimism was ubiquitous. Yet there were also darker forces at work which proved to be equally significant for the future. Changing Times presents a clear and detailed picture of the many personalities, events and trends that made this year so remarkable. The escalation of the Vietnam War, elections in the USA and the UK, the struggle for civil rights and the imprisonment of Nelson Mandela are just some of the topics covered. Author Steve Millward makes the connections between music and politics and links them to the wider world of art, film, fashion, sport, science and technology. He also goes beyond the UK and America, covering developments in Africa and the Caribbean. Throughout the book, the focus remains upon the music - pop, rock, folk, soul, jazz, classical - which so consistently reached new heights of quality and innovation, the repercussions of which are still being felt today. Steve covers music recorded and released in 1964, as well as earlier recordings which had an impact that year. The most notable instance is The Beatles' 'I Want To Hold Your Hand', recorded in October '63, which spearheaded the band's breakthrough in the USA in 1964. Millward also celebrates the work of lesser-known but hugely influential figures such as Bert Berns, Eric Dolphy and Phil Ochs. The originality and insight contained in this book will appeal to intelligent readers of all ages and interests, in particular those with an interest in music history and politics. Steve draws inspiration from a number of authors, including Greil Marcus, Peter Guralnick, Susan Douglas, Alex Ross and Jonathon Green.

An award-winning author and poet offers a unique appreciation and portrait of one of the century's greatest musicians, capturing the many facets of Miles Davis's brilliant and difficult nature, and chronicling his own growth through his friendship with Davis. Noise and Contemporary Music

The Crossway

Resonances

Real Frank Zappa Book

Toxic Masculinity and How I Faced the Man Within the Man

Miles Davis

The John Coltrane Interviews

Nunavut tigimniul Hold on to the land! It was just fifty years ago that the territory of Alaska officially became the state of Alaska. But no matter who has staked their claim to the land, it has always had a way of enveloping souls in its vast, icy embrace. For William L. Iggiagruk Hensley, Alaska has been his home, his identity, and his cause. Born on the shores of Kotzebue Sound, twenty-nine miles north of the Arctic Circle, he was raised to live the traditional, seminomadic life that his Inupiaq ancestors had lived for thousands of years. It was a life of cold and of constant effort, but Hensley's people also reaped the bounty that nature provided. In Fifty Miles from Tomorrow, Hensley offers us the rare chance to immerse ourselves in a firsthand account of growing up Native Alaskan. There have been books written about Alaska, but they've been written by Outsiders, settlers. Hensley's memoir of life on the tundra offers an entirely new perspective, and his stories are captivating, as is his account of his devotion to the Alaska Native land claims movement. As a young man, Hensley was sent by missionaries to the Lower Forty-eight so he could pursue an education. While studying there, he discovered that the land Native Alaskans had occupied and, to all intents and purposes, owned for millennia was being snatched away from them. Hensley decided to fight back. In 1971, after years of Hensley's tireless lobbying, the United States government set aside 44 million acres and nearly \$1 billion for what is now known as Alaska's native peoples. Unlike their relatives to the south, the Alaskan peoples would be able to take charge of their economic and political destiny. The landmark decision did not come overnight and was certainly not the making of any one person. But it was Hensley who gave voice to the cause and made it real. Fifty Miles from Tomorrow is not only the memoir of one man: it is also a fascinating testament to the resilience of the Alaskan litigant, the Alaskan spirit.

Winner - Edward Stanford Travel Memoir of the Year 2019. Shortlisted - Rathbones Folio Prize, Royal Society of Literature Ondarjatj Prize, and Somerset Maugham Award 2019. "An extraordinary travelogue, strange and brilliant!" - i In 2013 Guy Stagg walked from Canterbury to Jerusalem. Though a non-believer, he began the pilgrimage after suffering several years of mental illness, hoping the ritual would heal him. For ten months he hiked alone on ancient paths, crossing ten countries and more than 5,500 kilometres. Travelling without support, he had to rely each night on the charity of strangers. The Crossway is an account of Stagg's extraordinary journey. It describes the dangers he faced on the road, captures the people he met and the landscapes he experienced, offers a unique insight into contemporary faith, and - most movingly - lays bare his struggle to escape the past and walk towards recovery.

It was a BBC Radio 4 'Book of the Week' on publication.

This timely and incisive Handbook provides critical contemporary insights into the theory and practice of entrepreneurship and marketing in the twenty-first century. Bringing together rich and varied contributions from prominent international researchers, it offers a reflective synthesis of scholarship at the interface between marketing and entrepreneurship.

Kevin Kearney-Audio Artist, Sound Designer, Location Sound Recordist follows the growth of television, television commercial production and filmmaking in Australia. The extremely small population of Australia up to the seventies allowed a major crossover in the arts between poets, musicians, writers, experimental filmmakers and entrepreneurs which in turn influenced the work of audio artists, like Kearney, in both their commercial and personal film work. Moreover because there is a paucity of information and very few books available on such people as audio artists, sound designers and location sound recordists, this book and the following volume will be invaluable to those interested in analogue sound on film production period.

Milestones of Jazz

The Companion Guide to the Miles Davis Autobiography

I Wanna Be Yours

An Autobiography

In Cold Blood

Anything I Can Do... You Can Do Better

Jazz, Popular Music, and Politics in South Africa

1964-1974 was a tumultuous decade. In the first two books of his 'Music and Politics' trilogy, Steve Millward traced how the optimism and adventure of 1964 had, by 1970, soured into frustration and uncertainty. Fast Forward: Music and Politics in 1974 brings the story to a climax by showing that while the year was riddled with soul-searching and looking backwards, the future was, in fact, approaching rapidly. As in the previous volumes, Millward links major political developments such as the energy crisis, Watergate, the troubles in Northern Ireland and the rise of the National Front to trends in rock, jazz, folk and classical music. He also explains the part played by music in the revolutions across Africa and in the struggle for civil rights in the USA. James Brown, Neil Young, David Bowie and Bob Marley are among the major names featured, but there is also discussion of the multitude of artists who made crucial but less celebrated contributions, including Millie Jackson, Steve Reich, Billy Cobham and even the poet laureate John Betjeman. Precursors of punk such as Patti Smith, The Ramones, Dr Feelgood and Kilburn and The High Roads are also examined in detail. Finally, Millward weaves into the plot sporting events like the World Cup and the Rumble in the Jungle and the host of excellent films released during the year. Fast Forward: Music and Politics in 1974 offers a multidimensional interpretation of a momentous year - analytical yet accessible, weighty yet witty - and is the perfect addition to any music-lover's bookcase. It merits the accolade given by Record Collector magazine to its predecessor, Different Tracks (Matador, 2014) - 'an incisive, all-inclusive discourse...a sharply-delineated time-capsule'.

MilesThe AutobiographyPicador USA 'One of Britain's outstanding poets' Sir Paul McCartney 'Riveting' Observer "An exuberant account of a remarkable life" New Statesman This is a memoir as wry, funny, moving and vivid as its inimitable subject himself. This book will be a joy for both lifelong fans and for a whole new generation. John Cooper Clarke is a phenomenon: Poet Laureate of Punk, rock star, fashion icon, TV and radio presenter, social and cultural commentator. At 5 feet 11 inches (32in chest, 27in waist), in trademark dark suit, dark glasses, with dark messed-up hair and a mouth full of gold teeth, he is instantly recognizable. As a writer his voice is equally unmistakable and his own brand of slightly sick humour is never far from the surface. I Wanna Be Yours covers an extraordinary life, filled with remarkable personalities: from Nico to Chuck Berry, from Bernard Manning to Linton Kwesi Johnson, Elvis Costello to Gregory Corso, Gil Scott Heron, Mark E. Smith and Joe Strummer, and on to more recent fans and collaborators Alex Turner, Plan B and Guy Garvey. Interspersed with stories of his rock and roll and performing career, John also reveals his boggling encyclopaedic take on popular culture over the centuries: from Baudelaire and Edgar Allan Poe to Pop Art, pop music, the movies, fashion, football and showbusiness - and much, much more, plus a few laughs along the way.

Tessa Souter shows how she succeeded against the odds, how others have done it and how you can do it too. Part inspirational memoir, part secrets-divulging interviews with celebrities and others who have successfully pursued their dreams, this book will show how Tessa Souter took herself from teenage mother to successful sub-editor at a leading glossy magazine, to international journalist, and on to become a singer, performing in top jazz clubs, frequently to standing-room-only audiences in London, Los Angeles and New York. It will also explain exactly how other successful actors, film makers, photographers, painters, producers, writers, dancers and musicians achieved their goals. Anything I Can Do, You Can Do Better provides step-by-step strategies and advice, tackling such thorny problems as money and how to survive, negotiating intimate relationships, dealing with jealousy and competitiveness, taking care of the children, as well as practical suggestions and tips.

Cross-Rhythms

TheLonious Monk

Soweto Blues

Passage To Juneau

Unlocking the Secrets of Musical Affect

I Came, I Saw

Fast Forward

Cross-Rhythms investigates the literary uses and effects of blues and jazz in African-American literature of the twentieth century. Texts by James Baldwin, Ralph Ellison, Langston Hughes, Zora Neale Hurston, Gail Jones, Toni Morrison and Ishmael Reed variously adopt or are consciously informed by a jazz aesthetic; this aesthetic becomes part of a strategy of ethnic identification and provides a medium with which to consider the legacy of trauma in African-American history. These diverse writers are all thoroughly immersed in a socio-cultural context and a literary aesthetic that embodies shifting conceptions of ethnic identity across the twentieth century. The emergence of blues and jazz is, likewise, a crucial product of, as well as catalyst for, this context, and in their own aesthetic explorations of notions of ethnicity these writers consciously engage with this musical milieu. By examining the highly varied manifestations of a jazz aesthetic as possibly the fundamental common denominator which links these writers, this study attempts to identify an underlying unifying principle. As the different writers write against essentializing or organic categories of race, the very fact of a shared engagement with jazz sensibilities in their work redefines the basis of African-American communal identity.

Beautifully written and affecting, this is the true story of a young man caught in a world he can't control and how he finds a way to survive 'This compelling, moving tale is unlike anything I have ever read. Intimate and vivid, Tom Patterson has found beauty and meaning amid the sorrow.' - Malcolm Knox 'An inside look into an outsiders world, tenderly and beautifully told.' - Greg Bearup Hey mate, Pete and Steve have been talking to some people who live around the national park where Mark lives . . . nobody has seen him for months . . . We're about to head into the gorge . . . I'll let you know what we find . . . In 1972 Mark May is eighteen. He is bright, beautiful and has a scholarship to study law. Ten years later he descends alone into remote gorge country in north-western New South Wales. He lives in rough camps and stays for thirty-five years. Then, on a feeling, his brothers go looking for him. Missing is a true story of immense emotional force. It tells of a broken life and a ruptured family but is also a spare and eloquent story of survival that carries a deep humanity. It announces a significant new talent in Australia writing.

A comprehensive profile of the enigmatic jazz pianist and composer offers insight into his origins, his early musical career, and the mid-twentieth-century cultural upheavals that shaped his personal and creative life.

A superb pictorial overview of the history of jazz, this book features photos from some of the world's most accomplished jazz photographers. Created to provide newcomers to jazz with an accessible, clear guide to jazz from its earliest days to the present, Milestones of Jazz traces the developments of the form, primarily in 270 superb black and white photos. Concise chapter introductions and captions, family tree' charts and Milestones' copy boxes inform the reader in a clear way and highlight musicians and events of particular significance. Look out for two new titles in this fabulous series for Fall 1998 -- Milestones of Country Music, and Milestones of Tamla Motown.