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Temperamental - (Live At The Forum, November 1999)
~~Everything But The Girl /u0026 Paul Weller - London
05-01-83~~

Yakuza 0 - Disco Dancing - Score Attack Hard Mode (Koi No
Disco Queen 9520)

Mott The Hoople - Roll Away The Stone (1974) HD 0815007

The Ace Records Podcast: Episode 8 - Tracy Thorn

(Everything But the Girl) February Wrap Up | Part One |

~~2019 Disco Queen The Coronavirus Quarantine and Coping~~

~~Tag Queen's (other) Operatic Masterpiece Queen Yakuza 0 -~~

~~Koi No Disco Queen [EXTENDED 1h] Naked at the Albert Hall~~

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Perhaps previous bands had inspired those with genuine
musical talent to buy instruments, start practising and dream
of one day being good enough to perform.

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well, deep down, we're all bedsit disco queens, really. Read more. 2 people found this helpful. Helpful. Comment Report abuse. T. Satchwell. 5.0 out of 5 stars I do wanna talk about it.....READ THIS BOOK.

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Bedsit Disco Queen: How I Grew Up and Tried to be a Pop Star by Tracey Thorn (Hardback, 2013)

~~Bedsit Disco Queen: How I Grew Up and Tried to be a Pop ...~~
Chris Harvey delights in Tracey Thorn ' s frank account of her life in pop music, Bedsit Disco Queen. Accessibility links. Skip to article; Skip to navigation; Telegraph.co.uk.

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Bedsit Disco Queen ; Author: Tracey Thorn: Country: United Kingdom: Language: English: Genre: Autobiography, music: Publisher: Hachette Digital, Little, Brown Book Group

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I have been a fan of Everything But The Girl since my uni days and think Tracey Thorn's voice is just amazing. I've been reading her column in New Statesman for a while now and really enjoy her perspective and writing style so I saved this book for my holiday.

~~Amazon.co.uk:Customer reviews: Bedsit Disco Queen: How I ...~~
Tracey Thorn: ' a perspicacious and warm writer ' .
Photograph: Patrick Ford/ Redferns

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In her bestselling autobiography, Bedsit Disco Queen, Tracey Thorn recalled the highs and lows of a 30-year career in pop music. But with the touring, recording and extraordinary anecdotes, there wasn't time for an in-depth look at what she actually did for all those years: sing.

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I was only sixteen when I bought an electric guitar and joined a band. A year later, I formed an all-girl band called the Marine Girls and played gigs, and signed to an indie

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label, and started releasing records. Then, for eighteen years, between 1982 and 2000, I was one half of the group Everything But the Girl. In that time, we released nine albums and sold nine million records. We went on countless tours, had hit singles and flop singles, were reviewed and interviewed to within an inch of our lives. I've been in the charts, out of them, back in. I've seen myself described as an indie darling, a middle-of-the-road nobody and a disco diva. I haven't always fitted in, you see, and that's made me face up to the realities of a pop career - there are thrills and wonders to be experienced, yes, but also moments of doubt, mistakes, violent lifestyle changes from luxury to squalor and back again, sometimes within minutes.

I was only sixteen when I bought an electric guitar and joined a band. A year later, I formed an all-girl band called the Marine Girls and played gigs, and signed to an indie label, and started releasing records. Then, for eighteen years, between 1982 and 2000, I was one half of the group Everything But the Girl. In that time, we released nine albums and sold nine million records. We went on countless tours, had hit singles and flop singles, were reviewed and interviewed to within an inch of our lives. I've been in the charts, out of them, back in. I've seen myself described as an indie darling, a middle-of-the-road nobody and a disco diva. I haven't always fitted in, you see, and that's made me face up to the realities of a pop career - there are thrills and wonders to be experienced, yes, but also moments of doubt, mistakes, violent lifestyle changes from luxury to squalor and back again, sometimes within minutes.

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'Entertaining, affectionate and righteous' Guardian 'Says so much about being a woman' Cosey Fanni Tutti In 1983, backstage at the Lyceum in London, Tracey Thorn and Lindy Morrison first met. Tracey 's music career was just beginning, while Lindy, drummer for The Go-Betweens, was ten years her senior. They became confidantes, comrades and best friends, a relationship cemented by gossip and feminism, books and gigs and rock 'n' roll love affairs. Morrison – a headstrong heroine blazing her way through a male-dominated industry – came to be a kind of mentor to Thorn. They shared the joy and the struggle of being women in a band, trying to outwit and face down a chauvinist music media. In My Rock 'n' Roll Friend Thorn takes stock of thirty-seven years of friendship, teasing out the details of connection and affection between two women who seem to be either complete opposites or mirror images of each other. This important book asks what people see, who does the looking, and ultimately who writes women out of – and back into – history.

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THE SUNDAY TIMES TOP TEN BESTSELLER SHORTLISTED FOR THE PENDERYIN MUSIC BOOK PRIZE 'Tender, wise and funny' Sunday Express 'Beautifully observed, deadly funny' Max Porter Before becoming an acclaimed musician and writer, Tracey Thorn was a typical teenager: bored and cynical, despairing of her aspirational parents. Her only comfort came from house parties and the female pop icons who hinted at a new kind of living. Returning to the scene of her childhood, Thorn takes us beyond the bus shelters, the pub car parks and the weekly discos, to the parents who wanted so much for their children and the children who wanted none of it. With great wit and insight, Thorn reconsiders the Green Belt post-war dream so many artists have mocked, and yet so many artists have come from.

In her bestselling autobiography *Bedsit Disco Queen*, Tracey Thorn recalled the highs and lows of a thirty-year career in pop music. But with the touring, recording and extraordinary anecdotes, there wasn't time for an in-depth look at what she actually did for all those years: sing. She sang with warmth and emotional honesty, sometimes while battling acute stage-fright. Part memoir, part wide-ranging exploration of the art, mechanics and spellbinding power of singing, *NAKED AT THE ALBERT HALL* takes in Dusty Springfield, Dennis Potter and George Eliot; Auto-tune, the microphone and stage presence; *The Streets* and *The X Factor*. Including interviews with fellow artists such as Alison Moyet, Romy Madley-Croft and Green Gartside of Scritti Politti, and portraits of singers in fiction as well as Tracey's real-life experiences, it offers a unique, witty and sharply observed insider's perspective on the exhilarating joy and occasional heartache of singing.

A New York Times Notable Book of the Year: “ Unforgettable . . . Few have told such a compelling life-story as skillfully ”

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(San Francisco Chronicle). In the summer of 1992, on the eve of an American tour, singer/songwriter Ben Watt, one half of the Billboard-topping pop duo Everything But The Girl, was taken to a London hospital complaining of chest pain. As his condition worsened, doctors were baffled. He was eventually he was diagnosed with a rare life-threatening autoimmune disease called Churg-Strauss Syndrome. “ To paraphrase Joseph Heller, ” Ben says, “ you know it ’ s something serious when they name it after two guys. ” By the time he came home, two-and-half-months later, his ravaged body was forty-six pounds lighter, and he was missing most of his small intestine. “ Unfold[ing] like a page-turning mystery ” (The Los Angeles Times), and “ told with great wit and without self-pity, Patient is a sobering look at how life can suddenly be transformed into a humbling vaudeville of tests, IV ’ s, catheters, and bedpans ” (The New York Times Book Review). Injecting a frankness and natural humility into his “ funny, frightening, and piercingly vulnerable ” (Interview) chronicle of a medical nightmare, Ben writes about his childhood, reflects on family, and his shared life with band member and partner, Tracey Thorn. The result is “ a vivid, finely wrought look at having one ’ s future yanked away, and surviving physically and emotionally ” (Dallas Morning Star-Telegram). A Sunday Times Book of the Year A Village Voice Favorite Book of the Year An Esquire (UK) Best Non-Fiction Award Finalist

A witty, candid, sharply written memoir by the cofounder of Steely Dan In his entertaining debut as an author, Donald Fagen—musician, songwriter, and cofounder of Steely Dan—reveals the cultural figures and currents that shaped his artistic sensibility, as well as offering a look at his college days and a hilarious account of life on the road. Fagen presents the “ eminent hipsters ” who spoke to him as he

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was growing up in a bland New Jersey suburb in the early 1960s; his colorful, mind-expanding years at Bard College, where he first met his musical partner Walter Becker; and the agonies and ecstasies of a recent cross-country tour with Michael McDonald and Boz Scaggs. Acclaimed for his literate lyrics and complex arrangements as a musician, Fagen here proves himself a sophisticated writer with his own distinctive voice.

Ben Watt's father, Tommy, was a working-class Glaswegian jazz musician, a politicised left-wing bandleader and a composer. His heyday in the late fifties took him into the glittering heart of London's West End, where he broadcast live with his own orchestra from the Paris Theatre and played nightly with his quintet at the glamorous Quaglino's. Ben's mother, Romany, the daughter of a Methodist parson, schooled at Cheltenham Ladies' College, was a RADA-trained Shakespearian actress, who had triplets in her first marriage before becoming a leading showbiz columnist in the sixties and seventies. They were both divorcees from very different backgrounds who came together like colliding trains in 1957. Both a personal journey and a portrait of his parents, Romany and Tom is a vivid story of the post-war years, ambition and stardom, family roots and secrets, life in clubs and in care homes. It is also about who we are, where we come from, and how we love and live with each other for a long time.

NAMED ONE OF THE TOP 10 ROCK MEMOIRS OF ALL TIME BY ROLLING STONE From Chic to Daft Punk, Nile Rodgers is the creative force behind some of the biggest hits ever recorded. Here is the story of how global pop 's greatest genius transformed his own dramatic life into the brilliantly joyful playlist of a generation. You will hear a Nile Rodgers

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song today. It will make you happy. In the 1970s and 1980s, Nile Rodgers wrote and produced the songs that defined the era and everything that came after: “ Le Freak, ” “ Good Times, ” “ We Are Family, ” “ Like a Virgin, ” “ Let ’ s Dance, ” “ I ’ m Coming Out, ” “ Rapper ’ s Delight ” —and worked with every influential pop star to create a string of enduring hits, from Diana Ross and Madonna to Duran Duran and David Bowie. Even today, he is still musically relevant: writing and performing record-breaking hits like “ Get Lucky ” with Daft Punk and Pharrell. But before he reinvented pop music, Nile Rodgers invented himself. From jamming with Jimi Hendrix in a Greenwich Village haze to the decadence of the disco era to witnessing the birth of Madonna on the Danceteria dance floor, *Le Freak* traces one of the greatest musical journeys of our time. Praise for *Le Freak* “ [An] amazing memoir . . . steeped in the incestuous energy of the times: Punk, funk and art rock mixed it up in the downtown clubs, where musicians partied together and shared ideas. . . . *Le Freak* has plenty of sex and drugs. But it ’ s the music that makes it essential. . . . Rodgers gave those dreams a beat—and helped invent pop as we know it today. ” —Rob Sheffield, *Rolling Stone* “ This book is an absolute knockout: exhilarating, warm, and courageous, deeply moving and deeply funny. *Le Freak* is as much about the greatness of life as it is about Nile Rodgers ’ s extraordinary musical journey. As Rodgers well knows, the best music is the stuff we feel, the stuff that speaks to us and won ’ t let go. *Le Freak* does all that and much more. This is truly one of the best books ever written about art, music, life, and the way we grow to be exactly who we are. Actually, one of the best books period. ” —Cameron Crowe “ A coming-of-age tale every bit as impressive as the musical insights and star-time chronicles that follow. ” —*The New York Times Book Review* “ Consistently entertaining . . . His legacy as a

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funk-rock visionary is assured, and his autobiography serves as further proof that disco does not suck. ” —San Francisco Chronicle “ An unforgettable, gripping book. ” —The Sunday Times (UK) “ Name a star and you can bet they ’ re in this book, playing or partying with Rodgers. But far from being a succession of name-dropping anecdotes, this autobiography is a wonderfully funny, moving and wise reflection upon the important things in life: the people you love and the things you create. ” —The Sunday Telegraph (UK) “ Rodgers ’ s page-turning memoir is packed with emotionally charged vignettes of a tumultuous childhood and equally dramatic adulthood that found him awash in cash, cars, and celebrities. . . . His storytelling skills propel the reader through the book, making the ending all the more jarring. Remarkable for its candor, this rags-to-riches story is on the year ’ s shortlist of celebrity memoirs. ” —Publishers Weekly (starred review)

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