

## Bedsit Disco Queen How I Grew Up And Tried To Be A Pop Star Tracey Thorn

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.

"An interesting look at how 1977 marked the explosion of punk alongside this heartbreaking (though not altogether surprising) loss of a legend" (USA Today). In the late 1970s, punk music was setting out to destroy everything Elvis Presley had come to represent. But punk couldn't destroy The King himself—he had already done that, succumbing to his excesses at Graceland on August 16, 1977. Ever since, Elvis has permeated the world in ways that are bizarre and inexplicable: a pop icon while alive, he has become almost a religious icon in death, a modern-day martyr crucified on the wheel of drugs, celebrity culture, junk food, and sex. In *Elvis Has Left the Building*, Dylan Jones takes us back to those heady days around the time of his death and the simultaneous rise of punk. Evoking the hysteria and devotion of The King's numerous disciples and imitators, Jones offers a uniquely insightful commentary on Elvis's life, times, and outrageous demise. Recounting how the artist single-handedly changed the course of popular music and culture, he also delves deep into the cult of The King and reveals what Elvis's death meant—and still means to us today. "I'm not sure punk would have existed without [Elvis]. In fact I'm not sure a lot of things would have existed without him. Dylan Jones is the right man to ponder such questions." —Bono "A gripping tale of impossible success and terrible waste and lost beauty that veers from Memphis to Las Vegas and all the way to the broken backstreets of London." —Tony Parsons, author of *The Hanging Club*

New York Times Bestseller "A moving, beautifully etched picture of America's lost and profoundly lonely." —Kazuo Ishiguro, author of *The Remains of the Day* and winner of the 2017 Nobel Prize for Literature "Brilliant . . . Darnielle is a master at building suspense, and his writing is propulsive and urgent; it's nearly impossible to stop reading . . . [Universal Harvester is] beyond worthwhile; it's a major work by an author who is quickly becoming one of the brightest stars in American fiction." —Michael Schaub, *Los Angeles Times* "Grows in menace as the pages stack up . . . [But] more sensitive than one would expect from a more traditional tale of dread." —Joe Hill, *New York Times Book Review* Life in a small town takes a dark turn when mysterious footage begins appearing on VHS cassettes at the local Video Hut. So begins *Universal Harvester*, the haunting and masterfully unsettling new novel from John Darnielle, author of the *New York Times* Bestseller and National Book Award Nominee *Wolf in White Van* Jeremy works at the Video Hut in Nevada, Iowa. It's a small town in the center of the state—the first a in Nevada pronounced ay. This is the late 1990s, and even if the Hollywood Video in Ames poses an existential threat to Video Hut, there are still regular customers, a rush in the late afternoon. It's good enough for Jeremy: it's a job, quiet and predictable, and it gets him out of the house, where he lives with his dad and where they both try to avoid missing Mom, who died six years ago in a car wreck. But when a local schoolteacher comes in to return her copy of *Targets*—an old movie, starring Boris Karloff, one Jeremy himself had ordered for the store—she has an odd complaint: "There's something on it," she says, but doesn't elaborate. Two days later, a different customer returns a different tape, a new release, and says it's not defective, exactly, but altered: "There's another movie on this tape." Jeremy doesn't want to be curious, but he brings the movies home to take a look. And, indeed, in the middle of each movie, the screen blinks dark for a moment and the movie is replaced by a few minutes of jagged, poorly lit home video. The scenes are odd and sometimes violent, dark, and deeply disquieting. There are no identifiable faces, no dialogue or explanation—the first video has just the faint sound of someone breathing— but there are some recognizable landmarks. These have been shot just outside of town. In *Universal Harvester*, the once placid Iowa fields and farmhouses now sinister and imbued with loss and instability and profound foreboding. The novel will take Jeremy and those around him deeper into this landscape than they have ever expected to go. They will become part of a story that unfolds years into the past and years into the future, part of an impossible search for something someone once lost that they would do anything to regain. "This chilling literary thriller follows a video store clerk as he deciphers a macabre mystery through clues scattered among the tapes his customers rent. A page-tuning homage to *In Cold Blood* and *The Ring*." —O: *The Oprah Magazine* "[*Universal Harvester* is] so wonderfully strange, almost Lynchian in its juxtaposition of the banal and the creepy, that my urge to know what the hell was going on caused me to go full throttle . . . [But] Darnielle hides so much beautiful commentary in the book's quieter moments that you would be remiss not to slow down." —Abram Scharf, *MTV News* "*Universal Harvester* is a novel about noticing hidden things, particularly the hurt and desperation that people bear under their exterior of polite reserve . . . Mr. Darnielle possesses the clairvoyant's gift for looking beneath the surface." —Sam Sacks, *The Wall Street Journal* "[*Universal Harvester* is] constantly unnerving, wrapped in a depressed dread that haunts every passage. But it all pays off with surprising emotionality." —Kevin Nguyen, *GQ.com* '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.

The long-awaited, full-force autobiography of American punk music hero, Bob Mould. Bob Mould stormed into America's punk rock scene in 1979, when clubs across the country were filling with kids dressed in black leather and torn denim, packing in to see bands like the Ramones, Black Flag, and the Dead Kennedys. Hardcore punk was a riot of jackhammer rhythms, blistering tempos, and bottomless aggression. And at its center, a new band out of Minnesota called *Hvosker Dvo* was bashing out songs and touring the country on no money, driven by the inspiration of guitarist and vocalist Bob Mould. Their music roused a generation. From the start, Mould wanted to make *Hüsker Dü* the greatest band in the world - faster and louder than the hardcore

standard, but with melody and emotional depth. In *See a Little Light*, Mould finally tells the story of how the anger and passion of the early hardcore scene blended with his own formidable musicianship and irrepressible drive to produce some of the most important and influential music of the late 20th century. For the first time, Mould tells his dramatic story, opening up to describe life inside that furnace and beyond. Revealing the struggles with his own homosexuality, the complexities of his intimate relationships, as well as his own drug and alcohol addiction, Mould takes us on a whirlwind ride through achieving sobriety, his acclaimed solo career, creating the hit band Sugar, a surprising detour into the world of pro wrestling, and most of all, finally finding his place in the world. A classic story of individualism and persistence, Mould's autobiography is an open account of the rich history of one of the most revered figures of punk, whose driving force altered the shape of American music.

*The Rise, The Fall, and The Rise* is the extraordinary story, in her own words, of Brix Smith Start. Best known for her work in The Fall at the time when they were perhaps the most powerful and influential anti-authoritarian postpunk band in the world -- This Nation's Saving Grace, *The Weird and Frightening World Of ...* -- Brix spent ten years in the band before a violent disintegration led to her exit and the end of her marriage with Mark E Smith. But Brix's story is much more than rock n roll highs and lows in one of the most radically dysfunctional bands around. Growing up in the Hollywood Hills in the '60s in a dilapidated pink mansion her life has taken her from luxury to destitution, from the cover of the NME to waitressing in California, via the industrial wasteland of Manchester in the 1980s. What emerges is a story of constant reinvention, jubilant highs and depressive ebbs; a singular journey of a teenage American girl on a collision course with English radicalism on her way to mid-life success on tv and in fashion. Too bizarre, extreme and unlikely to exist in the pages of fiction, *The Rise, The Fall and The Rise* could only exist in the pages of a memoir.

As the story begins, a lonely woman vanishes while out on her morning run. Then a 22-year-old girl never returns from a walk. An old man disappears too. When fresh-faced policewoman Freya Graffham is assigned to the case, she runs the risk of getting too invested--too involved--in the action. Alongside the enigmatic detective Chief Inspector Simon Serrallier, she must unravel the mystery before events turn too gruesome. Written with intelligence, compassion, and a knowing eye--in the tradition of the fabulous mysteries of Ruth Rendell and P.D. James--*The Various Haunts of Men* is an enthralling journey into the heart of a wonderfully developed town, and into the very mind of a killer.

The author of *The Group*, the groundbreaking bestseller and 1964 National Book Award finalist that shaped a generation of women, brings reminiscences of her girlhood to this intimate and illuminating memoir *How I Grew* is Mary McCarthy's intensely personal autobiography of her life from age thirteen to twenty-one. Orphaned at six, McCarthy was raised by her maternal grandparents in Seattle, Washington. Although her official birthdate is in 1912, it wasn't until she turned thirteen that, in McCarthy's own words, she was "born as a mind." With detail driven by an almost astonishing memory recall, McCarthy gives us a masterful account of these formative years. From her wild adolescence—including losing her virginity at fourteen—through her eventual escape to Vassar, the bestselling novelist, essayist, and critic chronicles her relationships with family, friends, lovers, and the teachers who would influence her writing career. Filled with McCarthy's penetrating insights and trenchant wit, this is an unblinkingly honest and fearless self-portrait of a young woman coming of age—and the perfect companion to McCarthy's *Memories of a Catholic Girlhood*. This ebook features an illustrated biography of Mary McCarthy including rare images from the author's estate.

An intensely beautiful, profound and poetic biography of the formative years of the dark prince of rock 'n' roll, *Boy on Fire* is Nick Cave's creation story, a portrait of the artist first as a boy, then as a young man. A deeply insightful work which charts his family, friends, influences, milieu and, most of all, his music, it reveals how Nick Cave shaped himself into the extraordinary artist he would become. A powerful account of a singular, uncompromising artist, *Boy on Fire* is also a vivid and evocative rendering of a time and place, from the fast-running dark rivers and ghost gums of country-town Australia to the torn wallpaper, sticky carpet and manic energy of the nascent punk scene which hit staid 1970s Melbourne like an atom bomb. *Boy on Fire* is a stunning biographical achievement.

An astonishingly rich, almost encyclopedic biography of the American singer-songwriter, Prince Rogers Nelson. Famously reticent and perennially controversial, Prince was one of the few music superstars who remained, largely, an enigma—even up to his premature death on April 21, 2016. A fixture of the pop canon, Prince is widely held to be the greatest musician of his generation and will undoubtedly remain an inspiring and singular talent. This meticulously researched biography is the most comprehensive work on Prince yet published. Unlike other Prince books, this one eschews speculation into the artist's highly guarded private life and instead focuses deep and sustained attention exactly where it should be: on his work. Acclaimed British novelist and critic Matt Thorne draws on years of research and dozens of interviews with Prince's intimate associates (many of whom have never spoken on record before) to examine every phase of the musician's thirty-five-year career, including nearly every song, released and unreleased—that Prince has recorded. Originally released in the UK in 2012, this first U.S. publication of Prince includes updated content detailing the artist's two 2014 albums, tour, 2015 Tidal release, and other career events. Praise for Prince: *The Man and His Music* "Matt Thorne's Prince is the definitive work on the man; I am listening again to every piece of his music with renewed enthusiasm." —Alexis Taylor, *Hot Chip* "[Thorne] brings an enthusiasm, intelligence, and maverick spirit to the 562 pages covering the 35-year career of Prince Rogers Nelson . . . It's to Thorne's credit that through painstaking research and interviews he manages to paint a picture of what the man, rather than the myth, is actually like. A must for the legions of Prince fans out there." —Doug Johnstone, *Big Issue* (UK) "Thorne brings an exhaustive knowledge and attention to detail to the task . . . If you're as much of a fan as Thorne [is], you'll be in heaven." —Mick Brown, *Daily Telegraph* (UK) "The final word on the mad genius known as Prince Rogers Nelson. There is now quite literally nothing more to say about Prince or his music. It's all here—dance, sex, romance, and above all, the music. Downright orgasmic." —*Current* magazine

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.

This volume is the first publication of Sarah Ruhl, "a playwright with a unique comic voice, perspective and sense of theater," (*Variety*) who is fast leaving her mark on the American stage. In the award-winning *Clean House*-a play of uncommon romance and uncommon comedy-a maid who hates cleaning dreams about creating the perfect joke, while a doctor who treats cancer leaves his heart inside one of his patients. This volume also includes *Eurydice*, Ruhl's reinvention of the tragic Greek tale of love and loss; *Late*, a cowboy song and *Melancholy Play*

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.

**SHORTLISTED FOR THE COSTA BOOK OF THE YEAR AWARDS 2018** What was I fighting for? Even now I'm not sure. Something so old and so deep, it has no words, no shape, no logic. Every memoir is a battle between reality and invention - but in her follow up to *Clothes, Music, Boys*, Viv Albertine has reinvented the genre with her unflinching honesty. *To Throw Away Unopened* is a fearless dissection of one woman's obsession with the truth - the truth about family, power, and her identity as a rebel and outsider. It is a gaping wound of a book, both an exercise in blood-letting and psychological archaeology, excavating what lies beneath: the fear, the loneliness, the anger. It is a brutal expose of human dysfunctionality, the impossibility of true intimacy, and the damage wrought upon us by secrets and revelations, siblings and parents. Yet it is also a testament to how we can rebuild ourselves and come to face the world again. It is a portrait of the love stories that constitute a life, often bringing as much pain as joy. With the inimitable blend of humour, vulnerability, and intelligence that makes Viv Albertine one of our finest authors working today, *To Throw Away Unopened* smashes through layers of propriety and leads us into a new place of savage self-discovery.

'I was saying things in songs that female singers didn't really say back then. I wasn't submissive or begging him to come back, I was kicking his ass, kicking him out, kicking my own ass too. My Blondie character was an inflatable doll but with a dark, provocative, aggressive side. I was playing it up, yet I was very serious.'

Everything I've ever done Everything I ever do Every place I've ever been Everywhere I'm going to Over a career that spans four decades and thirteen studio albums with Pet Shop Boys, Neil Tennant has consistently proved himself to be one of the most elegant and stylish of contemporary lyricists. Arranged alphabetically, *One Hundred Lyrics and a Poem* presents an overview of Neil Tennant's considerable achievement as a chronicler of modern life: the romance, the break-ups, the aspirations, the changing attitudes, the history, the politics, the pain. The landscape of Tennant's lyrics is recognisably British in character - restrained and preoccupied with the mundane, occasionally satirical, yet also yearning for escape and theatrical release. Often surprisingly revealing, this volume is contextualised by a personal commentary on each lyric and a fascinating introduction by the author which gives an insight into the process and genesis of writing. Flamboyant, understated, celebratory and elegiac, Neil Tennant's lyrics are a document of our times.

Brett Anderson came from a world impossibly distant from rock star success, and in *Coal Black Mornings* he traces the journey that took him from a childhood as 'a snotty, sniffy, slightly maudlin sort of boy raised on Salad Cream and milky tea and cheap meat' to becoming founder and lead singer of Suede. Anderson grew up in Hayward's Heath on the grubby fringes of the Home Counties. As a teenager he clashed with his eccentric taxi-driving father (who would parade around their council house dressed as Lawrence of Arabia, air-conducting his favourite composers) and adored his beautiful, artistic mother. He brilliantly evokes the seventies, the suffocating discomfort of a very English kind of poverty and the burning need for escape that it breeds. Anderson charts the shabby romance of creativity as he travelled the tube in search of inspiration, fuelled by Marmite and nicotine, and Suede's rise from rehearsals in bedrooms, squats and pubs. And he catalogues the intense relationships that make and break bands as well as the devastating loss of his mother. *Coal Black Mornings* is profoundly moving, funny and intense - a book which stands alongside the most emotionally truthful of personal stories.

Legendarily reticent, perverse and misleading, Prince is one of the few remaining 80s superstars who still, perhaps, remains unexplained. Now a firm fixture in the pop canon, where such classics as 'Purple Rain', 'Sign o' the Times' and 'Parade' regularly feature in Best Ever Album polls, Prince is still, as he ever was, an enigma. His live performances are legendary (21 Nights at the O2 in 2007) and while recent releases have been modestly successful at best, his influence on urban music, and R'n'B in particular, has never been more evident. The Minneapolis Sound can now be heard everywhere. Matt Thorne's *Prince*, through years of research and interviews with ex-*Revolution* members such as Wendy and Lisa, is an account of a pop maverick whose experiments with rock, funk, techno and jazz revolutionised pop. With reference to every song, released and unreleased, over 35 years of recording, Prince will stand for years to come as the go-to book on the Great Man.

Lionel Bart was a writer and composer of British pop music and musicals, best known for creating the book, music and lyrics for *Oliver!* He also wrote the famous songs *Living Doll* (Cliff Richard) and *From Russia With Love* (Matt Munroe). He was unable to read music. He was a millionaire aged thirty in the Sixties, bankrupt in the Seventies and died in 1999. The authors gained exclusive access to Bart's personal archives - his unfinished autobiography, his letters and scrapbooks. They detail how he

signed away the rights to Oliver! to finance his new musical Twang – based on Robin Hood - which flopped badly in the theatre. Reveal how his heavy drinking led to diabetes and how he died in 1999 aged 69 from liver cancer. They have interviewed his personal secretaries, friends, family, counsellors and many of the performers, musicians and producers who worked with him. Interviewees include Rocky Horror's Richard O'Brien and actors Dudley Sutton and Nigel Planer.

The official Cure biography, illustrated throughout with masses of private and official photographs, press cuttings, and media articles.

A rollicking look at 1971 - the busiest, most innovative and resonant year of the 70s, defined by the musical arrival of such stars as David Bowie, Pink Floyd, Led Zeppelin, and Joni Mitchell On New Year's Eve, 1970, Paul McCartney told his lawyers to issue the writ at the High Court in London, effectively ending The Beatles. You might say this was the last day of the pop era. The following day, which was a Friday, was 1971. You might say this was the first day of the rock era. And within the remaining 364 days of this monumental year, the world would hear Don McLean's "American Pie," The Rolling Stones' "Brown Sugar," The Who's "Baba O'Riley," Zeppelin's "Stairway to Heaven," Rod Stewart's "Maggie May," Marvin Gaye's "What's Going On," and more. David Hepworth, an ardent music fan and well regarded critic, was twenty-one in '71, the same age as many of the legendary artists who arrived on the scene. Taking us on a tour of the major moments, the events and songs of this remarkable year, he shows how musicians came together to form the perfect storm of rock and roll greatness, starting a musical era that would last longer than anyone predicted. Those who joined bands to escape things that lasted found themselves in a new age, its colossal start being part of the genre's staying power. Never a Dull Moment is more than a love song to the music of 1971. It's also an homage to the things that inspired art and artists alike. From Soul Train to The Godfather, hot pants to table tennis, Hepworth explores both the music and its landscapes, culminating in an epic story of rock and roll's best year.

Since he began posting in 2003, Dempsey has used his blog to explore nearly every important facet of library technology, from the emergence of Web 2.0 as a concept to open source ILS tools and the push to web-scale library management systems.

'A masterpiece, as fresh and shocking as if it were written yesterday' Craig Brown "I've been told that no one sings the word 'hunger' like I do. Or the word 'love.'" Lady Sings the Blues is the inimitable autobiography of one of the greatest icons of the twentieth century. Born to a single mother in 1915 Baltimore, Billie Holiday had her first run-in with the law at aged 13. But Billie Holiday is no victim. Her memoir tells the story of her life spent in jazz, smoky Harlem clubs and packed-out concert halls, her love affairs, her wildly creative friends, her struggles with addiction and her adventures in love. Billie Holiday is a wise and aphoristic guide to the story of her unforgettable life.

This text is a tribute to more than two dozen legendary music artists who significantly influenced the landscape of music for generations to come, from Ray Charles and Bob Dylan to Chuck Berry and Johnny Cash. Part memoir, part tribute, and all great storytelling, Music industry veterans Robbie Robertson, Jim Guerinot, Jared Levine, and Sebastian Robertson invite readers to share with them in celebrating twenty-seven musical legends.

**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 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 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)

'Fascinating and illuminating' *STYLIST* 'Perceptive and candid' *IRISH TIMES* 'Wide-ranging, deep-dive, soul-baring interviews, full of candid, intimate, spiky meditations on inspiration, artistry, sexuality, race, love, self-doubt, abuse, defiance and everything in between' *OBSERVER* 'Variously optimistic, troubling, joyful, illuminating, fierce and thoughtful' **GUARDIAN INTERVIEWS WITH WOMEN ON THE FRONTLINE OF MUSIC** Writer and critic Amy Raphael has interviewed some of the world's most iconic musicians, including Courtney Love, Patti Smith, Björk, Kurt Cobain and Elton John. In 1995 she wrote the critically-acclaimed *Never Mind the Bollocks: Women Rewrite Rock*, which included a

foreword by Debbie Harry. More than two decades on, the music business has changed, but the way women are regarded has not. In this new book, *A Seat at the Table*, Raphael interviews eighteen women who work in the music industry about learning to speak out, #MeToo, social media, queer politics and the subtleness of everyday misogyny. Featuring interviews with: CHRISTINE & THE QUEENS, IBEYI, KATE TEMPEST, ALISON MOYET, NADINE SHAH, JESSICA CURRY, MAGGIE ROGERS, EMMY THE GREAT, DREAM WIFE, NATALIE MERCHANT, LAUREN MAYBERRY, POPPY AJUDHA, KALIE SHORR, TRACEY THORN, MITSKI, CATHERINE MARKS, GEORGIA, CLARA AMFO

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

Paul Stump reassesses Progressive Rock in terms of transcendentalism, 1960s pop culture and the rise of the rock musician as Romantic Artist. He takes a wide ranging view of the social and cultural background and has carried out extensive interviews.

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 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.

A SUNDAY TIMES, TELEGRAPH, ROUGH TRADE, PITCHFORK AND UNCUT MUSIC BOOK OF THE YEAR SHORTLISTED FOR THE PENDERYN MUSIC BOOK PRIZE *Art Sex Music* is the autobiography of a musician who, as a founding member of the avant-garde group Throbbing Gristle and electronic pioneers Chris & Cosey, has consistently challenged the boundaries of music over the past four decades. It is the account of an artist who, as part of COUM Transmissions, represented Britain at the IXth Biennale de Paris, whose Prostitution show at the ICA in 1976 caused the Conservative MP Nicholas Fairbairn to declare her, COUM and Throbbing Gristle 'Wreckers of Civilisation' . . . shortly before he was arrested for indecent exposure, and whose work continues to be held at the vanguard of contemporary art. And it is the story of her work as a pornographic model and striptease artiste which challenged assumptions about morality, erotica and art. *Art Sex Music* is the wise, shocking and elegant autobiography of Cosey Fanni Tutti.

Read Julie Klausner's posts on the Penguin Blog In the tradition of Cynthia Heimel and Chelsea Handler, and with the boisterous iconoclasm of Amy Sedaris, Julie Klausner's candid and funny debut *I Don't Care About Your Band* sheds light on the humiliations we endure to find love--and the lessons that can be culled from the wreckage. *I Don't Care About Your Band* posits that lately the worst guys to date are the ones who seem sensitive. It's the jerks in nice guy clothing, not the players in Ed Hardy, who break the hearts of modern girls who grew up in the shadow of feminism, thinking they could have everything, but end up compromising constantly. The cowards, the kidults, the critics, and the contenders: these are the stars of Klausner's memoir about how hard it is to find a man--good or otherwise--when you're a cynical grown-up exiled in the dregs of Guyville. Off the popularity of her New York Times "Modern Love" piece about getting the brush-off from an indie rock musician, *I Don't care About Your Band* is marbled with the wry strains of Julie Klausner's precocious curmudgeonry and brimming with truths that anyone who's ever been on a date will relate to. Klausner is an expert at landing herself waist-deep in crazy, time and time again, in part because her experience as a comedy writer (Best Week Ever, TV Funhouse on SNL) and sketch comedian from NYC's Upright Citizens Brigade fuels her philosophy of how any scene should unfold, which is, "What? That sounds crazy? Okay, I'll do it." *I Don't Care About Your Band* charts a distinctly human journey of a strong-willed but vulnerable protagonist who loves men like it's her job, but who's done with guys who know more about love songs than love. Klausner's is a new outlook on dating in a time of pop culture obsession, and she spent her 20's doing personal field research to back up her philosophies. This is the girl's version of High Fidelity. By turns explicit, funny and moving, Klausner's debut shows the evolution of a young woman who endured myriad encounters with the wrong guys, to emerge with real- world wisdom on matters of the heart. *I Don't Care About Your Band* is Julie Klausner's manifesto, and every one of us can relate.

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 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.

John Darnielle describes *Master of Reality* in the voice of a fifteen-year-old boy being held in an adolescent psychiatric center in southern California in 1985. The narrator explains Black Sabbath like an emissary from an alien race describing his culture to his captors: passionately, patiently, and lovingly.

Daring and witty, erotic and searching, these poems explore the ways we suffer and are changed by our losses. "Think about sex," this book begins, then moves through the places into which our longings lead us. Here are confessions whispered over the phone in "Phone Sex," sins recounted to priests, "pretend confessions" told to a sister. Here are poems about a mother teaching a daughter to read, a girl trying to read her mother, a woman trying to read lovers, and marriage, and herself.

Major motion picture *Flag Day* starring Sean Penn and his daughter Dylan Penn is based on this father-daughter story of a charming criminal—told by the daughter who loved him. One frosty winter morning in 1995, Jennifer Vogel opened the newspaper and read that her father had gone on the run. John Vogel, fifty-two, had been arrested for single-handedly counterfeiting nearly \$20 million in U.S. currency—the fourth-largest sum ever seized by federal agents—and then released pending trial. Though Jennifer hadn't spoken to her father in more than four years, the police suspected he might turn up at her Minneapolis apartment. She examined the shadows outside her building, thought she spotted him at the grocery store and the bus stop. He had simply vanished. Framed around the six months her father eluded authorities, Jennifer's memoir documents the police chase—stakeouts, lie detector tests, even a segment on *Unsolved Mysteries*—and vividly chronicles her tumultuous childhood while examining her father's legacy. A lifelong criminal who robbed banks, burned down buildings, scammed investors, and even plotted murder, John Vogel was also a hapless dreamer who wrote a novel, baked lemon meringue pies, and took his ten-year-old daughter to see *Rocky* in an empty theater on Christmas Eve. When it came time to pass his counterfeit bills, he spent them at Wal-Mart for political reasons. Culling from memories, photo albums, public documents, and interviews with the handful of people who knew the real John Vogel, this is an intimate and intensely moving psychological portrait of a charismatic, larger-than-life figure—as told by the daughter who nearly followed in his footsteps.

Amazing! -Sammy Harkham Florent Ruppert (b. 1979) and Jerome Mulot (b. 1981) began their creative partnership as art students in Dijon, France. Their intensely collaborative comics are drawn by both artists in a shared visual style - simultaneously abstract and gestural - that obscures the individual contribution of either hand. Throughout their work, Ruppert and Mulot deftly interweave the naturalistic and the synthetic, playfully manipulating productive tensions in comics, cognition and social culture. Their complex and dazzling comics pages incorporate visual devices from related media, including film and optical toys. Their cinematic figure drawing enlivens mask-like, schematic faces that alienate even as they solicit involvement. Disorienting, bracing and darkly comedic, *Barrel of Monkeys* prismatically examines the human bestiary at its most surreal and transgressive. It is their first book to be published in an English-language edition. Rebus Books was founded by Bill Kartalopoulos to publish books of comics and other works of visual exposition that implicitly explore and reveal the expressive possibilities of the comics form. For additional information please visit [rebusbooks.net](http://rebusbooks.net) When I'd get Ruppert and Mulot's books in French, I was perplexed by comics that seemed largely informed by theatre, Eadweard Muybridge and proto-animation. Now that I can read it, I'm delighted by how evil and mean-spirited the work is. -Dash Shaw Ruppert and Mulot explore the dark edges of human behavior like no one else, making the disturbing feel elegant and the elegant feel disturbing. With a light hand, their vignettes tie together slapstick, violence, humor and horror, all while cleverly experimenting with different forms of representation and body language. *Barrel of Monkeys* is an enjoyable slap in the face from two of the most unique and exciting cartoonists I've come across yet. -Lilli Carre

The first biography of Yo La Tengo, the massively influential band who all but defined indie music. Yo La Tengo has lit up the indie scene for three decades, part of an underground revolution that defied corporate music conglomerates, eschewed pop radio, and found a third way. Going behind the scenes of one of the most remarkable eras in American music history, *Big Day Coming* traces the patient rise of husband-and-wife team Ira Kaplan and Georgia Hubley, who—over three decades—helped forge a spandex-and-hairspray-free path to the global stage, selling millions of records along the way and influencing countless bands. Using the continuously vital Yo La Tengo as a springboard, *Big Day Coming* uncovers the history of the legendary clubs, bands, zines, labels, record stores, college radio stations, fans, and pivotal figures that built the infrastructure of the now-prevalent indie rock world. Journalist and freeform radio DJ Jesse Jarnow draws on all-access interviews and archives for mesmerizing trip through contemporary music history told through one of its most creative and singular acts.

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