

Procol Harum A Whiter Shade Of Pale Listen Watch

(Limelight). In 1965, Ian Whitcomb's novelty rocker "You Turn Me On" was number eight on the national charts, along with entries from the Beatles, the Rolling Stones, the Beach Boys. In 1966 he was nowhere a certified rock 'n' roll flash in the pan. It is, then, with a survivor's humor that he tells both his and rock's story from its beginnings in the late fifties to 1969, the year of Woodstock and psychedelic dreams of universal peace and love. Here is the saga of the British Invasion, the genesis of folk rock, the blooming of Flower Power, the Summer of Love and the inner workings of the pop music biz, brought to life by a true insider who is also an uninhibitedly acute observer.

HOW WHITE YOU ARE! If you thought you had white people pegged as Oscar-party-throwing, Prius-driving, Sunday New York Times-reading, self-satisfied latte lovers—you were right. But if you thought diversity was just for other races, then hang on to your eco-friendly tote bags. Veteran white person Christian Lander is back with fascinating new information and advice on dealing with the Caucasian population. Sure, their indie-band T-shirts, trendy politics, vegan diets, and pop-culture references make them all seem the same. But a closer look reveals that from Austin to Australia, from L.A. to the U.K., indigenous white people are as different from one another as 1 percent rBGH-free milk is different from 2 percent. Where do skinny jeans and bulky sweaters rule? Where is down-market beer the nectar of the hip? If you want to know the places cute girls with bangs and cool guys with beards roam and emo musicians and unpaid interns call home, you'd better switch off the Adult Swim reruns, put down that copy of The Onion, pick up this book, and prepare to see the white.

Dictionnaire Procol Harum : l'auteur a couvert en long et en large la carrière de Procol Harum, ses reformations successives, mais aussi les carrières solos des anciens membres du groupe, Robin Trower, Gary Brooker, Keith Reid, Matthew Fisher. Procol Harum a toujours fait figure de groupe mystérieux. Dès 1967, le nom même de « Procol Harum » semblait surgir de nulle part, ou alors d'une vieille version latine oubliée, sur laquelle on aurait peiné tout un samedi, sans en trouver la solution. Le son de l'orgue était majestueux, mais les textes nous laissaient perplexes : des histoires de naufrages et de losers, parfois impossibles à situer, à contextualiser. Keith Reid, le parolier, c'est une sorte d'Edgar Poe qui se serait égaré dans les années soixante, quelque part du côté de Soho. Procol Harum, ce n'est pas rien. C'est peut-être le groupe qui a inventé le rock prog, ce mélange de rock et d'expérimentations sonores, d'emprunts à la musique classique et de paroles bizarres. « A Whiter Shade of Pale », leur titre de gloire, c'était un slow pour emballer les nanas. Souvent la pop music se limitait à cela. Mais c'est aussi un slow qui nous a fait découvrir la poésie, avec ses « seize vestales vierges » et « son ombre blanche ». C'est l'histoire d'une fille qui fait un malaise - ou une overdose - dans une boîte de nuit. Elle est tellement « blanche » qu'on dirait un fantôme, une « ombre blanche » d'une pâleur mortelle. "Whiter Shade Of Pale' remained their milestone, and their millstone. But Procol were always a band of quality and in Beyond The Pale they finally have the book they deserve."—Mojo. Claes Johansen spent many years researching Procol Harum's history from their early days through to the group's international status as one of the biggest attractions of the 60s and 70s. A profound and insightful look at one of Britain's finest ever rock acts.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

This new Rough Guide is devoted to pop music, the tacky, catchy yet enduring music we grew up listening to when we should have been listening to something more profound. We celebrate the hits, the singers, the impresarios and the songs which have made up the soundtrack to our lives. So come along pop pickers, put on your blue suede shoes (or your tartan trousers or puffball skirt, it's your call) and take a stroll down Electric Avenue. Not aarf! Features include: bull; The Stars A celebration of those performers, from Robbie Williams to Andy Williams (and Madonna to Mungo Jerry), who have had us singing along or, in the case of Dean Friedman and Kajagoogoo, left us wondering what the world is coming to.

A guide to music provides recommendations on one thousand recordings that represent the best in such genres as classical, jazz, rock, pop, blues, country, folk, musicals, hip-hop, and opera, with listening notes, commentary, and anecdotes about performers.

A fascinating and unexpected exploration of the Jewish roots of rock music illuminates the contributions of Jews and Judaism to the formation of the genre, including coverage of Jerry Lieber, Mike Stoller, Randy Newman, Billy Joel, Kinky Friedman, David Lee Roth, and of course, Bob Dylan--the musician formally known as Bob Zimmerman. Original. (Performing Arts)

Every day after school, Hannah's school bus is greeted by her classmate's dog, Sugar. All of the other kids love Sugar, but Hannah just can't conquer her fear of dogs. Then, one day, Sugar goes missing, so Hannah joins the search with her classmates. Will Hannah find a way to be brave, and make a new friend in the process?

A New Novel From Award-Winning Master of Fantasy and Science Fiction Tim Powers. A modern ghost story as only Tim Powers can write it. Something weird is happening to the Los Angeles freeways—phantom cars, lanes from nowhere, and sometimes unmarked offramps that give glimpses of a desolate desert highway—and Sebastian Vickery, disgraced ex-Secret Service agent, is a driver for a covert supernatural-evasion car service. But another government agency is using and perhaps causing the freeway anomalies, and their chief is determined to have Vickery killed because of something he learned years ago at a halted Presidential motorcade. Reluctantly aided by Ingrid Castine, a member of that agency, and a homeless Mexican boy, and a woman who makes her living costumed as Supergirl on the sidewalk in front of the Chinese Theater, Vickery learns what legendary hell it is that the desert highway leads to—and when Castine deliberately drives into it to save him from capture, he must enter it himself to get her out. Alternate Routes is a fast-paced

supernatural adventure story that sweeps from the sun-blinded streets and labyrinthine freeways of Los Angeles to a horrifying other world out of Greek mythology, and Vickery and Castine must learn to abandon old loyalties and learn loyalty to each other in order to survive as the world goes mad around them. About *Alternate Routes*: "Powers continues his run of smashing expectations and then playing with the pieces in this entertaining urban fantasy. . . . this calculated, frenetic novel ends with hope for redemption born from chaos. Powers' work is recommended for urban fantasy fans who enjoy more than a dash of the bizarre."—*Publishers Weekly* About Tim Powers: "Powers writes in a clean, elegant style that illuminates without slowing down the tale. . . . [He] promises marvels and horrors, and delivers them all."—Orson Scott Card "Other writers tell tales of magic in the twentieth century, but no one does it like Powers."—*The Orlando Sentinel* ". . . immensely clever stuff... Powers' prose is often vivid and arresting . . . All in all, Powers' unique voice in science fiction continues to grow stronger."—*Washington Post Book World* "Powers is at heart a storyteller, and ruthlessly shapes his material into narrative form."—*The Encyclopedia of Science Fiction* "On *Stranger Tides* . . . immediately hooks you and drags you along in sympathy with one central character's appalling misfortunes on the Spanish Main, [and] escalates from there to closing mega-thrills so determinedly spiced that your palate is left almost jaded."—David Langford "On *Stranger Tides* . . . was the inspiration for *Monkey Island*. If you read this book you can really see where *Guybrush and LeChuck* were -plagiarized- derived from, plus the heavy influence of voodoo in the game. . . . [the book] had a lot of what made fantasy interesting . . ."—legendary game designer Ron Gilbert "Powers's strengths [are] his originality, his action-crammed plots, and his ventures into the mysterious, dark, and supernatural." *Los Angeles Times Book Review* "[Powers' work delivers] an intense and intimate sense of period or realization of milieu; taut plotting, with human development and destiny . . . and, looming above all, an awareness of history itself as a merciless turning of supernatural wheels. . . . Powers' descriptions . . . are breathtaking, sublimely precise . . . his status as one of fantasy's major stylists can no longer be in doubt."—*SF Site* "Powers creates a mystical, magical otherworld superimposed on our own and takes us on a marvelous, guided tour of his vision."—*Science Fiction Chronicle* "The fantasy novels of Tim Powers are nothing if not ambitious . . . Meticulously researched and intellectually adventurous, his novels rarely fail to be strange and wholly original."—*San Francisco Chronicle* **

Based on the massively popular Web site thisdayinmusic.com, this extraordinary day-by-day diary recounts the musical firsts and lasts, blockbuster albums and chart-topping tunes, and other significant happenings on each of the 365 days Of the year.

This book examines the components of the nuclear non-proliferation regime and policies which have been suggested as means to strengthen it. It discusses alternatives that might lower the likelihood of further proliferation and help reduce the nuclear arms and capabilities of proliferant states.

Elvis, Ozzy, George Michael, Metallica, George Harrison, The Smiths... They've all been involved in legal action over the past fifty years or so. *Pop Goes To Court* recalls some of the most entertaining and bizarre court cases ever to take rock'n'rollers into a courtroom. Bono went all litigious over a disappearing hat, one Beatle filed suit against the other three, and forty years after it was a big hit, Procol Harum's *A Whiter Shade Of Pale* was suddenly the focus of a bitter legal wrangling over who actually wrote it. Author Brian Southall digs deep into some of the most memorable music disputes ever to merit the sober deliberations of the law, and in doing so, reveals much about our changing views on fame and the value of publicity.

Filled with an insider's never-before-told stories of revolutionary music and wild antics, this memoir chronicles the Grateful Dead's seminal years from 1965-1985. 31 photos.

For voice and piano with chord symbols and guitar chord diagrams.

In this ultimate guide to the subgenre, acclaimed heavy-metal journalist Martin Popoff examines hair metal in an all-encompassing oral history jacked up by a kaleidoscope of outrageous and previously unpublished quotes, anecdotes, photos, and memorabilia,

(Book). In the tradition of Nick Tosches, Tom Wolfe and Lester Bangs comes an epic and riveting history of rock and roll that reads like a novel. *Sonic Cool* presents the saga of rock and roll as the closest thing we have to genuine "myth" in the modern world, and it is the first book about rock to be written in the spirit of rock. Immense, fierce, opinionated and hilarious, Joe Harrington masterfully presents rock as a movement of near-religious proportions, against a backdrop of social factors and important events such as the invention of the guitar, the jukebox, LSD, the 12-inch phonograph record, the '70s recession, the Reagan Revolution, and the Internet. This is the history of rock as it's never been told, as the legend of a massive cultural movement, one that had meaning, but ultimately failed because it sold its soul. Radically egalitarian in its assessments towering figures such as Lennon, Dylan and Cobain stand along side lesser-known but equally influential artists like the MC5, the Misfits and Joy Division *Sonic Cool* is gripping reading for anyone who ever believed in the music. Includes a 16-page black-and-white photo insert. Joe S. Harrington began writing at the age of 10, an act that provoked a rejection slip from *Mad* magazine. He has written about music for the *Boston Globe*, *Boston Phoenix*, *New York Press*, *Seattle Stranger*, *Lowell Sun*, *Wired*, *Reflex*, *Raygun*, *High Times*, *Seconds*, *Rollerderby* and numerous fanzines. He is currently employed as an on-line jazz critic at Amazon, and lives in Portland, Maine. Softcover.

Chris Hillman is arguably the primary architect of what's come to be known as country rock. After playing the Southern California folk and bluegrass circuit, he joined David Crosby, Roger McGuinn, Gene Clark and Michael Clark as an original member of The Byrds. He went on to partner with Gram Parsons to launch The Flying Burrito Brothers, recording a handful of albums that have become touchstones of rock-influenced country. Hillman then embarked on a prolific recording career in various configurations: as a member of Stephen Stills' *Manassas*; as a member of Souther-Hillman-Furay with J.D. Souther and Richie Furay of *Buffalo Springfield*; as a solo artist; and in a trio with his fellow former Byrds

Roger McGuinn and Gene Clark. In the 1980s, Hillman launched a successful mainstream country career when he formed The Desert Rose Band with Herb Pedersen and John Jorgenson, scoring eight Top 10 country hits. In the midst of his country success he was inducted into the Rock & Roll Hall of Fame. He has since released a number of solo albums with the most recent, *Bidin' My Time*, produced by Tom Petty. In *Time Between*, Hillman takes readers behind the curtain of his quintessentially Southern Californian musical journey.

The wildly entertaining story of progressive rock, the music that ruled the 1970s charts—and has divided listeners ever since. *The Show That Never Ends* is the definitive story of the extraordinary rise and fall of progressive (“prog”) rock. Epitomized by such classic, chart-topping bands as Yes, Genesis, Pink Floyd, Jethro Tull, and Emerson Lake & Palmer, along with such successors as Rush, Marillion, Asia, Styx, and Porcupine Tree, prog sold hundreds of millions of records. It brought into the mainstream concept albums, spaced-out cover art, crazy time signatures, multitrack recording, and stagecraft so bombastic it was spoofed in the classic movie *This Is Spinal Tap*. With a vast knowledge of what Rolling Stone has called “the deliciously decadent genre that the punks failed to kill,” access to key people who made the music, and the passion of a true enthusiast, Washington Post national reporter David Weigel tells the story of prog in all its pomp, creativity, and excess. Weigel explains exactly what was “progressive” about prog rock and how its complexity and experimentalism arose from such precursors as the Beach Boys’ *Pet Sounds* and the Beatles’ *Sgt. Pepper*. He traces prog’s popularity from the massive success of Procol Harum’s “Whiter Shade of Pale” and the Moody Blues’ “Nights in White Satin” in 1967. He reveals how prog’s best-selling, epochal albums were made, including *The Dark Side of the Moon*, *Thick as a Brick*, and *Tubular Bells*. And he explores the rise of new instruments into the prog mix, such as the synthesizer, flute, mellotron, and—famously—the double-neck guitar. *The Show That Never Ends* is filled with the candid reminiscences of prog’s celebrated musicians. It also features memorable portraits of the vital contributions of producers, impresarios, and technicians such as Richard Branson, Brian Eno, Ahmet Ertegun, and Bob Moog. Ultimately, Weigel defends prog from the enormous derision it has received for a generation, and he reveals the new critical respect and popularity it has achieved in its contemporary resurgence.

Given the phenomenal fame and commercial success that the Beatles knew for the entire course of their familiar career, their music per se has received surprisingly little detailed attention. Not all of their cultural influence can be traced to long hair and flashy clothing; the Beatles had numerous fresh ideas about melody, harmony, counterpoint, rhythm, form, colors, and textures. Or consider how much new ground was broken by their lyrics alone--both the themes and imagery of the Beatles' poetry are key parts of what made (and still makes) this group so important, so popular, and so imitated. This book is a comprehensive chronological study of every aspect of the Fab Four's musical life--including full examinations of composition, performance practice, recording, and historical context--during their transcendent late period (1966-1970). Rich, authoritative interpretations are interwoven through a documentary study of many thousands of audio, print, and other sources.

In celebration of the 45th anniversary of *The Dark Side of the Moon*, Bill Kopp explores the ingenuity with which Pink Floyd rebranded itself following the 1968 departure of Syd Barrett. Not only did the band survive Barrett's departure, but it went on to release landmark albums that continue to influence generations of musicians and fans. *Reinventing Pink Floyd* follows the path taken by the remaining band members to establish a musical identity, develop a songwriting style, and create a new template for the manner in which albums are made and even enjoyed by listeners. As veteran music journalist Bill Kopp illustrates, that path was filled with failed experiments, creative blind alleys, one-off musical excursions, abortive collaborations, general restlessness, and—most importantly—a dedicated search for a distinctive musical personality. This exciting guide to the works of 1968 through 1973 highlights key innovations and musical breakthroughs of lasting influence. Kopp places Pink Floyd in its historical, cultural, and musical contexts while celebrating the test of fire that took the band from the brink of demise to enduring superstardom.

Discusses four hundred fifty of the most successful artists and bands from the 1950s to the present, including artists in rock, pop, soul, disco, dance music, heavy metal, reggae, and other fields

Follows the misadventures of Norman Mott as he attempts to navigate through life on his own distinctive terms 'A compelling account of the Stones trashing America during 1972... Greenfield was allowed the kind of access journalists can only dream of today' *The Times* The Stones' 1972 tour of the States was perhaps their best – and certainly most notorious – ever. Their previous visit in 1969 had ended in the nightmare of Altamont; now, three years later, they had just recorded their two finest albums, *Sticky Fingers* and *Exile on Main Street*, and were musically in their prime – if also personally at their most dissolute and debauched. Robert Greenfield, one of America's finest writers, went along for the ride and came back with a riveting account of high living, excess and rock & roll fury, from the Playboy Mansion to the jail cells of Rhode Island. This was an extended tour Party, capital P, to which all America's hip, rich and glitzy were invited, from Truman Capote to Stevie Wonder, Annie Liebowitz to Hugh Hefner. The result has been acclaimed as one of the all-time classic music books. Published for some years by Helter Skelter under the title *A Journey Through America with the Rolling Stones*, it is now reissued by Aurum under its original title with a new introduction by the author. Robert Greenfield is also the author of *Exile on Main Street: A Season in Hell with the Rolling Stones* and biographies of Timothy Leary and Jerry Garcia. He lives in California.

Procol Harum: *The Ghosts Of A Whiter Shade of Pale* Omnibus Press

Home from the Holy Land, with Procol Harum's *A Whiter Shade of Pale* on continuous loop in my head, I try to remember why I took this trip. Regular readers of my books -- and I like to think there are one or two -- would know that in recent years I've cultivated a bit of an aversion to "mass tourism" -- the sort that involves pulling into bus parking lots with twenty other tour buses, sticking things in ears, passing through turnstiles and experiencing audio-visual spectaculars and long historic monologues. But is there any other way to see Israel and Jordan? Whether you're Christian, Jewish, Muslim or none of the above, there's a lot of

history crammed into here, not all of it pleasant. If nothing else, a visit to the Holy Land will confirm -- should you have any doubts -- that we humans, supposedly the most intelligent of animals, are remarkably good at persecuting and killing one another. (Piano Solo Personality). This book includes piano solo arrangements of 13 of the songs from Lorie's brand new classical classic rock album featuring the greatest rock songs ever! Includes: Africa (Toto) * Against the Wind (Bob Seger) * Don't Stop Believin' (Journey) * Fields of Gold (Sting) * Free Bird (Lynyrd Skynyrd) * Honky Tonk Women (The Rolling Stones) * Layla (Eric Clapton) * Light My Fire (The Doors) * New Kid in Town (Eagles) * Rocket Man (Elton John) * Stairway to Heaven (Led Zeppelin) * A Whiter Shade of Pale (Procol Harum) * You Are So Beautiful to Me (Joe Cocker).

In the first volume of the Barrytown Trilogy, Roddy Doyle, winner of the Booker Prize for Paddy Clarke Ha Ha Ha, introduces The Commitments, a group of fame-starved, working-class Irish youths with a paradoxical passion for the music of Sam Cooke and Otis Redding and a mission—to bring Soul to Dublin. Doyle writes about the band with a fan's enthusiasm and about Dublin with a native's cheerful knowingness. His book captures all the shadings of the rock experience: ambition, greed, and egotism—ans the redeeming, exhilarating joy of making music. The Commitments is one of the most engaging and believable novels about rock'n'roll ever written, a book whose brashness and originality have won it mainstream acclaim and underground cachet.

(Guitar Chord Songbook). This fantastic collection features lyrics, chord symbols, and guitar chord diagrams for 400 hits across decades and genres, such as: All Along the Watchtower * Back to December * Band on the Run * Bennie and the Jets * Brick House * California Girls * Couldn't Stand the Weather * Daydream * Evil Woman * Footloose * The Gambler * Good Lovin' * Hey Jude * Hollywood Nights * I Love Rock 'N Roll * Jump * King of the Road * Livin' on a Prayer * Man in the Mirror * Ob-La-Di, Ob-La-Da * The Rainbow Connection * Smoke on the Water * That'll Be the Day * Walkin' After Midnight * Wild Thing * Your Mama Don't Dance * and many more.

Alfred's Ultimate Movie Instrumental Solos series arranged for flute, clarinet, alto sax, tenor sax, trumpet, horn in F, trombone, violin, viola, cello, and optional piano accompaniment. All wind instrument arrangements are fully compatible, and can be successfully performed as ensembles or solos by students who have completed the first book of any standard band method. A fully orchestrated accompaniment MP3 CD is provided, featuring each song as a live performance demo track followed by a play-along track. The CD also contains a PDF of the Piano Accompaniment and Alfred's Tempo Changer Software. Contains 60 songs, including: Cantina Band * Follow the Yellow Brick Road / We're Off to See the Wizard * Gollum's Song * Hedwig's Theme * James Bond Theme * Obliviate * Pink Panther Theme * Raiders March * Superman Theme * Wonka's Welcome Song * and many more. Due to level considerations regarding keys and instrument ranges, the wind instrument arrangements are not compatible with the string instrument arrangements in this series.

Titles include: Charlie Brown Theme * Christmas Time Is Here * Baseball Theme * Blue Charlie Brown * The Great Pumpkin Waltz * Happiness Theme * Joe Cool * Linus & Lucy * Oh, Good Grief * Red Baron * Schroeder * You're in Love Charlie Brown.

Listen to Psychedelic Rock! contains over fifty entries covering the people, records, places, and events that shaped one of the most exciting and influential periods in popular music. This addition to the Exploring a Music Genre series concentrates solely on psychedelic rock music. Listen to Psychedelic Rock! Exploring a Musical Genre covers over fifty topics, arranged alphabetically, that are central to learning about psychedelic music and will enable readers to understand the breadth and ongoing influence of psychedelia through to the present day. The title contains biographical sketches on selected artists, "song-by-song" descriptions of many albums, and short, informative essays on participants who were influential in the original psychedelic movement. A background section introduces the genre and a legacy section shows how psychedelic music has cemented its place in the world, while another section shows the tremendous impact the music has had on popular culture. Information on record labels and year-of-release dates for all musical entries make it easy for any reader to navigate this title — a must-have for high school and college readers as well as for music scholars and fans of the genre. Provides readers with a thorough overview of artists and albums whose works came to define psychedelic music Addresses the differences between psychedelia in England and in the United States Discusses the intellectual and literary influence on psychedelia in England Provides easy reference to more than fifty individual topics through A-to-Z organization Contextualizes the music in American history

1967 best-selling record by Procol Harum (Deram). Words and music by Keith Reid and Gary Brooker.

Limpet, Steffan and Jared. Three best friends crammed into a clapped-out rust bucket of a car on a whirlwind road trip to forget their troubles and see out the end of the summer. But no matter how far they drive, they can't escape the hidden secrets and slow-burning romance that could upset the balance of their friendship – perhaps forever. "A perfect summer read... Harcourt brilliantly captures the feeling of being sixteen and on the edge of the rest of your life." - The Bookseller These are the songs that we have listened to, laughed to, loved to and laboured to, as well as downed tools and danced to. Covering the last seven decades, Stuart Maconie looks at the songs that have sound tracked our changing times, and – just sometimes – changed the way we feel. Beginning with Vera Lynn's 'We'll Meet Again', a song that reassured a nation parted from their loved ones by the turmoil of war, and culminating with the manic energy of 'Bonkers', Dizzee Rascal's anthem for the push and rush of the 21st century inner city, The People's Songs takes a tour of our island's pop music, and asks what it means to us. This is not a rock critique about the 50 greatest tracks ever recorded. Rather, it is a celebration of songs that tell us something about a changing Britain during the dramatic and kaleidoscopic period from the Second World War to the present day. Here are songs about work, war, class, leisure, race, family, drugs, sex, patriotism and more, recorded in times of prosperity or poverty. This is the music that inspired haircuts and dance crazes, but also protest and social change. The companion to Stuart Maconie's landmark Radio 2 series, The People's Songs shows us the power of 'cheap' pop music, one of Britain's greatest exports. These are the songs we worked to and partied to, and grown up and grown old to – from 'A Whiter Shade of Pale' to 'Rehab', 'She Loves You' to 'Star Man', 'Dedicated Follower of Fashion' to 'Radio Ga Ga'.

One of music's true global superstars and most admired figures, Elton John has sold an estimated 200 million albums worldwide to date, and continues to appear regularly in the singles charts, thanks largely to a series of high-profile collaborations with new faces. But he is loved as much for his outrageous personality and witty outspokenness as for his music: recent memorable outbursts have included a public comment that "people who charge £75 and lip-sync should be shot" and calling some pushy photographers "rude, vile pigs." He has even admitted that, in one of his more comedic

cocaine-fueled moments, he phoned one of his management team "to tell him to do something about the wind outside my hotel room." Such shamelessness and sheer silliness rivals anything uttered by punk rockers, yet it is so typically Elton: honest and wittily intemperate. Tragedy and heartbreak have played a large part in his life too. Behind the parties, the hedonism, the lavish stage costumes and silly glasses lies a more somber story. There have been disputes with managers, legal wranglings, splits with partners, and a divorce. Added to that there have been serious health problems, a very public battle with his expanding waistline and receding hairline, drug addictions, and spells when he wanted to quit the music business altogether. But now, at 60 years old, Elton enjoys a stable relationship with his husband David Furnish. His demons have been overcome. His commercial and critical stock is rising. With popular acts like the Scissor Sisters sounding more like Elton than Elton himself, Elton John is finally cool again. Drawing on many firsthand interviews with his associates and musical collaborators, this page-turning story of high drama and prodigious talent traces Elton's astonishing journey through life as the colossus of camp, while also offering a critical history of his work and analyzing afresh his contribution to popular music.

Formed in the 1960s, progressive rock band Procol Harum are best known for their multimillion-selling single "A Whiter Shade of Pale" which is the most played record by a British artist of the last 70 years. This book features exclusive interviews with band members as well as with Led Zeppelin's Jimmy Page, film director Alan Parker, former managers, DJs and many others. It tells the story of their formation in Essex in the 60s, their split on the 10th anniversary in 1977 and their reformation in 1991. This enthralling account details one of the costliest court cases in British music history whereby a judge awarded a 40% share in the copyright of "A Whiter Shade of Pale" to a former organist of the band. The band's history is brought right up to date with details of recent album releases and tours over the last decade.

Un dernier salut à Procol Harum, un groupe dont le maître mot est l'élégance et qui aura donné au rock anglais ses lettres de noblesse. Du Rhythm'n'Blues mal dégrossi des Paramounts aux compositions ciselées de Gary Brooker, c'est plus qu'une métamorphose, c'est un miracle qui s'opère. Les mots de Keith Reid – chaînon manquant entre les romantiques anglais et les poètes de l'aliénation contemporaine – apporteront mystère et étrangeté à ces joyaux mélodiques qui doivent autant à la musique baroque du XVIIe siècle qu'au Rhythm'n'Blues et au rock le plus séminal. Derrière le duo matriciel, la guitare flamboyante de Robin Trower, disciple d'Hendrix, l'orgue Hammond somptueux de Matthew Fisher, musicien surdoué et caractériel, sans oublier feu B.J. Wilson, dont le drumming élégant et subtil aura tant fait pour rendre sensuelle cette musique aérienne, au-delà des choses. Et remerçons aussi tous les protagonistes, passés ou présents, de l'aventure Procol Harum qui, plus qu'un groupe de rock, aura été l'une des dernières expressions modernes du génie.

Candid autobiography of the great rock diva of Jefferson Airplane & Jefferson Starship revealing her wildly outlandish life in the Sixties & the Seventies.

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