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

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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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Bedsit Disco Queen: How I Grew Up and Tried to Be a Pop

Star Tracey Thorn (Author, Narrator), Hachette Audio UK

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well, deep down, we're all bedsit disco queens, really. Read

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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.

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Tracey Thorn: ' a perspicacious and warm writer ' .  
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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 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

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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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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.

'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.

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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. She asks what people see, who does the looking, and ultimately who writes women out of – and back into – history.

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 ” (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

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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

An album which distilled a genre from the musical, cultural, and social ether, Portishead's Dummy was such a complete artistic achievement that its ubiquitous successes threatened to exhaust its own potential. RJ Wheaton offers an impressionistic investigation of Dummy that imitates the cumulative structure of the album itself, piecing together interviews, impressions of time and place, cultural criticism, and a thorough exploration of the music itself. The approach focuses as much on the reception and response that Dummy engendered as it does on the original production of the album. How is that so many people have, collectively, made a quintessential headphone album into a nightclub album? How have they made the product of a niche local scene into an international success? This is the story of how an innovative, experimental album became the iconic sound for

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the better part of a decade; and an aesthetic template for the experience of music in the digital age.

Trouble Boys is the first definitive, no-holds-barred biography of one of the last great bands of the twentieth century: The Replacements. With full participation from reclusive singer and chief songwriter Paul Westerberg, bassist Tommy Stinson, guitarist Slim Dunlap, and the family of late band co-founder Bob Stinson, author Bob Mehr is able to tell the real story of this highly influential group, capturing their chaotic, tragic journey from the basements of Minneapolis to rock legend. Drawing on years of research and access to the band's archives at Twin/Tone Records and Warner Bros. Mehr also discovers previously unrevealed details from those in the group's inner circle, including family, managers, musical friends and collaborators.

Longlisted for the Samuel Johnson Prize for Non-Fiction 2014 Ben Watt's father was a working-class Glaswegian jazz musician—a politicized left-wing bandleader and composer—whose heyday in the late 1950s took him into the glittering heart of London's West End. His mother, Romany, the daughter of a Methodist parson, was a Shakespearean actress who had triplets in her first marriage before becoming a leading showbiz feature writer and columnist in the '60s and '70s. They were both divorced and from very different backgrounds, and they came together at a fateful New Year's Day party in 1957 like colliding trains. Romany and Tom is Ben Watt's honest, sometimes painful, and often funny portrait of his parents' exceptional lives and marriage, depicted in a personal journey from his own wide-eyed London childhood, through years as an adult with children and a career of his own, to that inevitable point when we must assume responsibility for our own parents in their old

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age. Spanning several decades-and drawing on a rich seam of family letters, souvenirs, photographs, public archives, and personal memories-it is a vivid story of the postwar years, ambition and stardom, family roots and secrets, big band jazz, depression and drink, life in clubs and nursing homes. It is also about who we are, where we come from, and how we love and live with each other for the long term.

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