Ronni Scotts

Ronnie Scott (originally Ronald Schatt) was born in Aldgate, east London, into a family of Russian Jewish descent on his father’s side, and Portuguese antecedents on his mother’s.[1] Scott began playing in small jazz clubs at the age of sixteen. He toured with Johnny Claes, the trumpeter, from 1944 to 1945, and with Ted Heath in 1946, as well as working with Ambrose, Cab Kaye, and Tito Burns. He was involved in the short-lived musicians' co-operative Club Eleven band and club (1948–1950), with Johnny Dankworth and others, and was a member of the generation of British musicians who worked on the Cunard liner Queen Mary (intermittently 1946–c. 1950) in order to visit New York and hear the new music directly. Scott was among the earliest British musicians to be influenced in his playing style by Charlie Parker and other bebop musicians.

In 1952 Scott joined Jack Parnell’s orchestra, then led his own nine-piece group and quintet featuring among others, Pete King, with whom he would later open his jazz club, Victor Feldman, Hank Shaw and Phil Seamen from 1953 to 1956. He co-led The Jazz Couriers with Tubby Hayes from 1957 to 1959, and was leader of a quartet including Stan Tracey (1960–1967).

During this period he also did occasional session work; his best-known work here is the solo on The Beatles’ “Lady Madonna”. He was said to be upset at the amount of his saxophone that made the final cut on the original record. In subsequent recordings Paul McCartney restored greater sections into the song.

From 1967–69, Scott was a member of The Kenny Clarke-Francy Boland Big Band which toured Europe extensively and which also featured fellow tenor players Johnny Griffin and Eddie “Lockjaw” Davis, at the same time running his own octet including John Surman and Kenny Wheeler (1968–1969), and a trio with Mike Carr on keyboards and Bobby Gien on drums (1971–1975). He then went on to lead various groups, most of which included John Critchinson on keyboards and Martin Drew on drums.
Ronnie Scott’s playing was much admired on both sides of the Atlantic. Charles Mingus said of him in 1961: “Of the white boys, Ronnie Scott gets closer to the negro blues feeling, the way Zoot Sims does.”[2] Despite his central position in the British jazz scene, Scott recorded infrequently during the last few decades of his career. He suffered periods of depression and, while recovering slowly from surgery for tooth implants, died at age 69 from an accidental overdose of barbiturates prescribed by his dentist.[3]

He was cremated at the Golders Green Crematorium.

The author Joel Lane is Scott’s nephew.

**Ronnie Scott’s Jazz Club**

Ronnie Scott's Jazz Club at 47 Frith Street, Soho, London.

Main article: Ronnie Scott’s Jazz Club

Scott is perhaps best remembered for co-founding, with former tenor sax player Pete King, the Ronnie Scott’s Jazz Club, which opened on 30 October 1959 in a basement at 39 Gerrard Street in London’s Soho district, with the debut of a young alto sax player named Peter King (no relation), before later moving to a larger venue nearby at 47 Frith Street in 1965. The original venue continued in operation as the “Old Place” until the lease ran out in 1967, and was used for performances by the up and coming generation of domestic musicians.

Scott regularly acted as the club’s genial Master of Ceremonies, and was (in)famous for his repertoire of jokes, asides and one-liners. A typical introduction might go: “Our next guest is one of the finest musicians in the country. In the city, he’s crap”.

After Scott’s death, King continued to run the club for a further nine years, before selling the club to theatre impresario Sally Greene in June 2005.

**Selected band line-ups**

As well as participating in name orchestras, Scott led or co-led numerous bands featuring some of Britain’s most prominent jazz musicians of the day.

**Alan Dean’s Beboppers**

1949

Ronnie Scott (ts), Johnny Dankworth (as), Hank Shaw (tp), Tommy Pollard (p), Pete Chilver (g), Joe Muddel (b), Laurie Morgan (d), Alan Dean (vocal).

**Ronnie Scott Orchestra**

– 1954, 1955

Ronnie Scott (ts), Derek Humble (as), Pete King (ts), Hank Shaw (tp), Ken Wray (tb), Benny Green (bs), Victor Feldman (p), Lennie Bush (b), Phil Seamen (d).

**Ronnie Scott Quintet**

– 1955

Ronnie Scott (ts), Hank Shaw (tp), Victor Feldman (p), Sammy Stokes/Lennie Bush (b), Phil Seamen (d).

**Ronnie Scott Big Band**

– 1955

Ronnie Scott, Pete King, (ts), Joe Harriott, Doug Robinson (as), Benny Green (bs), Stan Palmer, Hank Shaw, Dave Usden, Jimmy Watson, (tp) Jack Botterill, Robin Kaye, Mac Minshull, Ken Wray (tb), Norman Stenfalt (p), Eric Peter (b), Phil Seamen (d).

**The Jazz Couriers**

Ronnie Scott (ts), Tubby Hayes (ts, vib), Terry Shannon (p), Phil Bates (b), Bill Eyden (d).

(On 7 April 1957, The Jazz Couriers co-led by Tubby Hayes and Ronnie Scott, debuted at the new Flamingo Club in Wardour Street, Soho. The group lasted until 30 August 1959).
Ronnie Scott Quartet
(1964)
Ronnie Scott (ts), Stan Tracey (p), Malcolm Cecil (b), Jackie Dougan (d).

Ronnie Scott Quintet
(1990)
Dick Pearce (tp), Ronnie Scott (ts), John Critchinson (p), Ron Mathewson (b), Martin Drew (d).

Selected discography
- 1948: *Boppin’ at Esquire* (indigo)
- 1958: *The Couriers of Jazz!* (Carlton/Fresh Sounds)
- 1965: *The Night Is Scott and You’re So Swingable* (Redial)
- 1965: *When I Want Your Opinion, I’ll Give it to You* (Jazz House)
- 1969: *Live at Ronnie Scott’s* (Columbia)
- 1977: *Serious Gold* (Pye)
- 1990: *Never Pat a Burning Dog* (Jazz House)
- 1997: *If I Want Your Opinion* (Jazz House)
- 1997: *The Night Has a Thousand Eyes* (Jazz House)
- 2000: *Boppin’ at Esquire* (Indigo)
- 2002: *Ronnie Scott Live at the Jazz Club* (Time Music)

See also
- List of jazz clubs

References
- 1. ^ The Man Behind The Club (Retrieved March 10, 2010)

This article includes a list of references, related reading or external links, but its sources remain unclear because it lacks inline citations. Please improve this article by introducing more precise citations where appropriate. (January 2010)


[Reprinted from Wikipedia]


John Francis Anthony Pastorius III (December 1, 1951 – September 21, 1987), better known as Jaco Pastorius, was an American jazz musician and composer widely acknowledged for his skills as an electric bass player. His playing style was noteworthy for containing intricate solos in the higher register. His innovations also included the use of harmonics and the “singing” quality of his melodies on
fretless bass. Pastorius suffered from mental illness including a Substance-related disorder, and was diagnosed with bipolar disorder in 1982. He died in 1987 at age 35 following a violent altercation at a Fort Lauderdale drinking establishment. Pastorius was inducted into the Down Beat Jazz Hall of Fame in 1988, one of only four bassists to be so honored (and the only electric bass guitarist). He is regarded as one of the most influential bass players of all time.

Listen Now…

BB King

In Music For Pleasure. This Day In History on September 26, 2010 at 6:49 pm
His reign as King of the Blues has been as long as that of any monarch on earth. Yet B.B. King continues to wear his crown well. At age 76, he is still light on his feet, singing and playing the blues with relentless passion. Time has no apparent effect on B.B., other than to make him more popular, more cherished, more relevant than ever. Don’t look for him in some kind of semi-retirement; look for him out on the road, playing for people, popping up in a myriad of T.V. commercials, or laying down tracks for his next album. B.B. King is as alive as the music he plays, and a grateful world can’t get enough of him.

For more than half a century, Riley B. King – better known as B.B. King – has defined the blues for a worldwide audience. Since he started recording in the 1940s, he has released over fifty albums, many of them classics. He was born September 16, 1925, on a plantation in Itta Bena, Mississippi, near Indianola. In his youth, he played on street corners for dimes, and would sometimes play in as many as four towns a night. In 1947, he hitchhiked to Memphis, TN, to pursue his music career. Memphis was where every important musician of the South gravitated, and which supported a large musical community where every style of African American music could be found. B.B. stayed with his cousin Bukka White, one of the most celebrated blues performers of his time, who schooled B.B. further in the art of the blues.

B.B.’s first big break came in 1948 when he performed on Sonny Boy Williamson’s radio program on KWEM out of West Memphis. This led to steady engagements at the Sixteenth Avenue Grill in West Memphis, and later to a ten-minute spot on black-staffed and managed Memphis radio station WDIA. “King’s Spot,” became so popular, it was expanded and became the “Sepia Swing Club.” Soon B.B. needed a catchy radio name. What started out as Beale Street Blues Boy was shortened to Blues Boy King, and eventually B.B. King.

In the mid-1950s, while B.B. was performing at a dance in Twist, Arkansas, a few fans became unruly. Two men got into a fight and knocked over a kerosene stove, setting fire to the hall. B.B. raced outdoors to safety with everyone else, then realized that he left his beloved $30 acoustic guitar inside, so he rushed back inside the burning building to retrieve it, narrowly escaping death. When he later found out that the fight had been over a woman named Lucille, he decided to give the name to his guitar to remind him never to do a crazy thing like fight over a woman. Ever since, each one of B.B.’s trademark Gibson guitars has been called Lucille.

Soon after his number one hit, “Three O’Clock Blues,” B.B. began touring nationally. In 1956, B.B. and his band played an astonishing 342 one-night stands. From the chitlin circuit with its small-town cafes, juke joints, and country dance halls to rock palaces, symphony concert halls, universities, resort hotels and amphitheaters, nationally and internationally, B.B. has become the most renowned blues musician of the past 40 years.

Over the years, B.B. has developed one of the world’s most identifiable guitar styles. He borrowed from Blind Lemon Jefferson, T-Bone Walker and others, integrating his precise and complex vocal-like string bends and his left hand vibrato, both of which have become
indispensable components of rock guitarist's vocabulary. His economy, his every-note-counts phrasing, has been a model for thousands of players, from Eric Clapton and George Harrison to Jeff Beck. B.B. has mixed traditional blues, jazz, swing, mainstream pop and jump into a unique sound. In B.B.'s words, "When I sing, I play in my mind; the minute I stop singing orally, I start to sing by playing Lucille."

In 1968, B.B. played at the Newport Folk Festival and at Bill Graham’s Fillmore West on bills with the hottest contemporary rock artists of the day who idolized B.B. and helped to introduce him to a young white audience. In ‘69, B.B. was chosen by the Rolling Stones to open 18 American concerts for them; Ike and Tina Turner also played on 18 shows.

B.B. was inducted into the Blues Foundation Hall of Fame in 1984 and into the Rock and Roll Hall of Fame in 1987. He received NARAS’ Lifetime Achievement Grammy Award in 1987, and has received honorary doctorates from Tougaloo(MS) College in 1973; Yale University in 1977; Berklee College of Music in 1982; Rhodes College of Memphis in 1990; Mississippi Valley State University in 2002 and Brown University in 2007. In 1992, he received the National Award of Distinction from the University of Mississippi.


B.B. continues to tour extensively, averaging over 250 concerts per year around the world. Classics such as “Payin’ The Cost To Be The Boss,” “The Thrill Is Gone,” How Blue Can You Get,” “Everyday I Have The Blues,” and “Why I Sing The Blues” are concert (and fan) staples. Over the years, the Grammy Award-winner has had two #1 R&B hits, 1951’s “Three O’Clock Blues,” and 1952’s “You Don't Know Me,” and four #2 R&B hits, 1953’s “Please Love Me,” 1954’s “You Upset Me Baby,” 1960’s “Sweet Sixteen, Part I,” and 1966’s “Don't Answer The Door, Part I.” B.B.’s most popular crossover hit, 1970's “The Thrill Is Gone,” went to #15 pop.

Related Articles
- Live photos: Cam’ron + Ja Rule + Shaggy and more at B.B. King Blues Club & Grill (timeoutny.com)
- Show review: Ladysmith Black Mambazo brings harmony and high kicks to B.B. King’s (timeout.com)
- Cyndi Lauper sings the blues on her latest album (pbpulse.com)

LONDON, XFACTOR

Little Miss. Mafia

CELEBRITY NEWS

X Factor hooker Chloe Mafia caught on camera snorting cocaine!

EXCLUSIVE by Will Payne

X Factor prostitute Chloe Mafia is caught on camera snorting line after line of cocaine – before going to meet a client for sex.

Our shocking footage shows the single mother hoovering up huge quantities of the drug, three days before an estimated 13m viewers watched her on last night's show.

Click here to see the video.

The 19-year-old vice girl, who says she takes the Class A substance every night, then met a punter who she charged £450 for a sordid two-hour sex session.

Chloe’s drug binge took place in a hotel suite while a friend looked after her two-year-old daughter Destiny.
She expertly snorted four large lines of cocaine in just 50 minutes, taking her first hit minutes after arriving in the room.

And shockingly, mid-way through the drug session, she admitted to friends she is often high in front of her little girl – who she leaves with a pal in the hotel lobby while she meets clients for sex.

Speaking freely as she downed glasses of pink champagne, the wannabe pop star said: ‘This job, you know, it gets you bad with the coke. I hadn't had it for two years and I started doing this work and now I do it every night. If I carry on like this I’ll be a coke-head as well as a hooker.’

She then described a binge with a drug-dealing client where she snorted so much she could not even open a wrapped loaf of bread.

She said: ‘Once I was in a hotel seeing this guy who sells coke and he got out a massive bag of the stuff and whacked it on the table. He cut up a load of massive lines – they were fat and long like sausages.

‘I didn’t even think it was that strong and I did loads but then it hit me and I was f****d. I went downstairs and the moment the guy on reception saw me he said, ‘You’re coked out of your head aren’t you’.

‘I was so out of it I walked into the hotel kitchen, but once I got in there I couldn’t even open the packaging on a loaf of bread. I was that bad.

“One of my mates had been looking after Destiny while I was with the dealer, but she came into the kitchen and saw me. I felt really bad being that f****d in front of my little girl.’

Our drug-taking revelations will prove hugely embarrassing for The X Factor supremo Simon Cowell, who has been criticised for letting Chloe stay in the show despite her being a prostitute.

He has said: ‘We haven’t banned prostitutes. We can’t just take people off the show because they might do something that upsets some people.’

But it will be hard for bosses of the show, watched by millions of children, to defend her now.

Chloe, real name Chloe Heald – who was shown turning up late for her first Boot Camp practice session on last night’s show – denied being a sex worker this week, saying: ‘The claims I’m a prostitute have been heartbreaking.’

But our evidence proves she is just that.

The teenager from Wakefield, West Yorkshire, talks openly about her work and boasts she was late for Boot Camp because she had met a client the night before.

She told her friends: ‘When I was in London for X Factor I met this sexy guy from Facebook who keeps ringing me every day. He asked me what size clothes my daughter wears because he wanted to buy her some. He said he was going to take me on holiday and gave me his bank details.’

Chloe also said she arranged to meet a client after her first audition in Manchester.

But she failed to turn up after she stayed behind to speak to the show’s counsellors because she felt she had messed up her rendition of Shakira’s Underneath Your Clothes.

At one point during the teen’s cocaine session at the hotel in West Yorkshire she even tried to recruit her friend and another woman for a foursome with the client.

She said: ‘Tell him he can have three girls for the price of one, go on tell him. Ask him if he wants three.’

And one of Chloe’s friends says her drug habit is the main reason she has turned to prostitution. The friend also believes her behaviour is putting daughter Destiny at risk.

She said: ‘Chloe does coke every night of the week and struggles to function without it. She earns a lot escorting, but it all goes on clothes and coke. It can’t be safe looking after a child when you’re constantly on drugs.

‘Chloe often takes her on jobs. She’ll go upstairs with the client and her mate will look after
Destiny in the hotel lobby. It’s a terrible environment for a child.’

Chloe also told of violence in her life, saying a heroin addict put a knife to her throat last Monday while Destiny watched from her pushchair.

Chloe, who has been arrested 140 times for a variety of crimes, said she had got into an argument with the woman at a railway station about Destiny being out with her at night.

She said in our footage: ‘Next thing, her boyfriend has passed her a knife and had it right to my throat while she’s pulling my hair. Destiny was right there. She saw the whole thing.’

Then she told of a male friend brutally attacking her — but added: ‘It’s only because he was p****d out of his head and on steroids.’

Chloe, who has had three boyfriends in the past month and still sees Destiny’s dad Ian Hough, said she is still on the look-out for a man and talked of The X Factor host Dermot O’Leary.

Deluded Chloe said: ‘I’m sure Dermot fancied me. He’d come next to me and put his arm round me and say, ‘You need a nice man to look after you’. And she said of Simon Cowell: ‘I wish I had sh***ed Simon. Then I’d be famous.’

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Banks

Swiss big bank rules to go further than Basel III: report

ZURICH (Reuters) – Swiss regulators will ask big banks UBS(UBS.N)(UBSN.VX) and Credit Suisse (CSGN.VX) to go one step further than their international competitors in the amounts of core capital they hold, a newspaper reported on Sunday.

A commission of experts on the “too-big-to-fail” issue would hand a report on Thursday to the Swiss Finance Ministry proposing Switzerland’s two largest banks should hold core capital of around 12 percent — 2.5 to 5 percent more than foreign competitors — SonntagsZeitung reported, citing commission sources.

Details of the report could be made public as early as Monday and the Swiss government was expected to discuss the proposals on Friday, the paper said.

Under new, international “Basel III” rules agreed earlier this month, banks will be required to hold top-quality capital — known as “core Tier 1” capital, and consisting of equity or retained earnings — worth at least 4.5 percent of assets and a “capital conservation buffer” of common equity equaling 2.5 percent of assets, bringing the total top-quality capital requirement to 7 percent.

They will also have to build a separate “countercyclical buffer” of between zero and 2.5 percent when the credit markets are booming.

Top officials at Swiss financial regulator FINMA and at the Swiss National Bank backed the Basel III reform package but said the new set of rules did not go far enough in addressing the problem of how to stop a big bank’s failure dragging down the whole country’s economy.

In the past Credit Suisse and UBS were also expected to comply with the “Swiss finish,” a domestic layer of bank capital regulation that went above international standards.

Credit Suisse would need around 15 billion of new capital and UBS 5.5 billion to reach the new 12 percent minimum for core capital, SonntagsZeitung said.

The two banks would consider contingent convertibles — debt that is converted into shares if a specified event occurs — to bolster their core capital if needed, the paper added.

Analysts have said retained earnings should suffice for UBS and Credit Suisse to build
core capital that meets additional Swiss requirements of 3 percent above those in Basel III.

(Reporting by Jason Rhodes; Editing by Louise Heavens)