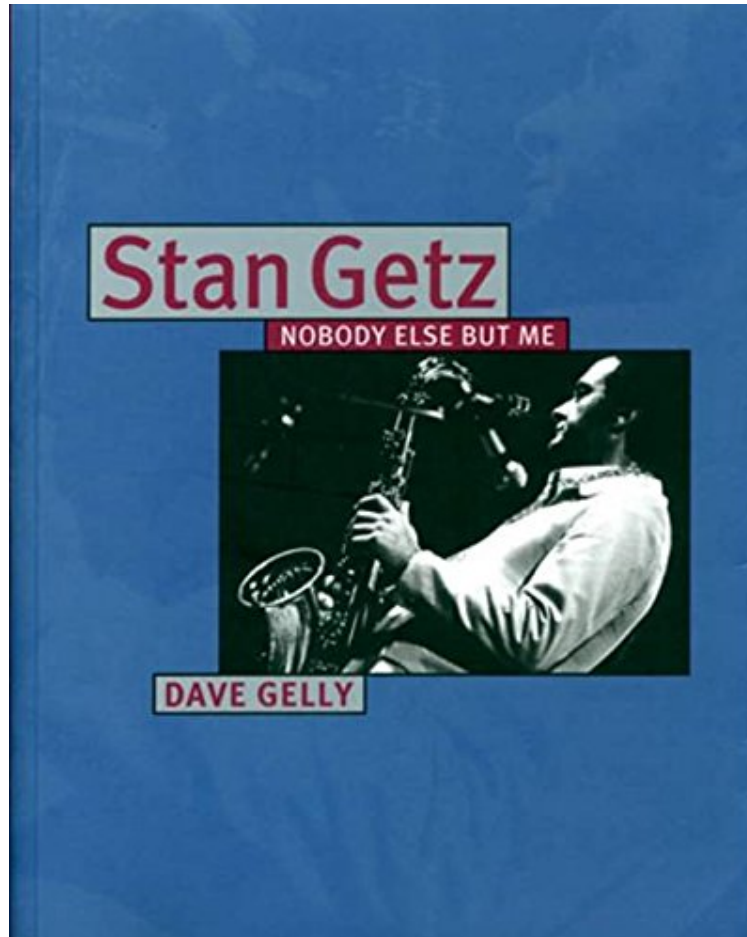


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Stan Getz: Nobody Else But Me

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Dave Gelly, Stan Getz : Stan Getz: Nobody Else But Me before purchasing it in order to gage whether or not it would be worth my time, and all praised Stan Getz: Nobody Else But Me:

0 of 0 people found the following review helpful. Jazz Saxophone GiantBy Thomas KippGood detailed account of the life of an American musical genius. Describes how he prevailed through an impressive career while constantly battling the effects of drug and alcohol addiction. Enough musical detail to keep it interesting for a musician to read.2 of 2 people found the following review helpful. English reignBy jerry moorsall in all, a most informative work that is well researched. however,their a couple of things the writer doesn't bring out1. when heroin users don't have heroin, they are heavy drinkers, and don't get drunk. I saw this in Vegas.2. mistake on the tune,"Move". the changes are not rhythm changes'as the writer says. they are close, but no cigar. also, "Move" has what is known as a " standard" bridge,which is different from the rhythm changes bridge,which is a cycle of 5th's(Jerry Moors, jazz pianist arranger0 of 0 people found the following review helpful. Gets, no one like him.By Christine WilsonStan Gets was an extraordinary musician and this book details Getz' s life musically and personally. As a musician and fan of Getz , I appreciated the

thoughtfulness and respect in the author's writing. Getz spoke to me one time, I was an overly-enthusiastic audience member; he most kindly walked over to me and asked me to calm down.

(Book). The creator of the unforgettable "Girl from Ipanema" tenor sax tone, this son of Ukrainian immigrants took his unique sound through five decades of swing, cool, bossa and beyond. From Getz's teenage gigs with Dorsey, Goodman and Stan Kenton, fame with Woody Herman, years as a masterful bandleader, and struggles with drugs and the law, this biography tells the bittersweet story of one of our most beloved jazz musicians. This is the first book to focus on Getz's musical legacy, exploring the lightness of touch, lyricism and warm glow that marked his sound. It also gives insight into his skills as a consummate improviser, capable of playing with a musical, tonal and emotional range matched by few other musicians. "We'd all sound like that if we could." John Coltrane on Stan Getz

About the Author Dave Gelly is a jazz critic for The Observer, and writes and broadcasts regularly on jazz and related topics. He writes liner notes for major record labels on both sides of the Atlantic and is the author of several books. He edited *Masters of Jazz Saxophone* and has contributed to *Masters of Jazz Guitar* and *The Sax Brass Book*. Gelly is also an accomplished saxophonist, in addition to being named Jazz Writer of the Year in the 1999 BT British Jazz Awards.