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# Amy Winehouse: Beyond Black

Naomi Parry

Ten years after her untimely death, this affectionate and evocative visual celebration tells the definitive story of the life and career of Amy Winehouse.

300 illustrations

29.0 x 22.2cm

288pp

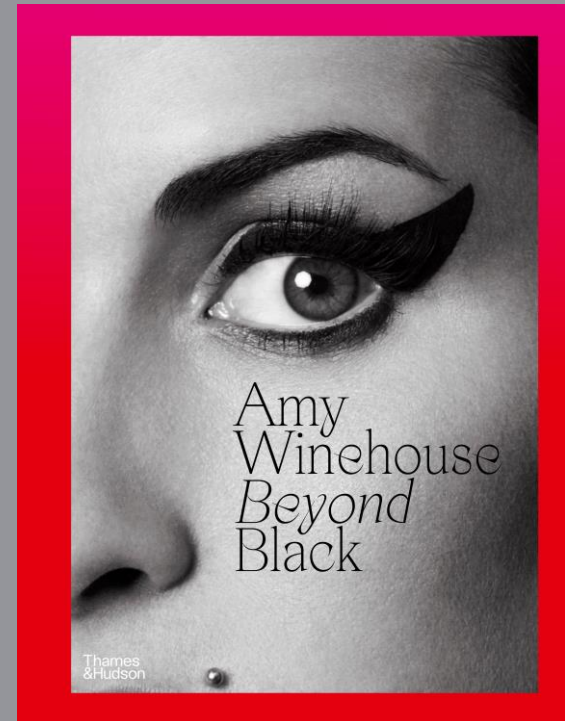
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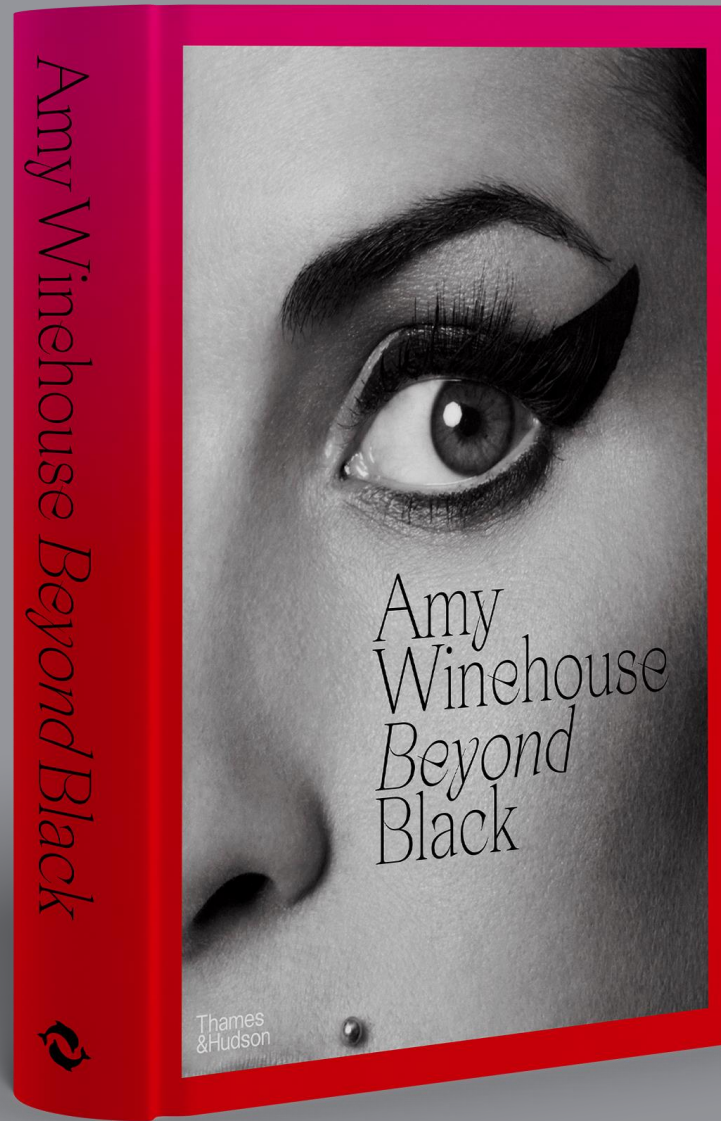
September 2021



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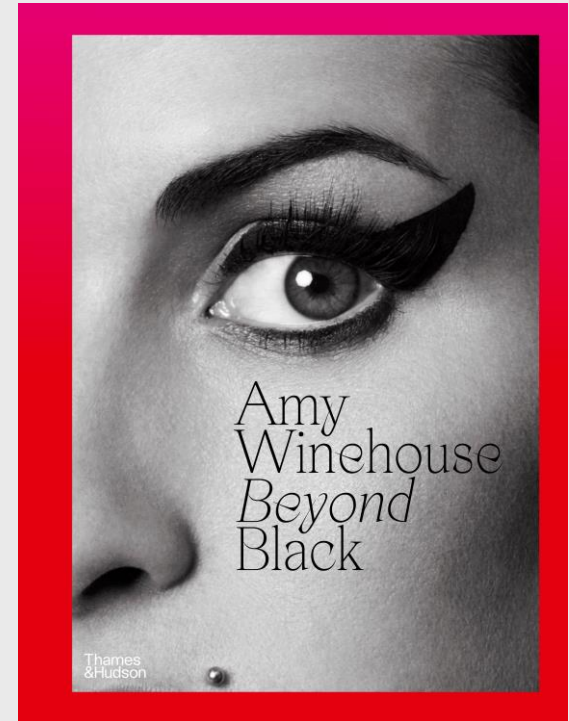
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# Key Sales Points

- Packed with photographs and memorabilia and the recollections of those whose lives she touched, from Mark Ronson, Adele and Beyonce to Mick Jagger, Stormzy and Lady Gaga.
- Curated by Naomi Parry, Amy's stylist and close friend from 2005 to 2011, who has had unprecedented access to Amy's wardrobe and images from close friends, photographers and collaborators.
- Accompanies a major global touring exhibition, also created by Naomi Parry, to launch at the Design Museum, London, in 2021.
- Back To Black won five Grammy awards and is the sixth-best-selling album of the 21st century. Amy has 8.25 million monthly listeners on Spotify and is still one of the most popular musical artists among millennials.

Provisional





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AMY WINEHOUSE | BEYOND BLACK | INTRO

# INTRO Amy

By Emma Garland,  
*Vice Magazine*

AMY WINEHOUSE | BEYOND BLACK | INTRO

Amy Winehouse is one of a kind. Throughout the course of history there has never been and never will be another artist who looks, sounds, dresses or delivers a quick-witted barb during a televised interview quite like her. Even her first name - Amy - carries so much significance it provided the stand-alone title for an acclaimed documentary in 2015 about her life, death and legacy.

When Amy released her debut studio album *Frank* in 2003, it was like someone shattered all the windows of a room that hadn't been ventilated in a decade. The mainstream music industry was desperate for something new and, at just 20 years of age, this north London-born jazz fan, with her anxious eyes, Fender Stratocaster guitar and leopard print pedal pushers, was an atypical star in a landscape of bubblegum pop groups, talent competition winners and UK garage acts. While the indie rock revival and burgeoning grime scene were also bubbling up through London around the same time, they were

decidedly male-dominated. A solo female artist with a nostalgic sound, Amy was peerless; simultaneously confident and shy, vulnerable and strong, funny and furious. Her husky contralto voice said 'Depression-era jazz bar' but her look - those two thick wings of eyeliner and a Monroe piercing, with her from the very start - said 'Mutya Buena eat your heart out'.

Before signing to Simon Fuller's 19 Management in 2002, followed by a label deal with Island and a publishing deal with EMI, Amy cut her teeth playing in clubs with a local jazz and blues covers group called the Bolsha Band. She also became the featured female vocalist with the National Youth Jazz Orchestra and, at the age of 16, performed her first gig with them at the Rayners Hotel in Harrow (now a Christ the Redeemer training college). She was later quoted as saying she began her career at that spot, 'singing for old people in the back room of a pub in Rayners Lane'.

*Dirty Dancing.*  
CAMDEN TOWN, LONDON, 2003  
PHOTO Charles Moriarty

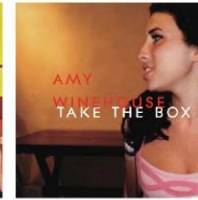
“I’ve never heard the album from start to finish. I don’t have it in my house. Well, the marketing was fucked, the promotion was terrible. Everything was a shambles.”

Amy Winehouse  
2003

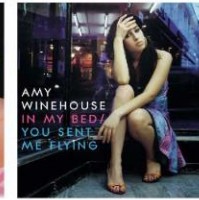
AMY WINEHOUSE | FRANK | 2002-04



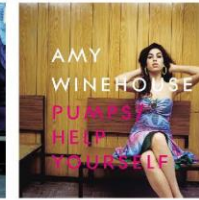
'Stronger Than Me'  
ISLAND RECORDS  
6 OCTOBER 2003



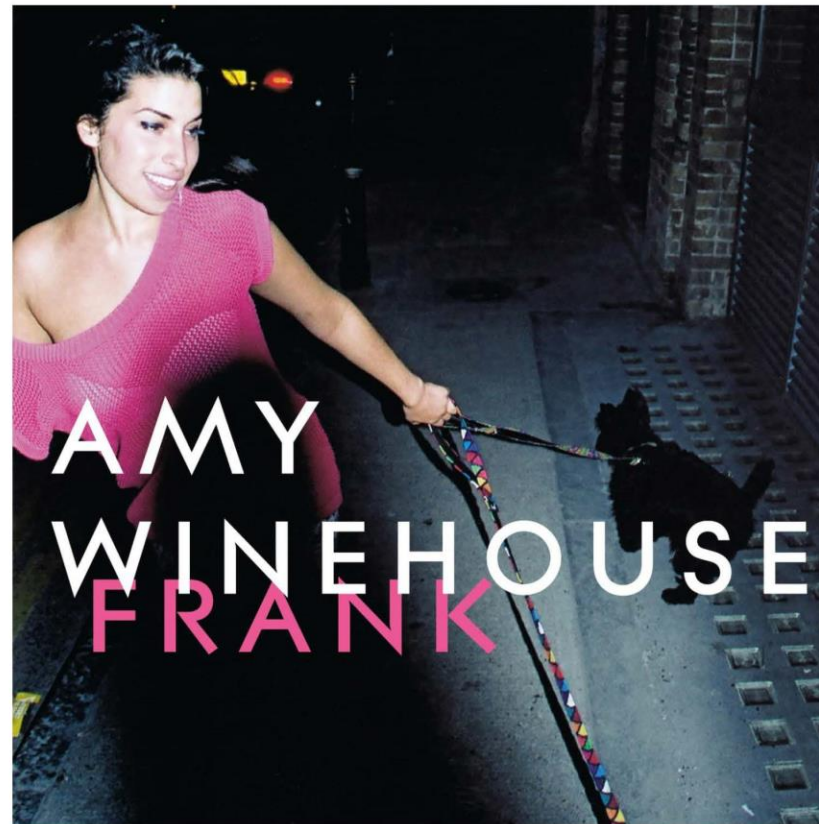
'Take The Box'  
ISLAND RECORDS  
12 JANUARY 2004



'In My Bed / You Sent Me Flying'  
ISLAND RECORDS  
5 APRIL 2004



'Pumps / Help Yourself'  
ISLAND RECORDS  
23 AUGUST 2004



AMY WINEHOUSE | FRANK | 2002-04

AMY  
WINEHOUSE  
FRANK

Her name is Cherry  
 We just met  
 But already she knows me better than you ~~do~~  
 She understands me  
~~I feel like~~ <sup>she's</sup> ~~years~~ <sup>don't see me</sup>  
 And you still ~~don't~~ <sup>like me</sup>, like you ought to do  
 She's with me always  
 Side by side ~~hand in hand in hand in hand~~

♥  
 ♥  
 ♥  
 ♥

tune - moon, loon, croon, deun, innume,  
 June, balloon      tune you up - cup,  
 Maybe we could talk about things  
 If you was made of wood and strings  
 Hand in handle, side by side  
~~couldn't~~ Couldn't leave her if I tried

♥

tune you down - <sup>brown, down, browned</sup> town, round, around,  
 sound      ground, hound, mound.

\* You know me well enough to ask me what I want  
 for my birthday. You shouldn't have to ask - and  
 sometimes you forget on purpose.

\* Maybe you should      Maybe we could talk about  
 things  
 If you was made of wood +  
 strings.  
 But you're only human

♥ ♥ ♥

Hand in  
 \* handle \*

Hand in handle, by my side      side - hde, lied  
 confide, cried  
 denied, tried

AMY WINEHOUSE | FRANK | 2002-04



AMY WINEHOUSE | FRANK | 2002-04

'Cherry'.  
 ORIGINAL WORKING LYRIC SHEET, 2003

Amy with Baby Pink Roberts Radio.  
 CAMDEN TOWN, LONDON, 2003  
 PHOTO Phil Knott

"I did two sessions at the start of her career. I got her just before Frank came out. She was a baby. She wasn't dressed by anyone. Amy was very shy, nice, polite, and as the day wore on she became a cheeky London girl. It's that lovely London sarcasm that I miss. It was a lovely day. Nothing wild happened. Nothing burned down. Nobody got shot..."

PHIL KNOTT, PHOTOGRAPHER



AMY WINEHOUSE | BACK TO BLACK | 2005-07

# 2 Back To Black 2005-07

AMY WINEHOUSE | BACK TO BLACK | 2005-07

Partly produced by man of the moment Mark Ronson, *Back To Black* is an amazingly confident second album, which shows Winehouse moving on leaps and bounds from *Frank*. The main difference is the sound and feel of the album - whereas *Frank* was all jazzy smoky ballads, *Back To Black* goes for a more commercial, poppy, yet still retro sound. 'Rehab' itself is a great example - horns pamp and blaze, strings classily swing and smoulder while Winehouse's extraordinary voice purrs and growls about old Ray Charles records being better for her than the Priory. It's Motown rewritten for the 21st century, and it's quite brilliant.

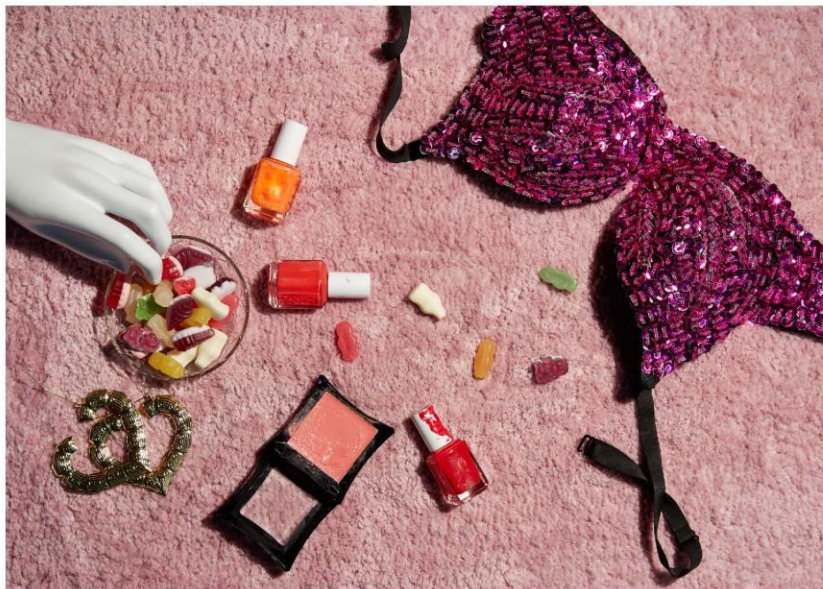
The old school soul references keep up throughout the album. The title track deftly steals its introduction from Jimmy Mack before spiralling off into a much

darker place, while 'You Know I'm No Good' has a classy Philadelphia soul feel and some wonderful horn work. Ronson's influence is unmistakable - it's a long time since a producer and artisté felt this right together. Yet this is still Winehouse's album all over. Her voice is still incredible - every so often, you get a shiver down the spine as you realize that she's still only 23 with the voice of a woman two or three times her age - but her lyrics have matured now as well. Apparently written while she was nursing a broken heart, the spectre of failed relationships looms large, especially during the gently skanking 'Just Friends' or the aching 'Love Is A Losing Game'. It's a superb comeback and one of the best albums of the year.

John Murphy for *Music OMH*, 2006

Amy Live.  
THE OCTAGON, SHEFFIELD, UK  
2 MARCH 2007  
PHOTO Greenville Charles





AMY WINEHOUSE \ STYLING AMY \ NAOMI PARRY

# Styling Amy

By Naomi Parry  
Stylist

AMY WINEHOUSE \ STYLING AMY \ NAOMI PARRY

We're all crammed in Amy's tiny hallway, preparing ourselves for the onslaught that awaits us outside. I counted eight paparazzi when I arrived, possibly nine but one could have been a passer-by; it's hard to see when you are desperately trying to scuttle in laden with bags. As usual, one was sitting quite casually on the bonnet of my car. They shouted, 'Mary, Mary!' I am unsure whether they were trying to get a rise out of me for fun or if they genuinely thought that was my name.

There are seven of us - two quite sizeable security men, her tour manager, her make-up artist and hairdresser, myself and of course Amy. Leaving her home, which opened up directly onto the street, was always quite the operation. The press always knew when something was bubbling as there was no way for us, her quite modest entourage, to sneak in the back of the house, and there were at least four paps out front at any one time - they seemed to take shifts camping there

day and night waiting for 'that' shot.

The house was dark as a result of having to keep the shutters semi closed to stop prying eyes. In hindsight, it was perhaps not the best idea for her to have moved here, but it was in her beloved Camden Town and she had it in her head that it was owned by The Specials' frontman, Terry Hall, so there was no chance of persuading her otherwise. (Later discussions with Terry revealed that he had actually owned the house next door.)

Amy, her hair as close to God as gravitationally possible, and wearing heels to match, is sandwiched between her two security guards. Her tour manager is standing to the side of them, squashed against the wall and ready to usher everyone out as quickly as possible into their respective cars. I stand behind with no real instruction other than to get into the six-seater Mercedes people carrier as quickly as possible. The door opens and sunlight floods the

*Hairbrushes, Haribo & Heels.*

*"My hair is always on point, even if the rest of me is really naff."*

references. Of course, no matter what I put her in Amy was very much the architect of her ultimate appearance. It didn't matter how armed I was with the correct underwear, tit tape, sewing kit, safety pins etc, she would always add the Amy edge, the imperfection of the look that ultimately was the ingredient that made her unique.

The Jeffrey's Place I knew had a stained ceiling that always looked like it was threatening to cave in at any moment. It was constantly being redecorated as Amy would often change her mind about a wall colour or discover some new kitsch vintage wallpaper she liked. Action Man wallpaper adorned the stairwell, while the spare room was covered in a repeating pattern of creepy Thunderbird puppets and the living room featured bamboo paper not dissimilar to the paper decorating Del Boy's council flat in *Only Fools and Horses*. The furniture was all mismatched but the whole place had a retro feel to it and, as with every house she owned, it contained a Smeg fridge to which she would fix notes and pictures. When Amy was tidy she was a 'take polaroids of your shoes and stick them on the front of their box' kind of girl but more often than not she was incredibly messy, never unclean, just very untidy. She was a bit of a hoarder, too, so there was always a lot to make a mess with. Clothes were often strewn all over the place and hung on door frames. Whatever activity she was engaged in, perhaps listening to records or writing notes, she left the objects exactly where

they were when she moved on to the next one.

The year 2007 was a significant one for Amy. She had become internationally recognized which, for any musician, is the ultimate achievement but ironically it was also a contributing factor to her decline. She'd scooped up various awards and accolades; we'd shot the 'Back To Black' music video in March and worked with David LaChapelle on the 'Tears Dry On Their Own' video in May. It was at about this time they decided that Amy might benefit from having a PA, an idea she wasn't keen on. On first introduction Amy sat her down and offered to make her a cup of tea while insisting on packing her own suitcase just to prove a point. I had gone from working with her every week and there to working with her every week and was booked to work with her on the European tour towards the end of the year. Amy was also seeing Blake Fielder-Civil again and, knowing how toxic this pairing had the potential to become, everyone in her inner circle was nervous and the atmosphere changed quite noticeably. Now, I'm going to keep this brief and be as diplomatic as I can: Amy was no angel and with a multitude of different issues brewing, she teetered on the edge of delinquency and frequently pushed the boundaries as far she could. Blake, on the other hand, brazenly pole vaulted over them and due to the type of person Amy was - 'I don't care if you don't love me, I will lie down in the road, pull my heart out and show it to you' - she had already shackled herself

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 XXXXXXXX LONDON, 20XX  
 PHOTOS XXX XXXX

AMY WINEHOUSE \ STYLING AMY \ NAKOJ PAPER



AMY WINEHOUSE \ STYLING AMY \ NAKOJ PAPER





Festival Trailerlife, Including Stellas From Jarvis Cocker.  
 COACHELLA FESTIVAL, INIDIO, CALIFORNIA, 27 APRIL 2007  
 PHOTOS Jennifer Rocholl

Overleaf: Lioness of Lollapalooza.  
 LOLLAPALOOZA, GRANT PARK, CHICAGO, 5 AUGUST 2007  
 PHOTO Jason Squires

AMY WINEHOUSE | BACK TO BLACK | 2005-07



AMY WINEHOUSE | BACK TO BLACK | 2005-07

*"Coachella was a Venn diagram of hipster culture and mainstream pop in 2007. Amy Winehouse may not have headlined, but she was the axis of the cultural elite and messy starlets that defined the era."*

