

The Dark Stuff Selected Writings On Rock Music Nick Kent

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Dark Sound D Ferrett 2020-05-14 Dark sound carries the dense cultural weight of darkness; it is the undertow of music that embodies melancholy, desire, grief, violence, rage, pain, loss and longing. Compelling and unnerving, dark sound immerses bodies in the darkest moments and delves into the depths of our hidden inner selves. There is a strangely perverse appeal about music that conjures intense affective states and about sound that can move its listeners to the very edge of the sayable. Through a series of case studies that include Moor Mother, Anna Calvi, Björk, Chelsea Wolfe and Diamanda Galás, D Ferrett argues that the extreme limits and transgressions of dark sound not only imply the limits of language, but are moreover tied to a cultural and historical association between darkness and the feminine within music and music discourse. Whilst the oppressive and violent associations between darkness and femininity are acknowledged, the author challenges their value to misogynistic, racist, capitalist and patriarchal power, showing how dark sound is charged with social, creative and political momentum.

God Only Knows Jeff Sellars 2015-12-14 The Beach Boys are one of rock's most enduring and enigmatic groups, and while the band has been the subject of numerous biographies and other in-depth studies, there has been no focused evaluation of the religious and spiritual themes in their work. Spiritual and theological themes are present in much of their work, and when this realization is coupled with Brian Wilson's mission "to spread the gospel of love through records," and his sense of music as spiritual--of thinking "pop music is going to be spiritual . . . that's the direction I want to go"--this is a striking way to explore the band's music. In God Only Knows, the contributors attempt to come to grips with just a small amount of this band's massive output--by circling around its theological virtues. Each section of the book is a loose investigation of the guiding topics of faith, hope, and love. Each essay is a free exploration of theological and spiritual themes from the contributor's own perspectives.

The Routledge Companion to British Media History Martin Conboy 2014-09-15 The Routledge Companion to British Media History provides a comprehensive exploration of how different media have evolved within social, regional and national contexts. The 50 chapters in this volume, written by an outstanding team of internationally respected scholars, bring together current debates and issues within media history in this era of rapid change, and also provide students and researchers with an essential collection of comparable media histories. The Routledge Companion to British Media History provides an essential guide to key ideas, issues, concepts and debates in the field. Chapter 40 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 3.0 license. <https://www.routledgehandbooks.com/doi/10.4324/9781315756202.ch40>

Why pamper life's complexities? Sean Campbell 2013-01-18 For five short years in the 1980s, a four-piece Manchester band released a collection of records that had undeniably profound effects on the landscape of popular music and beyond. Today, public and critical appreciation of The Smiths is at its height, yet the most important British band after The Beatles have rarely been subject to sustained academic scrutiny. Why pamper life's complexities?: Essays on The Smiths seeks to remedy this by bringing together diverse research disciplines to place the band in a series of enlightening social, cultural and political contexts as never before. Topics covered by the essays range from class, sexuality, Catholicism, Thatcherism, regional and national identities, to cinema, musical poetics, suicide and fandom. Lyrics,

interviews, the city of Manchester, cultural iconography and the cult of Morrissey are all considered anew. The essays breach the standard confines of music history, rock biography and pop culture studies to give a sustained critical analysis of the band that is timely and illuminating. This book will be of interest to scholars and students in the fields of sociology, literature, geography, cultural and media studies. It is also intended for a wider audience of those interested in the enduring appeal of one of the most complex and controversial bands. Accessible and original, these essays will help to contextualise the lasting cultural legacy of The Smiths.

Pop Music and the Press Steve Jones 2002 Since the 1950s, writing about popular music has become a staple of popular culture. Rolling Stone, Vibe, and The Source as well as music columns in major newspapers target consumers who take their music seriously. Rapidly proliferating fanzines, websites, and internet discussion groups enable virtually anyone to engage in popular music criticism. Until now, however, no one has tackled popular music criticism as a genre of journalism with a particular history and evolution. Pop Music and the Press looks at the major publications and journalists who have shaped this criticism, influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats, and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. (And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star.) Author note: Steve Jones is Professor of Communication at the University of Illinois, Chicago. Among his books are CyberSociety: Computer-Mediated Communication and Community (editor) and Rock Formation: Popular Music, Technology, and Mass Communication.

Wired for Sound Tom Bromley 2012-06-07 The eighties was a golden era for British pop: Radio One served as the soundtrack of the nation; the chart run-down on Sunday evenings was compulsory listening - ditto watching Top of the Pops and reading Smash Hits. It also saw the launch of the Now That's What I Call Music series. In the States, the arrival of MTV helped usher in what became known as the 'Second British Invasion', echoing the success of the Beatles twenty years earlier. Wired For Sound tells the remarkable story of the great eighties British bands (and Kajagoogoo) and how their music captured the nation's imagination: the more radical beginnings in the early eighties (the new romanticisms of Duran and Spandau, the 'protest pop' of early Wham!); the full pomp of their mid-eighties success (the worldwide tours, the glamorous video shoots, the ubiquitous 'Choose Life' and 'Relax' T-shirts); and their fall from the top of pop's pedestal (the splitting up of Wham!, Boy George's drug problems). Wired for Sound will describe the subsequent descent to Band Aid II (Bros, Wet Wet Wet, Stock, Aitken and Waterman), which bookended the low point of the pop music that followed. Wired For Sound will be the affectionate celebration of both a musical youth and the era when young guns went for it. This is a book for anyone who grew up reading Smash Hits, soundtracked their teenage years on C90 cassettes and remembers a time when it really mattered who was number one.

The Routledge Companion to American Literary Journalism William E. Dow 2019-11-13 Taking a thematic approach, this new companion provides an interdisciplinary, cross-cultural, and international study of American literary journalism. From the work of Frederick Douglass and Walt Whitman to that of Joan Didion and Dorothy Parker, literary journalism is a genre that both reveals and shapes American history and identity. This volume not only calls attention to literary journalism as a distinctive genre but also provides a critical foundation for future scholarship. It brings together cutting-edge research from literary journalism scholars, examining historical perspectives; themes, venues, and genres across time; theoretical approaches and disciplinary intersections; and new directions for scholarly inquiry. Provoking reconsideration and inquiry, while providing new historical interpretations, this companion recognizes, interacts with, and honors the tradition and legacies of American literary journalism scholarship. Engaging the work of disciplines such as sociology, anthropology, African American studies, gender studies, visual studies, media studies, and American studies, in addition to journalism and literary studies, this book is perfect for students and scholars of those disciplines.

Miles on Miles Paul Maher Jr.; Michael K. Dorr 2021-06-15 Miles Davis was not only a musical genius, but also an enigma, and nowhere else was he so compelling, exasperating, and entertaining as he was in his interviews, which vary from polite to outrageous, from straight-ahead to contrarian. Miles on Miles collects thirty of the most vital. Even his autobiography lacks the immediacy of the dialogues collected here. Many were conducted by leading journalists like Leonard Feather, Stephen Davis, Ben Sidran, Mike Zwerin, and Nat Hentoff. Other have never before seen print and are newly transcribed from radio and television shows. Until now, no book has brought back to life Miles's inimitable voice—contemplative, defiant, elegant, uncompromising, and humorous. Miles on Miles will long remain the definitive source for anyone wanting to really encounter the legend in print.

Charles Manson's Creepy Crawl Jeffrey Melnick 2019-07-23 With a new epilogue updated from its hardcover edition titled Creepy Crawling: Charles Manson and the Many Lives of America's Most Infamous Family "Creepy crawling" was the Manson Family's practice of secretly entering someone's home, and without harming anyone, leaving only a trace of evidence that they had been there, some reminder that the sanctity of the private home had been breached. Now, author Jeffrey

Melnick reveals just how much the Family creepy crawled their way through Los Angeles in the sixties and then on through American social, political, and cultural life for fifty years, firmly lodging themselves in our minds. Even now, it is almost impossible to discuss the sixties, teenage runaways, sexuality, drugs, music, California, or even the concept of family without referencing Manson and his "girls." Not just another Charles Manson history, Charles Manson's Creepy Crawl: The Many Lives of America's Most Infamous Family explores how the Family weren't so much outsiders as emblematic of the Los Angeles counterculture freak scene, and how Manson worked to connect himself to the mainstream of the time. Ever since they spent two nights killing seven residents of Los Angeles—what we now know as the "Tate-LaBianca murders"—the Manson family has rarely slipped from the American radar for long. From Emma Cline's *The Girls* to the TV show *Aquarius*, as well as two major films in 2019, including Quentin Tarantino's *Once Upon a Time in Hollywood*, the family continues to find an audience. What is it about Charles Manson and his family that captivates us still? Author Jeffrey Melnick sets out to answer this question in this fascinating and compulsively readable cultural history of the Family and their influence from 1969 to the present.

What's Wrong With Christian Rock? Creation Liberty Evangelism 2014-08-04 Learn the true origin of rock-n-roll, and how Christians are using the wrong toolset.

Gender in the Music Industry Marion Leonard 2017-10-03 Why, despite the number of high profile female rock musicians, does rock continue to be understood as masculine? Why is rock generally assumed to be created and performed by men? Marion Leonard explores different representations of masculinity offered by, and performed through, rock music, and examines how female rock performers negotiate this gendering of rock as masculine. A major concern of the book is not specifically with men or with women performing rock, but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry. Leonard addresses core issues relating to gender, rock and the music industry through a case study of 'female-centred' bands from the UK and US performing so called 'indie rock' from the 1990s to the present day. Using original interview material with both amateur and internationally renowned musicians, the book further addresses the fact that the voices of musicians have often been absent from music industry studies. Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians, to presenting an analytic discussion of gender and the music industry. In this way, the book engages directly with a number of under-researched areas: the impact of gender on the everyday life of performing musicians; gendered attitudes in music journalism, promotion and production; the responses and strategies developed by female performers; the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest.

But is it Garbage? Steven L. Hamelman 2004 Trash has been blowing across the rock'n'roll landscape since the first amplified guitar riff tore through American mass culture. Throwaway tunes, wasted fans, crappy reviews, junk bins of remaindered albums: much of rock's quintessence is handily conveyed in terms of disposability and impermanence. Steven L. Hamelman sums up these rubbishy affinities as rock's "trash trope." Trash is an obvious physical presence on the rock scene -- think of Woodstock's littered pastures or the many hotel rooms redecorated by the Who. More intriguingly, Hamelman says, trash is the catalyst for a powerful mode of rock composition and criticism. It is, for instance, both cause and effect when performers like the Ramones or Beck at once critique junk culture and revel in it. *But Is It Garbage?* spills over with challenging insights into how rock's creators, critics, and consumers transform, and are transformed by, trash as a fact and a concept. In the music's preoccupation with its own trashiness readers will perceive a wellspring of rock innovation and inspiration -- one largely overlooked and little understood until now.

The Sun & the Moon & the Rolling Stones Rich Cohen 2016-05-10 Rich Cohen enters the Stones epic as a young journalist on the road with the band and quickly falls under their sway - privy to the jokes, the camaraderie, the bitchiness, the hard living. Inspired by a lifelong appreciation of the music that borders on obsession, Cohen's chronicle of the band is informed by the rigorous views of a kid who grew up on the music and for whom the Stones will always be the greatest rock 'n' roll band of all time. This is a non-fiction book that reads like a novel filled with the greatest musicians, agents and artists of the most indelible age in pop culture. It's a book only Rich, with his unique access, experience and love of the band could write.

De zon en de maan en de Rolling Stones Rich Cohen 2017-04-27 Rich Cohen ging in de jaren negentig als jonge verslaggever voor muziekblad Rolling Stone mee op tournee met de Rolling Stones. Hij viel als een blok voor hun humor en camaraderie, het onderlinge geplaag, het harde leven. En dat is zo gebleven. Voor Cohen zijn de Rolling Stones de grootste rock-'n-roll band aller tijden. Het verhaal begint bij het prille begin, als Mick en Keith elkaar in 1962 ontmoeten op een perron, en volgt de band langs de vele hoogte- en dieptepunten. Cohen staat stil bij de momenten die niet alleen aantonen dat de Stones getalenteerde muzikanten en de meest innovatieve songwriters van hun generatie zijn, maar ook de iconen van onze moderne cultuur. Want uiteindelijk, na de drugs, de vriendinnen, de ruzies en de eindeloze reünies, is er de muziek. Na *De zon en de maan en de Rolling Stones* wil je alle oude nummers opnieuw beluisteren, én de obscure pareltjes die je nog

nooit hebt gehoord. De muziek zal, samen met Cohens frisse en energieke benadering van de band, voor eens en voor altijd duidelijk maken waarom de Stones er altijd toe blijven doen. Rich Cohen is journalist en schrijft onder meer voor Vanity Fair, The New Yorker en Rolling Stone. Daarnaast publiceerde hij tien boeken, waaronder Tough Jews en Sweet and Low. Ook schreef hij het script voor de HBO-serie Vinyl. Cohen ontving meerdere prijzen voor zijn werk.

Hearing Luxe Pop John Howland 2021-06-08 "Hearing Luxe Pop explores a deluxe-production aesthetic that has long thrived in American popular music. John Howland presents an alternative music history that centers on shifts in timbre and sound through innovative uses of media, orchestration, and arranging. He travels from symphonic jazz to the Great American Songbook; teenage symphonies of the Motown label and 1960s girl groups to the emerging "countryopolitan" sound of Nashville; the sunshine pop and baroque pop of the Beach Boys to the blending of soul and funk into 1970s disco; the hip-hop-with-orchestra events of Jay-Z and Kanye West to indie rock bands with the Brooklyn Philharmonic. The luxe aesthetic merges popular-music idioms with lush string orchestrations, big-band instrumentation, and symphonic instruments. This book attunes readers to hearing the discourses that gathered around the music and its associated images, and in turn examines pop's relations to aspirational consumer culture, spectacle, theatricality, glamour, sophistication, cosmopolitanism, and "classy" lifestyles"--

The Popular Music Teaching Handbook B. Lee Cooper 2004 Lists reports dealing with popular music resources as classroom teaching materials, and will stimulate further thought among students and teachers.

The Dark Stuff Nick Kent 2007 In The Dark Stuff Nick Kent profiles twenty-two of the most gifted and self-destructive talents in rock history. From Brian Wilson to Syd Barrett, the Rolling Stones to Neil Young, Iggy Pop to Lou Reed, he offers intimate portraits that are unimaginable in the world of today's market driven music business.

Pin-Ups 1972 Peter Stanfield 2022-04-11 A sleazy, neon- and grease-stuffed chronicle of London's rock scene during the pivotal year of 1972—from Marc Bolan to the New York Dolls. Elvis, Eddie, Chuck, Gene, Buddy, and Little Richard were the original rockers. Dylan, the Beatles, the Stones, and the Who formed rock's second coming. As the 1960s turned into the 1970s, the crucial question was who would lead rock 'n' roll's third generation? Pin-Ups 1972 tracks the London music scene during this pivotal year, all Soho sleaze, neon, grease, and leather. It begins with the dissolution of the underground and the chart success of Marc Bolan. T. Rex formed the backdrop to Lou Reed and Iggy Pop's British exile and their collaborations with David Bowie. This was the year Bowie became a star and redefined the teenage wasteland. In his wake followed Roxy Music and the New York Dolls, future-tense rock 'n' roll revivalists. Bowie, Bolan, Iggy, Lou, Roxy, and the Dolls—pin-ups for a new generation.

The Ramones' Ramones Nicholas Rombes 2005-02-18 "Nicholas Rombes examines punk history, with the recording of Ramones at its core, in this inspiring and thoroughly researched justification of his obsession with the album". -Back cover.

British Rock Modernism, 1967-1977 Barry J. Faulk 2016-05-23 British Rock Modernism, 1967-1977 explains how the definitive British rock performers of this epoch aimed, not at the youthful rebellion for which they are legendary, but at a highly self-conscious project of commenting on the business in which they were engaged. They did so by ironically appropriating the traditional forms of Victorian music hall. Faulk focuses on the mid to late 1960s, when British rock bands who had already achieved commercial prominence began to aspire to aesthetic distinction. The book discusses recordings such as the Beatles' Magical Mystery Tour album, the Kinks' The Village Green Preservation Society, and the Sex Pistols' Never Mind the Bollocks, Here's the Sex Pistols, and television films such as the Beatles' Magical Mystery Tour and the Rolling Stones' Rock and Roll Circus that defined rock's early high art moment. Faulk argues that these 'texts' disclose the primary strategies by which British rock groups, mostly comprised of young working and lower middle-class men, made their bid for aesthetic merit by sampling music hall sounds. The result was a symbolically charged form whose main purpose was to unsettle the hierarchy that set traditional popular culture above the new medium. Rock groups engaged with the music of the past in order both to demonstrate the comparative vitality of the new form and signify rock's new art status, compared to earlier British pop music. The book historicizes punk rock as a later development of earlier British rock, rather than a rupture. Unlike earlier groups, the Sex Pistols did not appropriate music hall form in an ironic way, but the band and their manager Malcolm McLaren were obsessed with the meaning of the past for the present in a distinctly modernist fashion.

The Land Without Music Andrew Blake 1997 Examines the trajectories, linearities and paradoxes which have constituted contemporary British music. Provides an account of how British music came to be what it is in the 1990s.

Rock Criticism from the Beginning Ulf Lindberg 2005 Rock Criticism from the Beginning is a wide-ranging exploration of the rise and development of rock criticism in Britain and the United States from the 1960s to the present. It chronicles the evolution of a new form of journalism, and the course by which writing on rock was

transformed into a respected field of cultural production. The authors explore the establishment of magazines from *Crawdaddy!* and *Rolling Stone* to *The Source*, and from *Melody Maker* and *New Musical Express* to *The Wire*, while investigating the careers of well-known music critics like Robert Christgau, Greil Marcus, and Lester Bangs in the U.S., and Nik Cohn, Paul Morley, and Jon Savage in the U.K., to name just a few. While much has been written on the history of rock, this Bourdieu-inspired book is the first to offer a look at the coming of age of rock journalism, and the critics that opened up a whole new kind of discourse on popular music.

Mediations in Cultural Spaces John Wall 2009-03-26 The essays collected in this volume address the cultural and intellectual production of space. Cultures under discussion may be identified at a general level according to notional designations of East and West and range from those of Iran, Turkey, Western Europe and the United States. While the interests, orientations and methodologies of the individual contributions are diverse there is a general tendency to forgo official national and regional discourses of social space in favour of discussions exploring the material and intellectual conditions according to which cultural entities come to see themselves as spatially located and/or dislocated. To this end, this volume brings together philosophical, historical and critical interpretative treatments of virtual space, architecture, music, sculpture, literature, religion, advertising, politics and the cyberspace of the new media. Space is variously conceived in terms of the radical imaginary, metaphor, irruption, intensity, mimesis, ontology, the materiality of the earth, power and emancipation. There is expressed the conviction in these essays that interdisciplinary and eclectic approaches, combined with sustained and critical reflection on concepts of space, contribute to an understanding of space as radically mobile.

Gimme Danger: The Story of Iggy Pop Joe Ambrose 2009-11-11 Biografi om den amerikanske musiker Iggy Pop, født som James Newell Osterberg.

David Bowie: Starman Paul Trynka 2011-07-18 "Ziggy Stardust," "Changes," "Under Pressure," "Let's Dance," "Fame," "Heroes," and of course, "Starman." These are the classic songs of David Bowie, the artist whose personas are indelibly etched in our pop consciousness alongside his music. He wrote and recorded with everyone from Iggy Pop to Freddie Mercury to John Lennon, sold 136 million albums, has one of the truly great voices, and influenced bands as wide-ranging as Nirvana and Franz Ferdinand. Paul Trynka illuminates Bowie's seemingly contradictory life and his many reinventions as an artist, offering over 300 new interviews with everyone from classmates to managers to lovers. He reveals Bowie's broad influence on the entertainment world, from movie star to modern-day icon, trend-setter to musical innovator. This book will define Bowie for years to come.

Stars Don't Stand Still in the Sky Dia Center for the Arts (New York, N.Y.) 1999 Music industry insiders on the nature of fame Our cultural darlings make music; we make them mythic. Every musical genre begets a community of listeners, performers, and critics, and quite often those categories are blurred. From the principled punk refusal of celebrity to hip-hop's celebration of its power, the music world is self-obsessed. *Stars Don't Stand Still in the Sky* assembles scholars, music writers, industry workers, and musicians, who offer a range of opinions and experience of the nature of fame. The collection focuses on commerce, the crowd, performance and image, history and memory, and romance. Contributors discuss black women icons, love-songs, the legacy of the blues, the image of the tortured rock star, MTV, the politics of the Rock and Roll Hall of Fame, the joy of line-dancing, and more. The contributors are James Bernard, Anthony DeCurtis, Katherine Dieckmann, Chuck Eddy, Paul Gilroy, Daniel Glass, Lawrence Grossberg, Jessica Hagedorn, Kathleen Hanna, James Hannaham, Dave Hickey, Jon Langford, Greil Marcus, Angela McRobbie, Paul D. Miller (a.k.a. DJ Spooky), Barbara O'Dair, Ann Powers, Toshi Reagon, Simon Reynolds, Robert Santelli, Jon Savage, Danyel Smith, Arlene Stein, Deena Weinstein, and Ellen Willis.

Dark Stuff Nick Kent 1995-10-26

Syd Barrett & Pink Floyd Julian Palacios 2015-06-29 Syd Barrett was an English composer and purveyor of some of the most intriguing music ever written. Famous before his twentieth birthday, Barrett led the charge of psychedelia onstage at London's famed UFO club. With a Fender Telecaster and a primitive Binson echo unit, Barrett liberated the guitar from being, in critic Simon Reynolds' words, 'a riff machine, and turned it into a texture and timbre generator.' His inspired celestial flights of improvisation, and his more structured and whimsical short songs indicated a mind of unusual inventiveness. Chief in Barrett's mind was a Zen-like insistence on spontaneity; each performance had to be unique, and Barrett strived to push his music farther and farther out into the zone of complete abstraction. This in-depth analysis of Pink Floyd founding member Syd Barrett's life and work is the product of years of extensive research. *Lost in the Woods* traces Syd's swift evolution from precocious young art student to acid-fuelled psychedelic rock star, and examines the myriad musical and literary influences that he utilised in composing his hypnotic, groundbreaking songs. A never-forgotten casualty of the excesses, innovations, and idealism of the 1960s, Syd Barrett is one of the most heavily mythologized men in rock, and *Lost in the Woods* offers a rare portrayal of a unique spirit in freefall.

Rock Music in Performance D. Pattie 2007-10-23 In this new study, David Pattie examines the apparent contradiction between authenticity and theatricality in the live

performance of rock music, and looks at the way in which various performers have dealt with this paradox from rock music's early development in the 1960s up to the present day.

No Future Matthew Worley 2017-09-21 'No Feelings', 'No Fun', 'No Future'. The years 1976–84 saw punk emerge and evolve as a fashion, a musical form, an attitude and an aesthetic. Against a backdrop of social fragmentation, violence, high unemployment and socio-economic change, punk rejuvenated and re-energised British youth culture, inserting marginal voices and political ideas into pop. Fanzines and independent labels flourished; an emphasis on doing it yourself enabled provincial scenes to form beyond London's media glare. This was the period of Rock Against Racism and benefit gigs for the Campaign for Nuclear Disarmament and the striking miners. Matthew Worley charts the full spectrum of punk's cultural development from the Sex Pistols, Buzzcocks and Slits through the post-punk of Joy Division, the industrial culture of Throbbing Gristle and onto the 1980s diaspora of anarcho-punk, Oi! and goth. He recaptures punk's anarchic force as a medium through which the frustrated and the disaffected could reject, revolt and re-invent.

Popular Music Autobiography Oliver Lovesey 2021-12-02 The 1960s saw the nexus of the revolution in popular music by a post-war generation amid demographic upheavals and seismic shifts in technology. Over the past two decades, musicians associated with this period have produced a large amount of important autobiographical writing. This book situates these works -- in the forms of formal autobiographies and memoirs, auto-fiction, songs, and self-fashioned museum exhibitions -- within the context of the recent expansion of interest in autobiography, disability, and celebrity studies. It argues that these writings express anxiety over musical originality and authenticity, and seeks to dispel their writers' celebrity status and particularly the association with a lack of seriousness. These works often constitute a meditation on the nature of postmodern fame within a celebrity-obsessed culture, and paradoxically they aim to regain the private self in a public forum.

The Music Documentary Benjamin Halligan 2013-06-26 The Music Documentary offers a wide-range of approaches, across key moments in the history of popular music, in order to define and interrogate this prominent genre of film-making. The writers in this volume argue persuasively that the music documentary must be considered as an essential cultural artefact in documenting stars and icons, and musicians and their times – particularly for those figures whose fame was achieved posthumously. In this collection of fifteen essays, the reader will find comprehensive discussions of the history of music documentaries, insights in their production and promotion, close studies of documentaries relating to favourite bands or performers, and approaches to questions of music documentary and form, from the celluloid to the digital age.

The Velvet Underground's The Velvet Underground and Nico Joe Harvard 2004-03-31 The Velvet Underground and Nico has influenced the sound of more bands than any other album. And remarkably, it still sounds as fresh and challenging today as it did upon its release in 1967. In this book, Joe Harvard covers everything from Lou Reed's lyrical genius to John Cale's groundbreaking instrumentation, and from the creative input of Andy Warhol to the fine details of the recording process. With input from co-producer Norman Dolph and Velvets fan Jonathan Richman, Harvard documents the creation of a record which - in the eyes of many - has never been matched.

The Dark Stuff Nick Kent 2002-10-17 A smart, scathing look at the most hell-bent performers of our time: Here are profiles of everyone you'd expect (and a few you wouldn't)-Brian Wilson, Miles Davis, Jerry Lee Lewis, Roy Orbison, Sid Vicious, and Kurt Cobain. "Kent matters because he wrote about rock better than anyone before or since." -Tony Parsons, The Daily Telegraph

The Dark Stuff Nick Kent 2013-02-21 In The Dark Stuff Nick Kent profiles twenty-two of the most gifted and self-destructive talents in rock history. From Brian Wilson to Syd Barrett, the Rolling Stones to Neil Young, Iggy Pop to Lou Reed, he offers intimate portraits that are unimaginable in the world of today's market driven music business.

Focus On: 100 Most Popular American Rock Songwriters Wikipedia contributors

Everybody Had an Ocean William McKeen 2017-04-01 Los Angeles in the 1960s gave the world some of the greatest music in rock 'n' roll history: "California Dreamin'" by the Mamas and the Papas, "Mr. Tambourine Man" by the Byrds, and "Good Vibrations" by the Beach Boys, a song that magnificently summarized the joy and beauty of the era in three-and-a-half minutes. But there was a dark flip side to the fun fun fun of the music, a nexus between naïve young musicians and the fringe elements that exploited the decade's peace-love-and-flowers ethos, all fueled by sex, drugs, and overnight success. One surf music superstar unwittingly subsidized the kidnapping of Frank Sinatra Jr. The transplanted Texas singer Bobby Fuller might have been murdered by the Mob in what is still an unsolved case. And after hearing Charlie Manson sing, Neil Young recommended him to the president of Warner Bros. Records. Manson's ultimate rejection by the music industry likely led to the infamous murders that shocked a nation. Everybody Had an Ocean chronicles the migration of the rock 'n' roll business to Southern California and

how the artists flourished there. The cast of characters is astonishing—Brian and Dennis Wilson of the Beach Boys, Jan and Dean, eccentric producer Phil Spector, Cass Elliot, Sam Cooke, Ike and Tina Turner, Joni Mitchell, and scores of others—and their stories form a modern epic of the battles between innocence and cynicism and joy and terror. You'll never hear that beautiful music in quite the same way.

The Words and Music of Brian Wilson Christian Matijas-Mecca 2017-03-27 A fascinating study of Brian Wilson's creative career as a composer, producer, performer, and collaborator that addresses all aspects of Brian's five-decade-long music career through his creative methods and processes. • Presents the first complete and career-spanning biography of Brian Wilson and detailed examination of his musical career • Considers Wilson's work with The Beach Boys and the many performers and bands with whom he collaborated as producer, songwriter, and performer in a chronological narrative instead of categorizing his work as "Beach Boys" and "Other" • Discusses Wilson's diverse musical activities as comprising equal parts devoted to composition, production, performance, and collaboration • Sorts through various conflicting narratives about Brian Wilson's career in order to provide an accurate account of his creative chronology

Neil Young and Philosophy Douglas L. Berger 2019-11-22 Neil Young and Philosophy, edited by Douglas L. Berger, explores the meanings, importance, and philosophical dimensions of the music, career, and life of this prolific singer/songwriter over the past five decades. Neil Young's music has touched on a broad range of cultural, political and personal issues, all of which have enormous ongoing relevance for our own times. In order to accommodate Young's artistic breadth, contributions of scholars from a wide variety of fields-- American philosophy, ethics, American Indian philosophy, feminist philosophy, psychology, philosophy of mind and religious studies--are included in this collection. They examine everything from Young's environmentalism, invocation of American Indian themes, images of women, and interpretations of human relationships to his confrontations with the music industry, his experiments with recording technologies, his approach to social change, and his methods of creativity. The book builds on the fundamental commitment of the Philosophy and Popular Culture series to see the artist as a philosopher.

The Mammoth Book of the Rolling Stones Sean Egan 2013-06-20 'The greatest rock 'n' roll band in the world!' This vainglorious introduction given to The Rolling Stones on stage by an excitable roadie was almost immediately accepted as a simple statement of fact. It was already evident that Mick Jagger, Keith Richards and Co. were, as their first manager Andrew Loog Oldham had claimed, 'a way of life'. The Stones' defiance of convention made them the figureheads of a questioning new generation, and drove the Establishment to imprison them. This enduring rebel aura and the unmistakable craft evident in classic records such as Satisfaction, Honky Tonk Women and Brown Sugar ensured subsequent generations of diehard fans, establishing the band as the biggest box office attraction the world has ever seen. The Mammoth Book of The Rolling Stones provides a comprehensive collection of reviews, analysis, interviews and exposés - both archive and contemporary, favourable and critical, concise and epic - of these extraordinary cultural icons as they pass the astonishing milestone of 50 years as rock's pre-eminent band.