

# Online Library Out Of The Vinyl Deeps Ellen Willis On Rock Music Free Download Pdf

*Out of the Vinyl Deeps* *Out of the Vinyl Deeps* **No More Nice Girls** The Essential Ellen Willis Don't Think, Smile! **Bad Sex** *The Rest Is Noise* Beginning to see the light The First Collection of Criticism by a Living Female Rock Critic **Beginning to See the Light** *My Life in the Purple Kingdom* Here She Comes Now **Any Old Way You Choose it** Devil Sent the Rain The Ghost Network The Feminism of Uncertainty Got to Be Something Here Liner Notes for the Revolution **Living With Contradictions** *The Dylan Tapes* *Bring That Beat Back* *Deep Revision* Acid Communism Morning Glory on the Vine Going into the City Trouble Girls **Girldrive** **Beyoncé in Formation** *I Must Not Think Bad Thoughts* **Last Night a DJ Saved My Life** **Diane Arbus's 1960s** **Shake It Up: Great American Writing on Rock and Pop from Elvis to Jay Z** Critical Mass *Brit Wits* **Voices** Chasing the Light You're History **Spin** **Alternative Record Guide** **Is It Still Good to Ya?** *Bar Yarns and Manic-Depressive Mixtapes*

**Beginning to See the Light** Jan 23 2022 Originally published: New York: Knopf, 1981.

You're History Sep 26 2019 Raucous, sensual and sublime: how twelve pioneering female artists rewrote the rules of pop. From Kate Bush to Nicki Minaj, from Janet Jackson to TLC and Taylor Swift, pop's greatest female pioneers are simply strange: smashing notions of taste and decorum, and replacing them with new ideals of pleasure. Instead of rehashing biographies, Lesley Chow dives deep into the music of these groundbreaking performers, identifying the ecstatic moments in their songs and finding out what makes them unique. *You're History* is a love letter to pop's most singular achievements, celebrating the innovations of women who are still critically underrated. It's a ride that includes tributes to Chaka Khan, Rihanna, Neneh Cherry, Sade, Shakespears Sister, Azealia Banks, and many more... "The slim, sharp book considers a range of female artists from Janet Jackson and Taylor Swift to TLC and Nicki Minaj, a group that the Australian cultural critic Chow views as 'outliers, marking moments where the culture might have swerved to incorporate their influence, but somehow contrived not to.'" — New York Times summer reads

Liner Notes for the Revolution May 15 2021 An award-winning Black feminist music critic takes us on an epic journey through radical sound from Bessie Smith to Beyoncé. Daphne A. Brooks explores more than a century of music archives to examine the critics, collectors, and listeners who have determined perceptions of Black women on stage and in the recording studio. How is it possible, she asks, that iconic artists such as Aretha Franklin and Beyoncé exist simultaneously at the center and on the fringe of the culture industry? *Liner Notes for the Revolution* offers a startling new perspective on these acclaimed figures—a perspective informed by the overlooked contributions of other Black women concerned with the work of their musical peers. Zora Neale Hurston appears as a sound archivist and a performer, Lorraine Hansberry as a queer Black feminist critic of modern culture, and Pauline Hopkins as America's first Black female cultural commentator. Brooks tackles the complicated racial politics of blues music recording, song collecting, and rock and roll criticism. She makes lyrical forays into the blues pioneers Bessie Smith and Mamie Smith, as well as fans who became critics, like the record-label entrepreneur and writer Rosetta Reitz. In the twenty-first century, pop superstar Janelle Monáe's liner notes are recognized for their innovations, while celebrated singers Cécile McLorin Salvant, Rhiannon Giddens, and Valerie June take their place as cultural historians. With an innovative perspective on the story of Black women in popular music—and who should rightly tell it—*Liner Notes for the Revolution* pioneers a long overdue recognition and celebration of Black women musicians as radical intellectuals.

*Out of the Vinyl Deeps* Nov 01 2022 Collects Ellen Willis' writings on popular music from her career at the New Yorker and other publications.

**Living With Contradictions** Apr 13 2021 This book explores some of the moral and public policy issues that divide Western, especially North American, feminists as the twentieth century ends and the twenty-first century begins. It represents an in-house discussion among feminists and their social ethics.

Chasing the Light Oct 27 2019 OC Cloud Cult OCOs grand, unkempt indie rock is at once jam band, emo, and avant-garde. Their songs, born out of personal tragedy, are otherworldly lessons in being human. OCO OCoPitchfork During the past decade, Minnesota-grown band Cloud Cult has become one of the most inspirational indie bands, with a deeply devoted fan base and an approach to music and the environment that is hard not to admire. Beyond a musical biography, *Chasing the Light* tells the story of the heartbreaking yet affirming journey of lead singer and songwriter Craig Minowa and delves into the career of the band known by music lovers as the least cynical and most idealistic band in the country. Tracing Cloud Cult OCOs rise to critical acclaim, author Mark Allister details the band OCOs defining moments, beginning with the death of Craig and Connie Minowa OCOs two-year-old son and the hundreds of songs that grew out of the tragic loss. Allister describes the band OCOs unique philosophy and principles, including how Minowa created a zero carbon footprint for the band OCOs recording and touring, adopting DIY and green-sustainable practices well before the ideas became mainstream. Allister also presents a first-person account of a day in the life of a quintessential indie band and conveys the immense emotional impact of Cloud Cult OCOs albums and live shows. Described by a fan in the book as OC the anthem for the soul searcher in us all, OCO Cloud Cult OCOs music and message are both stirring and sincere. Featuring rarely seen photos from Cloud Cult OCOs history and passionate

testimonials by fans, *Chasing the Light* is a testament to the profound influence one band's personal evolution can have on its followers and on indie rock aficionados in search of beauty, meaning, and redemption."

*The Rest Is Noise* Apr 25 2022 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

**Voices** Nov 28 2019 \*\*\*ONE OF BILLBOARD'S TOP TEN MUSIC BOOKS OF 2018\*\*\* 'A brilliant book about singing... I have been talking to Nick Coleman about music, in person and in my head, for forty years now. [With *Voices*] you have the opportunity to hear what I have heard. I hope you take it' Nick Hornby in *The Believer* What happens when we fall in love with a voice; the siren call of someone singing? The history of post-war popular music is traditionally told sociologically or in terms of musicological influence and innovation in style. *Voices* takes a different tack. In ten discrete but cohering essays Coleman tackles the arc of that history as if it were an emotional experience with real psychological consequences – as chaotic, random, challenging and unpredictable as life itself. *Voices* is the story of what it is to listen and learn. Above all, it is a story of what it means to feel.

*Devil Sent the Rain* Sep 18 2021 "Whatever Tom Piazza writes is touched with magic." —Douglas Brinkley Acclaimed author Tom Piazza follows his prize-winning novel *City of Refuge* and the post-Katrina classic *Why New Orleans Matters* with a dynamic collection of essays and journalism about American music and American character, in *Devil Sent the Rain*.

"Tom Piazza's writing is filled with energy, and with tender, insightful words for the brilliant and irascible, from Jimmy Martin to Norman Mailer. Time and time again, Piazza identifies the unlikely, precious connections between recent events, art, letters, and music; through his words, these byways of popular culture provide an unexpected measure of the times." —Elvis Costello

*Trouble Girls* Sep 06 2020 Essays by leading music critics look at the most important female rock musicians, singers, and groups, with profiles of Bonnie Raitt, Carol King, Tina Turner, Janis Joplin, Madonna, and many others.

**Shake It Up: Great American Writing on Rock and Pop from Elvis to Jay Z** Mar 01 2020 THE ESSENTIAL PLAYLIST OF GREAT WRITING ABOUT THE MUSIC THAT ROCKED AMERICA Jonathan Lethem and Kevin Dettmar's *Shake It Up* invites the reader into the tumult and excitement of the rock revolution through fifty landmark pieces by a supergroup of writers on rock in all its variety, from heavy metal to disco, punk to hip-hop. Stanley Booth describes a recording session with Otis Redding; Ellen Willis traces the meteoric career of Janis Joplin; Ellen Sander recalls the chaotic world of Led Zeppelin on tour; Nick Tosches etches a portrait of the young Jerry Lee Lewis; Eve Babitz remembers Jim Morrison. Alongside are Lenny Kaye on acapella and Greg Tate on hip-hop, Vince Aletti on disco and Gerald Early on Motown; Robert Christgau on Prince, Nelson George on Marvin Gaye, Luc Sante on Bob Dylan, Hilton Als on Michael Jackson, Anthony DeCurtis on the Rolling Stones, Kelefa Sanneh on Jay Z. The story this anthology tells is an ongoing one: "it's too early," editors Jonathan Lethem and Kevin Dettmar note, "for canon formation in a field so marvelously volatile—a volatility that mirrors, still, that of pop music itself, which remains smokestack lightning. The writing here attempts to catch some in a bottle." Also features: NAT HENTOFF on BOB DYLAN AMIRI BARAKA on R&B LESTER BANGS on ELVIS PRESLEY ROBERT CHRISTGAU on PRINCE DEBRA RAE COHEN on DAVID BOWIE EVE BABITZ on JIM MORRISON ROBERT PALMER on SAM COOKE CHUCK KLOSTERMAN on HEAVY METAL JESSICA HOPPER on EMO JOHN JEREMIAH SULLIVAN on AXL ROSE ELIJAH WALD on THE BEATLES GREIL MARCUS on CHRISTIAN MARCLAY and much more.

*Bring That Beat Back* Feb 09 2021 How sampling remade hip-hop over forty years, from pioneering superstar Grandmaster Flash through crate-digging preservationist and innovator Madlib Sampling—incorporating found sound and manipulating it into another form entirely—has done more than any musical movement in the twentieth century to maintain a continuum of popular music as a living document and, in the process, has become one of the most successful (and commercial) strains of postmodern art. *Bring That Beat Back* traces the development of this transformative pop-cultural practice from its origins in the turntable-manning, record-spinning hip-hop DJs of 1970s New York through forty years of musical innovation and reinvention. Nate Patrin tells the story of how sampling built hip-hop through the lens of four pivotal artists: Grandmaster Flash as the popular face of the music's DJ-born beginnings; Prince Paul as an early champion of sampling's potential to elaborate on and rewrite music history; Dr. Dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition; and Madlib as the underground experimentalist and record-collector antiquarian who constantly broke the rules of what the mainstream expected from hip-hop. From these four artists' histories, and the stories of the people who collaborated, competed, and evolved with them, Patrin crafts a deeply informed, eminently readable account of a facet of pop music as complex as it is commonly underestimated: the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth-century America. And you can nod your head to it.

*The Dylan Tapes* Mar 13 2021 The raw material and interviews behind Anthony Scaduto's iconic biography of Bob Dylan draw an intimate and multifaceted portrait of the singer-songwriter who defined his era. When Anthony Scaduto's *Bob Dylan: An Intimate Biography* was first published in 1971, the Nobel Prize-winning songwriter, at thirty, had already released some of the most iconic albums of the 1960s, including *Highway 61 Revisited* and *Blonde on Blonde*. Scaduto's book was one of the first to take an investigative journalist's approach to its subject and set the standard for rock music biography. *The Dylan Tapes*, compiled from thirty-six hours of interviews, is a behind-the-scenes look at the making of Scaduto's landmark book—and a close-up encounter with pivotal figures in Dylan's life. These reel-to-reel tapes, found in a box in Scaduto's basement, are a never-bootlegged trove of archival material about Dylan, drawn from conversations with those closest to him during the early

years of his career. In the era of ten-second takes, these interviews offer uncommon depth and immediacy as we listen to friends and lovers recall the Dylan they knew as he created his professional persona and perfected his craft—from folk music, protest songs, and electric rock through the traumatic impact of a motorcycle crash to his later, more self-reflecting songwriting. Echo Helstrom, Dylan’s “Girl from the North Country,” is here, as are Suze Rotolo, who graced the cover of the Freewheelin’ album, and Joan Baez, remembering her relationship “to Bobby.” We hear from Mike Porco, who gave Dylan his first gig in New York City; Sid and Bob Gleason, who introduced him to his hero Woody Guthrie; folk artists from Greenwich Village, like Phil Ochs and Ramblin’ Jack Eliot; John Hammond Sr., who gave him his first record contract; plus a host of musicians, activists, folk historians, and archivists—and, of course, Dylan himself. From these reflections and frank conversations, many published here for the first time, a complex, finely observed picture emerges of one of the best known yet most enigmatic musicians of our time.

*My Life in the Purple Kingdom* Dec 22 2021 From the young Black teenager who built a bass guitar in woodshop to the musician building a solo career with Motown Records—Prince’s bassist BrownMark on growing up in Minneapolis, joining Prince and The Revolution, and his life in the purple kingdom In the summer of 1981, Mark Brown was a teenager working at a 7-11 store when he wasn’t rehearsing with his high school band, Phantasy. Come fall, Brown, now called BrownMark, was onstage with Prince at the Los Angeles Coliseum, opening for the Rolling Stones in front of 90,000 people. *My Life in the Purple Kingdom* is BrownMark’s memoir of coming of age in the musical orbit of one of the most visionary artists of his generation. Raw, wry, real, this book takes us from his musical awakening as a boy in Minneapolis to the cold call from Prince at nineteen, from touring the world with The Revolution and performing in *Purple Rain* to inking his own contract with Motown. BrownMark’s story is that of a hometown kid, living for sunny days when his transistor would pick up KUXL, a solar-powered, shut-down-at-sundown station that was the only one that played R&B music in Minneapolis in 1968. But once he took up the bass guitar—and never looked back—he entered a whole new realm, and, literally at the right hand of Twin Cities musical royalty, he joined the funk revolution that integrated the Minneapolis music scene and catapulted him onto the international stage. BrownMark describes how his funky stylings earned him a reputation (leading to Prince’s call) and how he and Prince first played together at that night’s sudden audition—and never really stopped. He takes us behind the scenes as few can, into the confusing emotional and professional life among the denizens of Paisley Park, and offers a rare, intimate look into music at the heady heights that his childhood self could never have imagined. An inspiring memoir of making it against stacked odds, experiencing extreme highs and lows of success and pain, and breaking racial barriers, *My Life in the Purple Kingdom* is also the story of a young man learning his craft and honing his skill like any musician, but in a world like no other and in a way that only BrownMark could tell it.

**Beyoncé in Formation** Jul 05 2020 Making headlines when it was launched in 2015, Omise’eke Tinsley’s undergraduate course “Beyoncé Feminism, Rihanna Womanism” has inspired students from all walks of life. In *Beyoncé in Formation*, Tinsley now takes her rich observations beyond the classroom, using the blockbuster album and video *Lemonade* as a soundtrack for vital new-millennium narratives. Woven with candid observations about her life as a feminist scholar of African studies and a cisgender femme married to a trans spouse, Tinsley’s “Femme-onade” mixtape explores myriad facets of black women’s sexuality and gender. Turning to Beyoncé’s “Don’t Hurt Yourself,” Tinsley assesses black feminist critiques of marriage and then considers the models of motherhood offered in “Daddy Lessons,” interspersing these passages with memories from Tinsley’s multiracial family history. Her chapters on nontraditional bonds culminate in a discussion of contemporary LGBT politics through the lens of the internet-breaking video “Formation,” underscoring why Beyoncé’s black femme-inism isn’t only for ciswomen. From pleasure politics and the struggle for black women’s reproductive justice to the subtext of blues and country music traditions, the landscape in this tour is populated by activists and artists (including Loretta Lynn) and infused with vibrant interpretations of Queen Bey’s provocative, peerless imagery and lyrics. In the tradition of Roxanne Gay’s *Bad Feminist* and Jill Lepore’s best-selling cultural histories, *Beyoncé in Formation* is the work of a daring intellectual who is poised to spark a new conversation about freedom and identity in America.

Beginning to see the light Mar 25 2022

Critical Mass Jan 29 2020 A career-spanning collection of critical essays and cultural journalism from one of the most acute, entertaining, and sometimes acerbic (but in a good way) critics of our time From his early-seventies dispatches as a fledgling critic for *The Village Voice* on rock ‘n’ roll, comedy, movies, and television to the literary criticism of the eighties and nineties that made him both feared and famous to his must-read reports on the cultural weather for *Vanity Fair*, James Wolcott has had a career as a freelance critic and a literary intellectual nearly unique in our time. This collection features the best of Wolcott in whatever guise—connoisseur, intrepid reporter, memoirist, and necessary naysayer—he has chosen to take on. Included in this collection is “O.K. Corral Revisited,” a fresh take on the famed Norman Mailer–Gore Vidal dustup on *The Dick Cavett Show* that launched Wolcott from his Maryland college to New York City (via bus) to begin his brilliant career. His prescient review of Patti Smith’s legendary first gig at CBGB leads off a suite of eyewitness and insider accounts of the rise of punk rock, while another set of pieces considers the vast cultural influence of the enigmatic Johnny Carson and the scramble of his late-night successors to inherit the “swivel throne.” There are warm tributes to such diverse figures as Michael Mann, Sam Peckinpah, Lester Bangs, and Philip Larkin and masterly summings-up of the departed giants of American literature—John Updike, William Styron, John Cheever, and Mailer and Vidal. Included as well are some legendary takedowns that have entered into the literary lore of our time. *Critical Mass* is a treasure trove of sparkling, spiky prose and a fascinating portrait of our lives and cultural times over the past decades. In an age where a great deal of back scratching and softball pitching pass for criticism, James Wolcott’s fearless essays and reviews offer a bracing taste of the real critical thing.

**Girdrive** Aug 06 2020 What do young women care about? What are their hopes, worries, and ambitions? Have they heard of feminism, and do they relate to it? These are just a few of the questions journalist Nona Willis Aronowitz and photographer

Emma Bee Bernstein set out to answer in *Girldrive*. In October 2007, Aronowitz and Bernstein took a cross-country road trip to meet with the 127 women profiled in this book, ranging from well-known feminists like Kathleen Hanna, Laura Kipnis, Erica Jong, and Michele Wallace, to women who don't relate to feminism at all. The result of these interviews, *Girldrive* is a regional chronicle of the struggles, concerns, successes, and insights of young women who are grappling—just as hard as their mothers and grandmothers did—to find, define, and fight for gender equity.

*The Ghost Network* Aug 18 2021 Has the world's hottest pop star been kidnapped, joined a secret sect, or simply gone into hiding? The answer lies in the abandoned subway stations of Chicago . . . One minute insanely famous pop singer Molly Metropolis is on her way to a major performance in Chicago, and the next, she's gone. A journalist who's been covering Molly joins the singer's personal assistant in an increasingly desperate search to find her, guided by a journal left behind in her hotel room, and possible clues hidden in her songs—all of which seem to point to an abandoned line in the Chicago subway system. It leads them to a map of half-completed train lines underneath Chicago, which in turn leads them to the secret, subterranean headquarters of an obscure intellectual sect—and the realization that they've gone too far to turn back. And if a superstar can disappear without a trace . . . what can happen to these young women? Suspenseful and wildly original, *The Ghost Network* is a novel about larger-than-life fantasies—of love, sex, pop music, amateur detective work, and personal reinvention. Debut novelist Catie Disabato bursts on the scene with an ingeniously plotted, witty, haunting mystery.

**Spin Alternative Record Guide** Aug 25 2019 Provides a listing of the top 100 albums in alternative music from the earliest influences to the latest bands, and includes in-depth record reviews

*I Must Not Think Bad Thoughts* Jun 03 2020 The author explores the darkest corners of the American psyche—including the sexual fantasies of Star Trek fans, the hidden agendas of IQ tests, the homoerotic subtext of professional football, the poetic aspects of spam email and much more.

**Diane Arbus's 1960s** Apr 01 2020 Monografie over het werk van de Amerikaanse fotografe (1923-1971) en hoe zich dit verhoudt tot andere kunstzinnige en maatschappelijke ontwikkelingen in de zestiger jaren van de twintigste eeuw.

**Last Night a DJ Saved My Life** May 03 2020 'Literally changed the course of my life' James Murphy 'The chapter on Larry Levan alone transformed me into wanting to be your favorite DJ' Questlove 'The original and still the best' Gilles Peterson 'We can't tell the story of dance music without speaking the names of Sharon White and Judy Weinstein, so I welcome this vital update' The Blessed Madonna When someone says, 'You have to know your history...' this is it. This classic book is the whole unruly story of dance music in one volume. It recreates the dancefloors that made history, conjuring their atmosphere with loving detail and bringing you the voices of the DJs and clubbers at their heart - from grime, garage, house, hip hop and disco, to techno, soul, reggae, rock'n'roll, and EDM. Whether musical outlaw, obsessive crate-digger or overpaid superstar, the DJ has been at the spinning centre of nightlife for a century, making parties wilder, pushing clubbers harder, and driving music into completely new shapes and styles. In 1999 this was the first book to do justice to the DJ's rollercoaster ride. Twenty years later, it's fully refreshed, carefully updated and filled with even more stories, including two brand new chapters. This edition comes with a new foreword by James Murphy (LCD Soundsystem).

*The Feminism of Uncertainty* Jul 17 2021 *The Feminism of Uncertainty* brings together Ann Snitow's passionate, provocative dispatches from forty years on the front lines of feminist activism and thought. In such celebrated pieces as "A Gender Diary"—which confronts feminism's need to embrace, while dismantling, the category of "woman"—Snitow is a virtuoso of paradox. Freely mixing genres in vibrant prose, she considers Angela Carter, Doris Lessing, and Dorothy Dinnerstein and offers self-reflexive accounts of her own organizing, writing, and teaching. Her pieces on international activism, sexuality, motherhood, and the waywardness of political memory all engage feminism's impossible contradictions—and its utopian hopes.

*Don't Think, Smile!* Jun 27 2022 If the 1970s were the "Me Decade," and the '80s were the years of the Reagan counterrevolution, then the '90s, writes Ellen Willis, were the Decade of Denial. In keeping with the mass media's glib assumption that a phenomenal increase in wealth for a minority meant genuine national prosperity, the 1990s saw an astounding refusal, on both the left and right, to question received wisdom or engage in substantive deliberation. Turning her acute eye to the decade's defining moments-imbroglios like those surrounding the O. J. Simpson trial, The Bell Curve, Monica-gate, and the Million Man March—Ellen Willis reveals the mindlessness behind the noise. Arguing that we suffer from a lack of true freedom, she demands that we radically rethink our country and ourselves to create a society in which we can fully enjoy life.

*Going into the City* Oct 08 2020 One of our great essayists and journalists—the Dean of American Rock Critics, Robert Christgau—takes us on a heady tour through his life and times in this vividly atmospheric and visceral memoir that is both a love letter to a New York long past and a tribute to the transformative power of art. Lifelong New Yorker Robert Christgau has been writing about pop culture since he was twelve and getting paid for it since he was twenty-two, covering rock for *Esquire* in its heyday and personifying the music beat at the *Village Voice* for over three decades. Christgau listened to Alan Freed howl about rock 'n' roll before Elvis, settled east of Manhattan's Avenue B forty years before it was cool, witnessed Monterey and Woodstock and Chicago '68, and the first abortion speak-out. He's caught Coltrane in the East Village, Muddy Waters in Chicago, Otis Redding at the Apollo, the Dead in the Haight, Janis Joplin at the Fillmore, the Rolling Stones at the Garden, the Clash in Leeds, Grandmaster Flash in Times Square, and every punk band you can think of at CBGB. Christgau chronicled many of the key cultural shifts of the last half century and revolutionized the cultural status of the music critic in the process. *Going Into the City* is a look back at the upbringing that grounded him, the history that transformed him, and the music, books, and films that showed him the way. Like Alfred Kazin's *A Walker in the City*, E. B. White's *Here Is New York*, Joseph Mitchell's *Up in the Old Hotel*, and Patti Smith's *Just Kids*, it is a loving portrait of a lost New York. It's an homage to the city of Christgau's youth from Queens to the Lower East Side—a city that exists mostly in memory today. And it's a love story about the Greenwich Village girl who roamed this realm of possibility with him.

*Out of the Vinyl Deeps* Sep 30 2022 Collects Ellen Willis' writings on popular music from her career at the *New Yorker* and

other publications.

The First Collection of Criticism by a Living Female Rock Critic Feb 21 2022 "Jessica Hopper's criticism is a trenchant and necessary counterpoint not just on music, but on our culture at large." —Annie Clark, St. Vincent An acclaimed, career-spanning collection from a fiercely feminist and revered contemporary rock critic, reissued with new material Throughout her career, spanning more than two decades, Jessica Hopper, a revered and pioneering music critic, has examined women recording and producing music, in all genres, through an intersectional feminist lens. *The First Collection of Criticism by a Living Female Rock Critic* features oral histories of bands like Hole and Sleater Kinney, interviews with the women editors of 1970s-era Rolling Stone, and intimate conversations with iconic musicians such as Björk, Robyn, and Lido Pimienta. Hopper journeys through the truths of Riot Grrrl's empowering insurgence; decamps to Gary, Indiana, on the eve of Michael Jackson's death; explodes the grunge-era mythologies of Nirvana and Courtney Love; and examines the rise of emo. The collection also includes profiles and reviews of some of the most-loved, and most-loathed, women artists making music today: Fiona Apple, Kacey Musgraves, M.I.A., Miley Cyrus, Lana Del Rey. In order for the music industry to change, Hopper writes, we need "the continual presence of radicalized women . . . being encouraged and given reasons to stay, rather than diminished by the music which glues our communities together." *The First Collection of Criticism by a Living Female Rock Critic*—published to acclaim in 2015, and reissued now with new material and an introduction by Samantha Irby—is a rallying cry for women-centered history and storytelling, and a groundbreaking, obsessive, razor-sharp panorama of music writing crafted by one of the most influential critics of her generation.

**Any Old Way You Choose it** Oct 20 2021 An invaluable compendium showcasing a new sub-genre of writing not yet contained by the established boundaries of journalism or criticism.

*Deep Revision* Jan 11 2021 Suggesting that all phases of writing, including revision, have a great deal in common across age groups and levels of accomplishment, this book presents 196 specific revision exercises, as well as numerous examples from students and from literature. The first part of the book looks at how the ability to revise develops, and at how people can use one another's responses to improve their writing. The second part of the book offers techniques for adding more material and deepening existing material. The third part of the book is about form, structure, and finishing. Chapters in the book are: (1) A Look at Some Revised Pieces; (2) Revision as a Natural Process; (3) Learning to Revise by Editing Other People's Writing; (4) Learning to Revise by Using Other People's Comments on Your Writing; (5) Going Deeper by Adding; (6) Changing Media for Deep Revision; (7) Deep Revision and Fiction; (8) Revising Nonfiction with Techniques of Fiction; (9) Revising as a Response to Literature; (10) Beginning and Polishing; and (11) Structuring the Longer Work. Examples from literature, a 19-item annotated bibliography, and an index of authors is attached. (RS)

*Got to Be Something Here* Jun 15 2021 Beginning in the year of Prince's birth, 1958, with the recording of Minnesota's first R&B record by a North Minneapolis band called the Big Ms, *Got to Be Something Here* traces the rise of that distinctive sound through two generations of political upheaval, rebellion, and artistic passion. Funk and soul become a lens for exploring three decades of Minneapolis and St. Paul history as longtime music journalist Andrea Swensson takes us through the neighborhoods and venues, and the lives and times, that produced the Minneapolis Sound. Visit the Near North neighborhood where soul artist Wee Willie Walker, recording engineer David Hersk, and the Big Ms first put the Minneapolis Sound on record. Across the Mississippi River in the historic Rondo district of St. Paul, the gospel-meets-R&B groups the Exciters and the Amazers take hold of a community that will soon be all but erased by the construction of I-94. From King Solomon's Mines to the Flame, from The Way in Near North to the First Avenue stage (then known as Sam's) where Prince would make a triumphant hometown return in 1981, Swensson traces the journeys of black artists who were hard-pressed to find venues and outlets for their music, struggling to cross the color line as they honed their sound. And through it all, there's the music: blistering, sweltering, relentless funk, soul, and R&B from artists like Maurice McKinnies, Haze, Prophets of Peace, and The Family, who refused to be categorized and whose boundary-shattering approach set the stage for a young Prince Rogers Nelson and his peers Morris Day, André Cymone, Jimmy Jam, and Terry Lewis to launch their careers, and the Minneapolis Sound, into the stratosphere. A visit to Prince's Paisley Park and a conversation with the artist provide a rare glimpse into his world and an intimate sense of his relationship to his legacy and the music he and his friends crafted in their youth.

The Essential Ellen Willis Jul 29 2022 Out of the Vinyl Deeps, published in 2011, introduced a new generation to the incisive, witty, and merciless voice of Ellen Willis through her pioneering rock music criticism. In the years that followed, Willis's daring insights went beyond popular music, taking on such issues as pornography, religion, feminism, war, and drugs. *The Essential Ellen Willis* gathers writings that span forty years and are both deeply engaged with the times in which they were first published and yet remain fresh and relevant amid today's seemingly intractable political and cultural battles. Whether addressing the women's movement, sex and abortion, race and class, or war and terrorism, Willis brought to each a distinctive attitude—passionate yet ironic, clear-sighted yet hopeful. Offering a compelling and cohesive narrative of Willis's liberationist "transcendence politics," the essays—among them previously unpublished and uncollected pieces—are organized by decade from the 1960s to the 2000s, with each section introduced by young writers who share Willis's intellectual bravery, curiosity, and lucidity: Irin Carmon, Spencer Ackerman, Cord Jefferson, Ann Friedman, and Sara Marcus. *The Essential Ellen Willis* concludes with excerpts from Willis's unfinished book about politics and the cultural unconscious, introduced by her longtime partner, Stanley Aronowitz. An invaluable reckoning of American society since the 1960s, this volume is a testament to an iconoclastic and fiercely original voice.

**Is It Still Good to Ya?** Jul 25 2019 *Is It Still Good to Ya?* sums up the career of longtime Village Voice stalwart Robert Christgau, who for half a century has been America's most widely respected rock critic, honoring a music he argues is only more enduring because it's sometimes simple or silly. While compiling historical overviews going back to Dionysus and the gramophone along with artist analyses that range from Louis Armstrong to M.I.A., this definitive collection also explores pop's

African roots, response to 9/11, and evolution from the teen music of the '50s to an art form compelled to confront mortality as its heroes pass on. A final section combines searching obituaries of David Bowie, Prince, and Leonard Cohen with awed farewells to Bob Marley and Ornette Coleman.

Morning Glory on the Vine Nov 08 2020 A gorgeous compendium of Joni Mitchell's handwritten lyrics and drawings, originally handcrafted as a gift for a select group of friends in 1971 and now available to the public for the first time. In 1971, as her album *Blue* topped charts around the world, Joni Mitchell crafted one hundred copies of *Morning Glory on the Vine* as a holiday gift for her closest friends. For this stunningly beautiful book, Joni hand-wrote an exquisite selection of her own lyrics and poems and illustrated them with more than thirty of her original pictures. Handcrafted, signed, and numbered in Los Angeles, the existing copies of this labor of love have rarely been seen in the past half-century. Now, during Joni's seventy-fifth birthday year, *Morning Glory on the Vine: Early Songs and Drawings* will be widely available for the first time. In this faithfully reproduced edition, Joni's best-loved lyrics and poems spill across the pages in her own elegant script. The lively, full-color drawings depict a superb array of landscapes, still lifes, portraits of friends, self-portraits, innovative abstractions, and more. All the artwork from the original book is included, along with several additional pictures that Joni drew of her friends from the same period. Finally, the refreshed volume features an original introduction written by Joni. *Morning Glory on the Vine* is a gorgeous and intimate keepsake and an invitation to explore anew the dazzling, visionary world of Joni Mitchell.

Acid Communism Dec 10 2020 A short zine collecting an introduction to the concept by Matt Colquhoun that appeared in 'krisis journal for contemporary philosophy Issue 2, 2018: Marx from the Margins' and the unfinished introduction to the unfinished book on Acid Communism that Mark Fisher was working on before his death in 2017. "In this way 'Acid' is desire, as corrosive and denaturalising multiplicity, flowing through the multiplicities of communism itself to create alinguistic feedback loops; an ideological accelerator through which the new and previously unknown might be found in the politics we mistakenly think we already know, reinstantiating a politics to come." —Matt Colquhoun

**Bad Sex** May 27 2022 "Intimate, thoughtful, and accessible to anyone struggling with the persistent, maddening inequities of contemporary sex." —Rebecca Traister, New York Times bestselling author of *Good and Mad* From Teen Vogue sex and love columnist Nona Willis Aronowitz, a blend of memoir, social history, and cultural criticism that probes the meaning of desire and sexual freedom today. At thirty-two years old, everything in Nona Willis Aronowitz's life, and in America, was in disarray. Her marriage was falling apart. Her nuclear family was slipping away. Her heart and libido were both in overdrive. Embroiled in an era of fear, reckoning, and reimagining, her assumptions of what "sexual liberation" meant were suddenly up for debate. In the thick of personal and political turmoil, Nona turned to the words of history's sexual revolutionaries—including her late mother, early radical pro-sex feminist Ellen Willis. At a time when sex has never been more accepted and feminism has never been more mainstream, Nona asked herself: What, exactly, do I want? And are my sexual and romantic desires even possible amid the horrors and bribes of patriarchy, capitalism, and white supremacy? Nona's attempt to find the answer places her search for authentic intimacy alongside her family history and other stories stretching back nearly two hundred years. Stories of ambivalent wives and unchill sluts, free lovers and radical lesbians, sensitive men and woke misogynists, women who risk everything for sex—who buy sex, reject sex, have bad sex and good sex. The result is a brave, bold, and vulnerable exploration of what sexual freedom can mean. *Bad Sex* is Nona's own journey to sexual satisfaction and romantic happiness, which not only lays bare the triumphs and flaws of contemporary feminism but also shines a light on universal questions of desire.

Brit Wits Dec 30 2019 Humour, as much as any other trait, defines British cultural identity. It is 'crucial in the English sense of nation,' argues humour scholar Andy Medhurst; 'To be properly English you must have a sense of humour,' opines historian Antony Easthope. Author Zadie Smith perceives British humour as a national coping mechanism, stating, 'You don't have to be funny to live here, but it helps.' Sex Pistols frontman Johnny Rotten concurs, commenting, 'There's a sense of comedy in the English that even in your grimmest moments you laugh.' Although humour invariably functions as a relief valve for the British, it is also often deployed for the purposes of combat. From the court jesters of old to the rock wits of today, British humorists – across the arts – have been the pioneers of rebellion, chastising society's hypocrites, exploiters and phonies, while simultaneously slighting the very institutions that maintain them. The best of the British wits are (to steal a coinage from The Clash) 'bullshit detectors' with subversion on their minds and the jugulars of their enemies in their sights. Such subversive humour is held dear in British hearts and minds, and it runs deep in their history. Historian Chris Rojek explains how the kind of foul-mouthed, abusive language typical of British (punk) humour has its antecedents in prior idioms like the Billingsgate oath: 'Humour, often of an extraordinary coruscating and vehement type, has been a characteristic of the British since at least feudal times, when the ironic oaths against the monarchy and the sulfurous 'Billingsgate' uttered against the Church and anyone in power were widespread features of popular culture. Rojek proceeds to fast forward to 1977, citing the Sex Pistols' 'Sod the Jubilee' campaign as a contemporary update of the Billingsgate oath. For Rojek, the omnipresence of British caustic humour accounts for why the nation has historically been more inclined toward expressions of subversive rebellion than to violent revolution. 'Protest has been conducted not with guns and grenades, but with biting comedy and graffiti,' he observes. As an outlet for venting and as an alternative means of protest, Brit wit, not surprisingly, has developed distinctive communicative patterns, with linguistic flair and creative flourishes starring as its key features. Far more than American humour, for example, British humour revels in colourful language, in lyrical invective, in surrogate mock warfare. One witnesses such humour daily in the Houses of Parliament, where well-crafted barbs are traded across the aisle, the thinly veiled insults cushioned by the creativity of the inherent humour. Such wit is equally evident throughout the history of British rock, where rebellion has defined the rock impulse and comedic dissent has been a seemingly instinctual activity.

Bar Yarns and Manic-Depressive Mixtapes Jun 23 2019 *Bar Yarns and Manic Depressive Mix Tapes* distills thirty delirious, jam-packed years of some of the best music writing ever to come out of the Twin Cities. As a writer and musician, the ever-curious Jim Walsh has lived a life immersed in music, and it all makes its way into his columns and feature articles, interviews

and reviews, including personal essays on life, love, music, family, death, and, yes, the manic-depressive highs and lows that come with being an obsessive music lover and listener. From Minneapolis's own Prince to such far-flung acts as David Bowie, the Waterboys, Lucinda Williams, Parliament-Funkadelic, L7, the Rolling Stones, the Ramones, U2, Hank Williams, Britney Spears, Elvis Presley and Nirvana, Walsh's work treats us to a chorus of the voices and sounds that have made the music scene over the past three decades. The big names are here, from Rosanne Cash to Bruce Springsteen to Bob Marley and Jackson Browne, but so are those a little shy of superstardom, like the Tin Star Sisters and Uncle Tupelo, Son Volt, the Gear Daddies, Semisonic, and The Belfast Cowboys. The book is also a tour (de force) of the Twin Cities' most celebrated music venues past and present, from the Prom Ballroom to Paisley Park to Duffy's. When Walsh isn't celebrating the sheer magic of live music or dreaming to tunes blasting from the car console, he might be surveying the scene with the Hamm's Bear at Grumpy's or the Double Deuce or singing the last night at the Uptown Bar blues. Whether he's dishing dirt with Yoko Ono or digging the Replacements' roots, giving an old rocker a spin or offering a mic to the latest upstart, Jim Walsh reminds us that in the land of a thousand lakes there are a thousand dances, and the music never dies. Capturing the pure notes and character of the sound of the Twin Cities and beyond, with a keen eye for trends and the telling detail, his book truly is a mix tape of thirty years of unforgettable music.

**No More Nice Girls** Aug 30 2022 Originally published: Hanover: Published by University Press of New England [for] Wesleyan University Press, c1992.

Here She Comes Now Nov 20 2021 Here She Comes Now brings together some of America's best music writers – such as Susan Choi, recipient of the inaugural PEN / W.G. Sebald award, Daniel Walters, whose credits include the screenplay for Heathers, and Alina Simon, whose novel Note to Self was described as 'hilarious' by Amanda Palmer - to explore incredible women in popular music. Often wryly amusing – even occasionally heart-rending – and covering artists from Dolly Parton and Nina Simone to Bjork, Taylor Swift and Riot Grrrl pioneer Kathleen Hanna, this is a feisty celebration of the transformative power of musicians who have truly rocked our world. The full list of artists covered is: Dolly Parton, Taylor Swift, Sinéad O'Connor, Mary J. Blige, June Carter Cash, Björk, Ronnie Spector, Laurie Anderson, Judee Sill, Patti Smith, Nina Simone, Poly Styrene, Stevie Nicks, Kim Gordon, Kate Bush, P.J. Harvey, Loretta Lynn, Sandy Denny, Tina Turner, Kathleen Hanna, Liz Phair, Madonna and Miley Cyrus.