

MAINLINES, BLOOD FEASTS, AND BAD TASTE

MAINLINES,  
BLOOD FEASTS,  
AND BAD TASTE  
A LESTER  
BANGS  
READER



Edited by JIMMY MONTAGNO

NO MORE STORIES

# Mainlines Blood Feasts Bad Taste A Lester Bangs Reader

**LL Leslie**



## **Mainlines Blood Feasts Bad Taste A Lester Bangs Reader:**

**Main Lines, Blood Feasts, and Bad Taste** Lester Bangs, 2003-08-12 Before his untimely death in 1982 Lester Bangs was inarguably the most influential critic of rock and roll Writing in hyper intelligent Benzedrine prose that calls to mind Jack Kerouac and Hunter S Thompson he eschewed all conventional thinking as he discussed everything from Black Sabbath being the first truly Catholic band to Anne Murray s smoldering sexuality In Mainlines Blood Feasts Bad Taste fellow rock critic John Morthland has compiled a companion volume to Psychotic Reactions and Carburetor Dung the first now classic collection of Bangs s work Here are excerpts from an autobiographical piece Bangs wrote as a teenager travel essays and of course the music pieces essays and criticism covering everything from titans like Miles Davis Lou Reed and the Rolling Stones to esoteric musicians like Brian Eno and Captain Beefheart Singularly entertaining this book is an absolute must for anyone interested in the history of rock

**Main Lines, Blood Feasts, and Bad Taste** Lester Bangs, 2003 **Main Lines, Blood Feasts, and Bad Taste** John Morthland, 2008 **Main Lines, Blood Feasts, and Bad Taste** Lester

Bangs, 2008-12-10 Before his untimely death in 1982 Lester Bangs was inarguably the most influential critic of rock and roll Writing in hyper intelligent Benzedrine prose that calls to mind Jack Kerouac and Hunter S Thompson he eschewed all conventional thinking as he discussed everything from Black Sabbath being the first truly Catholic band to Anne Murray s smoldering sexuality In Mainlines Blood Feasts Bad Taste fellow rock critic John Morthland has compiled a companion volume to Psychotic Reactions and Carburetor Dung the first now classic collection of Bangs s work Here are excerpts from an autobiographical piece Bangs wrote as a teenager travel essays and of course the music pieces essays and criticism covering everything from titans like Miles Davis Lou Reed and the Rolling Stones to esoteric musicians like Brian Eno and Captain Beefheart Singularly entertaining this book is an absolute must for anyone interested in the history of rock **Rock Music** Mark Spicer, 2017-07-05 This volume gathers together twenty articles from among the best scholarly writing on rock music published in academic journals over the past two decades These diverse essays reflect the wide range of approaches that scholars in various disciplines have applied to the study of rock from those that address mainly the historical sociological cultural and technological factors that gave rise to this music to those that focus primarily on analysis of the music itself This collection of articles some of which are now out of print or otherwise difficult to access provides an overview of the current state of research in the field of rock music and includes an introduction which contributes to the ongoing debate over the distinction or lack thereof between rock and pop **Icons of Rock** Scott Schinder, Andy Schwartz, 2007-12-30 More than half a century after the birth of rock the musical genre that began as a rebellious underground phenomenon is now acknowledged as America s and the world s most popular and influential musical medium as well as the soundtrack to several generations worth of history From Ray Charles to Joni Mitchell to Nirvana rock music has been an undeniable force in both reflecting and shaping our cultural landscape Icons of Rock offers a vivid overview of rock s pervasive role in contemporary

society by profiling the lives and work of the music's most legendary artists. Most rock histories by virtue of their all-encompassing scope are unable to cover the lives and work of individual artists in depth or to place those artists in a broader context. This two-volume set by contrast provides extensive biographies of the 24 greatest rock n' rollers of all time, examining their influences, innovations, and impact in a critical and historical perspective. Entries inside this unique reference explore the issues, trends, and movements that defined the cultural and social climate of the artists' music. Sidebars spotlight the many iconic elements associated with rock, such as rock festivals, protest songs, and the British Invasion. Providing a wealth of information on the icons, culture, and mythology of America's most beloved music, this biographical encyclopedia will serve as an invaluable resource for students and music fans alike.

**Takin' Care of Business** George Case, 2021-03-05 By the early 1970s, practically everyone under a certain age liked rock music, but not everyone liked it for the same reasons. We typically associate the sounds of classic rock n' roll with youthful rebellion by juvenile delinquents, student demonstrators, idealistic hippies, or irreverent punks. But in this insightful and timely book, author George Case shows how an important strain of rock music from the late 1960s onward spoke to and represented an idealized self-portrait of a very different audience: the working class. Average Joes who didn't want to change the world as much as they wanted to protect their perceived place within it. To the extent that working class populism describes an authentic political current, it's now beyond a doubt that certain musicians and certain of their songs helped define that current. By now, rock n' roll has cast a long shadow over hundreds of millions of people around the world, not just over reckless kids but over wage-earning parents and retired elders, not just over indignant youth challenging authority but over indignant adults challenging their own definition of it. Not only have the politics of rock fans drifted surprisingly rightward since 1970, some rock, as Case argues, has helped reset the very boundaries of left and right themselves. That "God guns and Old Glory" can be understood to be paid fitting tribute in a heavy guitar riff delivered by a long-haired reprobate in blue jeans, but that "Me Too," "Occupy Wall Street," or "Black Lives Matter" might not hint at where those boundaries now lie.

**Love Goes to Buildings on Fire** Will Hermes, 2012-09-04 This title provides a group portrait of some of the greatest musicians of the 20th century, including Bruce Springsteen, Patti Smith, Grandmaster Flash, and Bob Dylan.

**Songbooks** Eric Weisbard, 2021-04-23 In *Songbooks*, critic and scholar Eric Weisbard offers a critical guide to books on American popular music, from William Billings's 1770 *New England Psalm Singer* to Jay Z's 2010 memoir *Decoded*. Drawing on his background editing the *Village Voice* music section, coediting the *Journal of Popular Music Studies*, and organizing the Pop Conference, Weisbard connects American music writing from memoirs, biographies, and song compilations to blues, novels, magazine essays, and academic studies. The authors of these works are as diverse as the music itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna, the novels of Theodore Dreiser, Gayl Jones, and Jennifer Egan, or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told

through its writing As Weisbard demonstrates the most enduring work pursues questions that linger across time period and genre cultural studies in the form of notes on the fly on sounds that never cease to change meaning      **Good Music** John J. Sheinbaum, 2018-11-29 Over the past two centuries Western culture has largely valorized a particular kind of good music highly serious wondrously deep stylistically authentic heroically created and strikingly original and at the same time has marginalized music that does not live up to those ideals In *Good Music* John J Sheinbaum explores these traditional models for valuing music By engaging examples such as Handel oratorios Beethoven and Mahler symphonies jazz improvisations Bruce Springsteen and prog rock he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question Instead he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding Good music can with pride be playful rather than serious diverse rather than unified engaging to both body and mind in dialogue with manifold styles and genres and collaborative to the core We can widen the scope of what music we value and reconsider the conventional rituals surrounding it while retaining the joys of making music listening closely and caring passionately      *The Political Force of Musical Beauty* Barry Shank, 2014-03-17 In *The Political Force of Musical Beauty* Barry Shank shows how musical acts and performances generate their own aesthetic and political force creating however fleetingly a shared sense of the world among otherwise diverse listeners Rather than focusing on the ways in which music enables the circulation of political messages he argues that communities grounded in the act and experience of listening can give rise to new political ideas and expression Analyzing a wide range of beautiful music within popular and avant garde genres including the Japanese traditions in the music of Takemitsu Toru and Yoko Ono the drone of the Velvet Underground and the insistence of hardcore punk and Riot grrrl post punk Shank finds that when it fulfills the promise of combining sonic and lyrical differences into a cohesive whole musical beauty has the power to reorganize the basis of social relations and produce communities that recognize meaningful difference      *Hollywood's Last Golden Age* Jonathan Kirshner, 2012-11-15 Between 1967 and 1976 a number of extraordinary factors converged to produce an uncommonly adventurous era in the history of American film The end of censorship the decline of the studio system economic changes in the industry and demographic shifts among audiences filmmakers and critics created an unprecedented opportunity for a new type of Hollywood movie one that Jonathan Kirshner identifies as the seventies film In *Hollywood's Last Golden Age* Kirshner shows the ways in which key films from this period including *Chinatown* *Five Easy Pieces* *The Graduate* and *Nashville* as well as underappreciated films such as *The Friends of Eddie Coyle* *Klute* and *Night Moves* were important works of art in continuous dialogue with the political social personal and philosophical issues of their times These seventies films reflected the era's social and political upheavals the civil rights movement the domestic consequences of the Vietnam war the sexual revolution women's liberation the end of the long postwar economic boom the Shakespearean saga of the Nixon Administration and Watergate Hollywood films in this brief exceptional moment embraced a new aesthetic and a new

approach to storytelling creating self consciously gritty character driven explorations of moral and narrative ambiguity Although the rise of the blockbuster in the second half of the 1970s largely ended Hollywood's embrace of more challenging films Kirshner argues that seventies filmmakers showed that it was possible to combine commercial entertainment with serious explorations of politics society and characters interior lives *Digital Detroit* Jeff Rice, 2012-02-21 Since the 1967 riots that ripped apart the city Detroit has traditionally been viewed either as a place in ruins or a metropolis on the verge of rejuvenation In *Digital Detroit Rhetoric and Space in the Age of the Network* author Jeff Rice goes beyond the notion of Detroit as simply a city of two ideas Instead he explores the city as a web of multiple meanings which in the digital age come together in the city's spaces to form a network that shapes the writing the activity and the very thinking of those around it Rice focuses his study on four of Detroit's most iconic places Woodward Avenue the Maccabees Building Michigan Central Station and 8 Mile covering each in a separate chapter Each of these chapters explains one of the four features of network rhetoric folks on me the affective interface response and decision making As these rhetorical features connect they form the overall network called Digital Detroit Rice demonstrates how new media such as podcasts wikis blogs interactive maps and the Internet in general knit together Detroit into a digital network whose identity is fluid and ever changing In telling Detroit's spatial story Rice deftly illustrates how this new media as a rhetorical practice ultimately shapes understandings of space in ways that computer applications and city planning often cannot The result is a model for a new way of thinking and interacting with space and the imagination and for a better understanding of the challenges network rhetorics pose for writing

**Communication Matters** Jeremy Packer, Stephen B. Crofts Wiley, 2013-06-17 Communication has often been understood as a realm of immaterial insubstantial phenomena images messages thoughts languages cultures and ideologies mediating our embodied experience of the concrete world *Communication Matters* challenges this view assembling leading scholars in the fields of Communication Rhetoric and English to focus on the materiality of communication Building on the work of materialist theorists such as Gilles Deleuze Michel Foucault Friedrich Kittler and Henri Lefebvre the essays collected here examine the materiality of discourse itself and the constitutive force of communication in the production of the real *Communication Matters* presents original work that rethinks communication as material and situates materialist approaches to communication within the broader materiality turn emerging in the humanities and social sciences This collection will be of interest to researchers and postgraduate students in Media Communication Studies and Rhetoric The book includes images of the digital media installations of Francesca Talenti Professor Department of Communication Studies University of North Carolina at Chapel Hill

*We're Not Here to Entertain* Kevin Mattson, 2020-05-14 Many remember the 1980s as the era of Ronald Reagan a conservative decade populated by preppies and yuppies dancing to a soundtrack of electronic synth pop music In some ways it was the MTV generation However the decade also produced some of the most creative works of punk culture from the music of bands like the Minutemen and the Dead Kennedys to avant garde visual arts literature poetry

and film *In We re Not Here to Entertain* Kevin Mattson documents what Kurt Cobain once called a punk rock world the all encompassing hardcore indie culture that incubated his own talent Mattson shows just how widespread the movement became ranging across the nation from D C through Ohio and Minnesota to LA and how democratic it was due to its commitment to Do It Yourself DIY tactics Throughout Mattson puts the movement into a wider context locating it in a culture war that pitted a blossoming punk scene against the new president Reagan s talk about end days and nuclear warfare generated panic his tax cuts for the rich and simultaneous slashing of school lunch program funding made punks who saw themselves as underdogs seethe at his meanness The anger went deep since punks saw Reagan as the country s entertainer in chief his career from radio to Hollywood and television synched to the very world punks rejected Through deep archival research Mattson reignites the heated debates that punk s opposition generated in that era about everything from straight edge ethics to anarchism to the art of dissent By reconstructing the world of punk Mattson demonstrates that it was more than just a style of purple hair and torn jeans In so doing he reminds readers of punk s importance and its challenge to simplistic assumptions about the 1980s as a one dimensional conservative epoch [The Rolling Stones](#) Helmut

Staubmann,2013-06-03 *The Rolling Stones Sociological Perspectives* edited by Helmut Staubmann draws from a broad spectrum of sociological perspectives to contribute both to the understanding of the phenomenon Rolling Stones and to an in depth analysis of contemporary society and culture that takes The Stones a starting point Contributors approach The Rolling Stones from a range of social science perspectives including cultural studies communication and film studies gender studies and the sociology of popular music The essays in this volume focus on the question of how the worldwide success of The Rolling Stones over the course of more than half a century reflects society and the transformation of popular culture

**Twenty Thousand Roads** David Meyer,2008-09-16 A terrific biography of a rock innovator that hums with juicy detail and wincing truth Page after page groans with the folly of the 60s drug culture the tragedy of talent toasted before its time the curse of wealth and the madness of wasted opportunity The Atlanta Journal Constitution NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE LOS ANGELES TIMES NAMED ONE OF THE FIVE BEST ROCK BOOKS OF THE YEAR BY ROLLING STONE As a singer and songwriter Gram Parsons stood at the nexus of countless musical crossroads and he sold his soul to the devil at every one His intimates and collaborators included Keith Richards William Burroughs Marianne Faithfull Peter Fonda Roger McGuinn and Clarence White Parsons led the Byrds to create the seminal country rock masterpiece *Sweetheart of the Rodeo* helped to guide the Rolling Stones beyond the blues in their appreciation of American roots music and found his musical soul mate in Emmylou Harris Parsons solo albums *GP* and *Grievous Angel* are now recognized as visionary masterpieces of the transcendental jambalaya of rock soul country gospel and blues Parsons named *Cosmic American Music* Parsons had everything looks charisma money style the best drugs the most heartbreaking voice and threw it all away with both hands dying of a drug and alcohol overdose at age twenty six In this beautifully written raucous

meticulously researched biography David N Meyer gives Parsons mythic life its due From interviews with hundreds of the famous and obscure who knew and worked closely with Parsons many who have never spoken publicly about him before Meyer conjures a dazzling panorama of the artist and his era Praise for *Twenty Thousand Roads* Far and away the most thorough biography of Parsons skewers any number of myths surrounding this endlessly mythologized performer Los Angeles Times The definitive account of Gram Parsons life and early death From the country rock pioneer s wealthy wildly dysfunctional family through his symbiotic friendship with Keith Richards Meyer deftly illuminates one of rock s most elusive figures Rolling Stone Meticulously researched Though Meyer answers a lot of long burning questions he preserves Parsons legend as a man of mystery Entertainment Weekly Meyer gives Parsons a thorough Peter Guralnick like treatment New York Post

**Journey to the Centre Of The Cramps** Dick Porter, 2015-01-12 Based upon work and materials compiled for the acclaimed and now much sought after 2007 Cramps biography *A Short History of Rock n Roll Psychosis* Journey To The Centre Of The Cramps goes far beyond being a revised and updated edition Completely overhauled rewritten and vastly expanded it now represents the definitive work on the group In addition to unseen interview material from Ivy Lux and other former band members Journey To The Centre Of The Cramps also sees the Cramps story through to its conclusion recounting Lux s unexpected death in 2009 the subsequent dissolution of the group and their enduring legacy The Cramps history influences and the cast of characters in and around the group are likewise explored in far greater depth Features unseen first hand interview material from Lux Interior and Poison Ivy A wealth of new interview material with former band members and other key players in the band s history and never before seen rare photographs and ephemera to help illustrate the book

*Ink on the Tracks* Adrian Grafe, Andrew McKeown, 2024-08-22 This book embraces the multiplicity of forms of writing inspired by rock and roll Exploring a diverse range of formats including rock autobiography and gender race and class in American rock journalism rock obituaries rock literature and spirituality rock writing and promotion packaging and more this book identifies and prioritizes writing forms often excluded from the categorization of rock music writing Vitally the volume places rock and roll writing within a wider cultural frame often overlooked by studies of traditional white male led music journalism

*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 Bj rk Chelsea Wolfe and Diamanda Gal s 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

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