

R.E.M. | FICTION
AN ALTERNATIVE BIOGRAPHY

DAVID BUCKLEY



Rem An Alternative Biography

Nicholas Attfield



Rem An Alternative Biography:

R.E.M. Fiction David Buckley, 2012-05-31 R E M s public image has always been tightly controlled Icons of anti celebrity rock who became huge celebrity rock stars they were according to the story the first U S post new wave band who were both commercially successful and cool Drawing on exclusive interviews with Mike Mills Peter Buck and other members of R E M s nuclear family Fiction re evaluates the music and career of a group who sold almost no records for the first half of their existence then became the biggest rock group in the world in the second half **The Name of This Band Is R. E. M** Peter Ames Carlin, 2024-12-04 An electrifying cultural biography of the greatest American rock band of the millennium whose music ignited a generation and reasserted the power of rock and roll by the New York Times bestselling author of Bruce In the spring of 1980 an unexpected group of musical eccentrics came together to play their very first performance at a college party in Athens Georgia Within a few short years they had taken over the world with smash records like Out of Time Automatic for the People Monster and Green Raw outrageous and expressive R E M s distinctive musical flair was unmatched and a string of mega successes solidified them as generational spokesmen In the tumultuous transition between the wide open 80s and the anxiety of the early 90s R E M challenged the corporate and social order chasing a vision and cultivating a magnetic transgressive sound In this rich intimate biography critically acclaimed author Peter Ames Carlin looks beyond the sex drugs and rock n roll to open a window into the fascinating lives of four college friends Michael Stipe Peter Buck Mike Mills and Bill Berry who stuck together at any cost until the end Deeply descriptive and remarkably poetic steeped in 80s and 90s nostalgia The Name of This Band is R E M paints a cultural history of the commercial peak and near total collapse of a great music era and the story of the generation that came of age at the apotheosis of rock PRAISE Carlin writes rock n roll lives with a rare blend of documentary authority narrative verve and empathetic insight His unique gift for capturing the sweep and tenor of a cultural moment in this case the long transitional moment between punk and the turn of the century flowering of indie that was defined by the lifespan and the records of R E M is here on brilliant display Michael Chabon bestselling author of The Amazing Adventures of Kavalier Clay R E M is the quintessential indie band a juggernaut of mumbled poetry and jangly guitar that revitalized the landscape of American music at a moment when we needed it the most Peter Ames Carlin captures it all in this richly detailed and revelatory book the fertile Athens scene the alchemy of a great band bursting into life their ambivalent rise to superstardom and the tragedies and triumphs and surprises along the way If you care about R E M or indie rock or American popular culture this is the book for you Tom Perrotta bestselling author of The Leftovers Peter Ames Carlin s artful tour through R E M s remarkable lifespan portrays a band early on choosing to substitute distortion for clean jangle an aesthetic decision entirely radical in a scene rife with punk rock noise The fact that they remained true to the communitarian ideals of the underground regardless of their mainstream success will always be their most significant strength And their songs were things of beauty Thurston Moore author of Sonic Life and founding

member of Sonic Youth Carlin has compiled culled and documented R E M s life long yet ongoing journey using their own distinctive maps and legends The book takes an unparalleled deep dive into the individual lives of each band member from reluctant college kids to unlikely international Rock and Roll superstars A strangely familiar yet fresh read The story ends but the music never will Long live R E M David Lowery founding member of Cracker and Camper Van Beethoven Indie rock fans have long held up R E M as a reflection and a goal typical weird kids who found each other in art school or the aisles of a record store old souls reborn as young punks lovers of the American arts who tore them apart and built something fresh from the rubble Peter Ames Carlin one of our most thorough and insightful music biographers recognizes the complexity of the R E M story and honors it at every level personal musical cultural Longtime fans will love the deep dissections of the band s musical process and the way Carlin weaves their story through the bigger tale of indie culture and politics in the 1980s and beyond Newcomers will appreciate his deft perceptions of four very different personalities and the creative dynamic that produced some of the late twentieth century s most indelible music Ann Powers NPR music critic and author of *Traveling On the Path of Joni Mitchell* In the spring of 1983 I saw R E M a band I had never heard of open for the English Beat in Boston It is no hyperbole to say it changed my life It was an electrifying sense of discovery Reading Peter Ames Carlin s book is like rediscovering R E M Peter masterfully spins the story and captures the magical chemistry of the most significant band of the 1980s Bill Janovitz author of *Leon Russell The Master of Spaceand Time s Journey Through Rock Roll History* Carlin brilliantly captures how a spunky alternative band whose singer spoke in riddles became a powerhouse that brought alt rock into the mainstream Vividly bringing to life the political and cultural ferment of the 1990s Carlin examines how R E M balanced their countercultural ethos with the commercial appeal it brought them touching on what it means for rock when the rebels become the dominant culture Kinetic prose elevates this perceptive portrait of one of America s most vital bands Publishers Weekly starred **The Encyclopedia of Popular Music** Colin Larkin,2011-05-27 This text presents a comprehensive and up to date reference work on popular music from the early 20th century to the present day **The Poetics of American Song Lyrics** Charlotte Pence,2012-01-02 The Poetics of American Song Lyrics is the first collection of academic essays that regards songs as literature and that identifies intersections between the literary histories of poems and songs The essays by well known poets and scholars including Pulitzer Prize winner Claudia Emerson Peter Guralnick Adam Bradley David Kirby Kevin Young and many others locate points of synthesis and separation so as to better understand both genres and their crafts The essayists share a desire to write on lyrics in a way that moves beyond sociological historical and autobiographical approaches and explicates songs in relation to poetics Unique to this volume the essays focus not on a single genre but on folk rap hip hop country rock indie soul and blues The first section of the book provides a variety of perspectives on the poetic history and techniques within songs and poems and the second section focuses on a few prominent American songwriters such as Bob Dylan Bruce Springsteen and Michael Stipe Through conversational yet in depth analyses

of songs the essays discuss sonnet forms dramatic monologues Modernism ballads blues poems confessionalism Language poetry Keatsian odes unreliable narrators personas poetic sequences rhythm rhyme transcription methods the writing process and more While the strategies of explication differ from essay to essay the nexus of each piece is an unveiling of the poetic history and poetic techniques within songs Historical Dictionary of Popular Music Norman Abjorensen, 2017-05-25 This book seeks to trace the rise of popular music identify its key figures and track the origins and development of its multiple genres and styles all the while seeking to establish historical context It is fundamentally a ready reference guide to the broad field of popular music over the past two centuries It has become a truism that popular music so pervasive in the modern world constitutes a soundtrack to our lives a constant though changing presence as we cross thresholds and grow from children to teenagers to adults But it has become more than a soundtrack it has become a narrative Not just an accompaniment to our daily lives but incorporating our lives our sense of identity our lived experiences into it We have become part of the music just as the music has become part of us The Historical Dictionary of Popular Music contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 1000 cross referenced entries on major figures across genres definitions of genres technical innovations and surveys of countries and regions This book is an excellent resource for students researchers and anyone wanting to know more about popular music *The Bloomsbury Handbook of Popular Music and Youth Culture* Andy Bennett, 2022-12-29 The Bloomsbury Handbook of Popular Music and Youth Culture provides a comprehensive and fully up to date overview of key themes and debates relating to the academic study of popular music and youth culture While this is a highly popular and rapidly expanding field of research there currently exists no single source reference book for those interested in this topic The handbook is comprised of 32 original chapters written by leading authors in the field of popular music and youth culture and covers a range of topics including theory method historical perspectives genre audience media globalization ageing and generation **Focus On:** **100 Most Popular American Rock Songwriters** Wikipedia contributors, **Origins of a Song** Jake Grogan, 2018-05-01 David Bowie tired of the rock n roll Los Angeles lifestyle picks up and moves to West Berlin Sixteen year old Rod Stewart sneaks into a music festival and has a coming of age experience Paul McCartney dreams of his deceased mother The rest is music history For lyricists and listeners alike *Origins of a Song* is the inspiring collection of 202 true stories behind the world's greatest lyrics Delve into the compelling real life stories behind the world's greatest lyrics with *Origins of a Song* Featuring profiles of 202 musical masterpieces that span genres and generations this book explores the inspiration and creative process behind each song Get glimpses into the inception of these timeless tunes and learn about the individual creative process for these songwriters and musicians *Origins of a Song* will not only leave you with a different perspective on your favorite songs but it will also have you inspired to start crafting some yourself Author Jake Grogan is originally from Ellenville New York and currently resides in Queens He has a BA from Fordham University where he studied journalism The story

behind his favorite song Dancing Queen by ABBA inspired him to pursue *Origins of a Song* *God and Grace of Body* David Brown, 2011-02-03 An exploration of the ways in which the symbolic associations of the body and what we do with it have helped shape religious experience and continue to do so David Brown writes excitingly about the potential of dance and music including pop jazz and opera to enhance spirituality and widen theological horizons

Encyclopedia of Great Popular Song Recordings Steve Sullivan, 2013-10-04 From John Philip Sousa to Green Day from Scott Joplin to Kanye West from Stephen Foster to Coldplay The Encyclopedia of Great Popular Song Recordings Volumes 1 and 2 covers the vast scope of its subject with virtually unprecedented breadth and depth Approximately 1 000 key song recordings from 1889 to the present are explored in full unveiling the stories behind the songs the recordings the performers and the songwriters Beginning the journey in the era of Victorian parlor balladry brass bands and ragtime with the advent of the record industry readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music on record and the shift from acoustic to electrical recording in the 1920s The odyssey continues through the Swing Era of the 1930s rhythm the rock modern soul the British invasion and the folk rock movement of the 1960s and finally into the modern era through the musical streams of disco punk grunge hip hop and contemporary dance pop Sullivan however also takes critical detours by extending the coverage to genres neglected in pop music histories from ethnic and world music the gospel recording of both black and white artists and lesser known traditional folk tunes that reach back hundreds of years This book is ideal for anyone who truly loves popular music in all of its glorious variety and anyone wishing to learn more about the roots of virtually all the music we hear today Popular music fans as well as scholars of recording history and technology and students of the intersections between music and cultural history will all find this book to be informative and interesting

Lamestains Nicholas Attfield, 2023-11-12 A surprising history of Seattle s Sub Pop Records pioneer of grunge and champion of losers This book is a critical history of Sub Pop Records the Seattle independent rock label that launched the careers of countless influential grunge bands in the late 1980s and early 1990s It focuses in particular on the languages and personas of the loser a term that encompassed the label s founders and personnel its flagship bands including Mudhoney TAD and Nirvana and the avid vinyl collecting fans it rapidly amassed The loser became and remains the key Sub Pop identity but it also grounded the label in the overt masculinity sexism and transgression of rock history Rather than the usual reading of grunge as an alternative to the mainstream Lamestains reveals a more equivocal and complicated relationship that Sub Pop exploited with great success

Apocalypse Jukebox David Janssen, Edward Whitelock, 2011-04-25 From its indefinite beginnings through its broad commercialization and endless reinterpretation American rock and roll music has been preoccupied with an end of the world mentality that extends through the whole of American popular music In Apocalypse Jukebox Edward Whitelock and David Janssen trace these connections through American music genres uncovering a mix of paranoia and hope that characterizes so much of the nation s history From the book s opening scene set in the American

South during a terrifying 1833 meteor shower the sense of doom is both palpable and inescapable a deep foreboding that shadows every subsequent development in American popular music and as Whitelock and Janssen contend stands as a key to understanding and explicating America itself Whitelock and Janssen examine the diversity of apocalyptic influences within North American recorded music focusing in particular upon a number of influential performers including Bob Dylan Leonard Cohen John Coltrane Devo R E M Sleater Kinney and Green Day In *Apocalypse Jukebox* Whitelock and Janssen reveal apocalypse as a permanent and central part of the American character while establishing rock and roll as a true reflection of that character

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

Performativity and the Representation of Memory: Resignification, Appropriation, and Embodiment Dinis, Frederico, 2024-08-21 The age of digital culture has not only brought significant transformations in how we perceive memory history and heritage but it has also raised pressing questions about authenticity and ownership of memory The role of digital technologies in shaping collective identities is a topic of intense scrutiny Moreover contemporary societies grapple with complex issues in the politics of memory especially with the proliferation of diverse narratives and the manipulation of public spaces The book's content is therefore highly relevant offering critical reflection and scholarly analysis to these societal challenges *Performativity and the Representation of Memory: Resignification, Appropriation, and Embodiment* offers a comprehensive exploration of these issues examining how contemporary practices of re-enactment intersect with digital contexts to shape our understanding of memory and heritage The book analyzes the processes of memory creation and transmission in digital environments providing a nuanced understanding of how memory is constructed shared and contested in the digital age It also explores the role of arts based research and participatory practices in documenting and preserving collective memories offering insights into new forms of memory sharing and identity formation

American Music Documentary Benjamin J. Harbert, 2018-06-05 Documentary filmmakers have been making films about music for a half century *American Music Documentary* looks at five key films to begin to imagine how we might produce edit and watch films from an ethnomusicological point of view Reconsidering Albert and David Maysles's *Gimme Shelter* Jill Godmilow's *Antonia: A Portrait of the Woman Shirley Clarke's Ornette Made in America* D A Pennebaker's and Chris Hegedus's *Depeche Mode 101* and Jem Cohen's and Fugazi's *Instrument* Harbert lays the foundations for the study and practice of cinematic ethnomusicology Interviews with directors and rich

analysis from the disciplinary perspectives of film studies and ethnomusicology make this book a critical companion to some of the most celebrated music documentaries of the twentieth century Hardcover is un jacketed **White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock** Dr Matthew Bannister, 2013-01-28 To what extent do indie masculinities challenge the historical construction of rock music as patriarchal This key question is addressed by Matthew Bannister involving an in depth examination of indie guitar rock in the 1980s as the culturally and historically specific production of white men Through textual analysis of musical and critical discourses Bannister provides the first book length study of masculinity and ethnicity within the context of indie guitar music within US UK and New Zealand scenes Bannister argues that past theorisations of rock masculinities have tended to set up varieties of working class deviance and physical machismo as straw men oversimplifying masculinities as men behaving badly Such approaches disavow the ways that masculine power is articulated in culture not only through representation but also intellectual and theoretical discourse By re situating indie in a historical cultural context of art rock he shows how masculine power can be rearticulated through high avant garde bohemian culture and aesthetic theory canonism negation Adorno passivity voyeurism and camp Andy Warhol and the Velvet Underground and primitivism and infantilism Lester Bangs Simon Reynolds In a related vein he also assesses the impact of Freud on cultural theory arguing that reversing binary conceptions of gender by associating masculinities with an essentialised passive femininity perpetuates patriarchal dualism Drawing on his own experience as an indie musician Bannister surveys a range of indie artists including The Smiths The Jesus and Mary Chain My Bloody Valentine and The Go Betweens from the US R E M The Replacements Dinosaur Jr H sker D Nirvana and hardcore and from NZ Flying Nun acts including The Chills The Clean the Verlaines Chris Knox Bailter Space and The Bats demonstrating broad continuities between these apparently disparate scenes in terms of gender aesthetic theory and approaches to popular musical history The result is a book which raises some important questions about how gender is studied in popular culture and the degree to which alternative cultures can critique dominant representations of gender **A-K.- v. 2. L-Z.- v. 3. Contemporary biography** Dunbar Rowland, 1907 Dinosaur Jr.'s You're Living All Over Me Nick Attfield, 2011-06-09 Dinosaur Jr the stereotypical slackers Mascis Barlow Murph just Murph three early twentysomethings still overburdened by a torpid adolescence and a disastrous dress sense With battered guitar bass and kit they carry around a catalogue of songs that betrays identities half formed at best schizoid at worst But listen 1987 a new album a snapshot of a moment when a furious musical intensity swung upwards and pushed their lyrics and Mascis's vocal whine far into the margins Searing riffs mountainous solos and the tightest of fills underpinned by stream of consciousness structures and a palette of crazed effects steal the show These three build a one off sound that stirred up the hardening alternative mainstream and drove it to distraction You re Living All Over Me supposedly Mascis's indictment of what it was like to tour in a van with these other two misfits but also testimony to the obsession an itch a disease that the band's disengagement from their world had produced

This record cares so little it cares a lot *Fifth Annual Meeting of the Bio-Assay and Analytical Chemistry Group* ,1960

Twentieth-Century Music in the West Tom Perchard, Stephen Graham, Tim Rutherford-Johnson, Holly Rogers, 2022-10-06

Introduction Steve Reich pitched up in San Francisco in September 1961 He was a young musician one who had been taken by the early century work of the Hungarian composer and folklorist Bela Bartok and he had journeyed west from New York in the hope of studying with Leon Kirchner a composer in the rough lyric Bartok tradition who'd been teaching at Mills College But Kirchner had just left for Harvard so Reich ended up working at Mills under Luciano Berio Over the course of the previous decade Berio had become identified as a figurehead of the European post war avant garde his ultramodern serialist work was quite a different proposition to Kirchner's own

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