

ROCK

and the

POP

NARCOTIC

CALIFORNIA STATE COLLEGE

# Rock And The Pop Narcotic Testament For The Electric Church

**Andrew Blake**



## **Rock And The Pop Narcotic Testament For The Electric Church:**

**Rock and the Pop Narcotic** Joe Carducci, 2005 Long out of print classic of rock criticism Author worked with Black Flag Negativland Birthday Party Dead Kennedys Husker Du Meat Puppets and others Excerpted in the Penguin Book of Rock Roll Writing It is the Moby Dick of Rock Crit nothing else I've read comes close James Parker The Idler U K      **The Bloomsbury Handbook of Rock Music Research** Allan Moore, Paul Carr, 2020-07-09 The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today More than 50 years into its life and we still ask what is rock music why is it studied and how does it work both as music and as cultural activity This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more The text is divided into four major sections practice of rock analysis performance and recording theories business of rock and social and culture issues Each chapter combines two approaches providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions      *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 Music and Noise of the Stooges, 1967-71** Michael S. Begnal, 2021-09-30 The Stooges have come to be considered one of the most important rock bands especially in regard to the formation of punk By emphasizing their influence on later developments however critics tend to overlook the significance of the band in their own context and era The Music and Noise

of the Stooges 1967 71 addresses such oversights Utilizing the lenses of cultural criticism and sound studies drawing on the thinking of Theodor Adorno Jacques Attali and Pierre Bourdieu among others as well as contemporary and archival texts this extensively researched study analyzes the trajectory and musical output of the original Stooges During the late 1960s and early 70s a moment when the dissonant energy of rock n roll was more than ever being subsumed by the record industry the Stooges were initially commercial failures with the band s noisy music and singer Iggy Pop s bizarre onstage performances confusing their label Elektra Records As Begnal argues the Stooges embodied a tension between market forces and an innovative avant garde artistic vision as they sought to liberate audiences from passivity and stimulate an immanent joy in the rock n roll moment This book offers a fresh perspective on the Stooges that will appeal both to rock fans and scholars especially in the fields of cultural studies the long Sixties musicology punk studies and performance studies

**Sound Tracks** Michael Jarrett,1998 **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

Progressive Rock Reconsidered Kevin Holm-Hudson,2013-10-18 In this book the glory days of progressive rock are relived in a series of insightful essays about the key bands songwriters and songs that made prog rock such an innovative style

Living Through Pop Andrew Blake,2002-01-04 In 1956 many people thought rock n roll was a passing fad yet over forty years later more than ever Popular Music is a part of contemporary culture reinventing itself for successive generations Pop embraces its own history with musicians from every genre routinely sampling the sounds of the past present Living Through Pop explores popular music s history and the ways in which it has been produced by musicians broadcasters critics and fans In discussing this complex relationship between the past and the present the contributors investigate significant moments in music s history from the Rolling Stones and the Velvet Underground to the Sex Pistols and the Verve from drum n bass to European extreme techno

*Rock'n America* Deena Weinstein,2015-01-27 What is rock This book offers a new and systematic approach to understanding rock by applying sociological concepts in a historical context Deena Weinstein a rock critic journalist and academic starts by outlining an original approach to understanding rock explaining how the form has developed through a complex and ever changing set of relations between artists fans and mediators She then traces the history of rock in America through its distinctive eras from rock s precursors to rock in the digital age The book includes suggested listening lists to accompany each chapter a detailed filmography of movies about rock and a wide range of visuals

and fascinating anecdotes Never separating rock music from the social political economic and cultural changes in America s history Rock n America provides a comprehensive overview of the genre and a new way of appreciating its place in American society

Gimme Indie Rock Andrew Earles,2014-09-15 The ultimate guide to one of the most revered periods and movements in American rock history The 1980s are one of the most ridiculed and parodied epochs in popular music what with all the skinny lapels synthesizers spandex and Aqua Net However music fans in the know recognize that beneath the glossy veneer broiled a revolutionary movement of self directed anti corporate punk influenced bands that created a nationwide network from the ground up thanks to independently recorded releases photocopied fanzines and self financed tours In Gimme Indie Rock music journalist Andrew Earles describes 500 essential indie rock albums released by 308 bands and artists from coast to coast in markets large and small From giants of the movement Black Flag the Minutemen Mission of Burma Fugazi Superchunk Melvins Dead Kennedys Minor Threat Hsker D the Replacements Sonic Youth Mudhoney Dinosaur Jr Big Black the Pixies to more obscure bands which nonetheless made their own impacts Jesus Lizard Cows Low Mercury Rev Polvo Squirrel Bait Karp Bongwater Naked Raygun Sun City Girls and many others and scores of artists who still await their proper due Fly Ashtray Dumptruck Truly Man Sized Action Steel Pole Bath tub godheadSilo Sorry Team Dresch Further Grifters World of Pooh Trumans Water Malignus Youth Eggs and many more Earles provides an exhaustive album guide to the era Earles also features those bands that cut their teeth on the indie circuit but graduated to a greater degree of mainstream recognition in the late 1980s and early 1990s acts like R E M Soul Asylum Urge Overkill Hole Smashing Pumpkins and Nirvana making Gimme Indie Rock is the definitive manual for the best of American indie music made between 1981 and 1996

Corporate Rock Sucks Jim Ruland,2022-04-12 A no holds barred narrative history of the iconic label that brought the world Black Flag Hsker D Sonic Youth Soundgarden and more by the co author of Do What You Want and My Damage Greg Ginn started SST Records in the sleepy beach town of Hermosa Beach CA to supply ham radio enthusiasts with tuners and transmitters But when Ginn wanted to launch his band Black Flag no one was willing to take them on Determined to bring his music to the masses Ginn turned SST into a record label On the back of Black Flag s relentless touring guerilla marketing and refusal to back down SST became the sound of the underground In Corporate Rock Sucks music journalist Jim Ruland relays the unvarnished story of SST Records from its remarkable rise in notoriety to its infamous downfall With records by Black Flag Minutemen Hsker D Bad Brains Sonic Youth Dinosaur Jr Screaming Trees Soundgarden and scores of obscure yet influential bands SST was the most popular indie label by the mid 80s until a tsunami of legal jeopardy financial peril and dysfunctional management brought the empire tumbling down Throughout this investigative deep dive Ruland leads readers through SST s tumultuous history and epic catalog Featuring never before seen interviews with the label s former employees as well as musicians managers producers photographers video directors and label heads Corporate Rock Sucks presents a definitive narrative history of the 80s punk and alternative rock scenes and

shows how the music industry was changed forever      **Ranciere and Music** Cachopo Joao Pedro Cachopo,2020-04-15 The place of music in Ranciere s thought has long been underestimated or unrecognised This volume responds to this absence with a collection of 15 essays by scholars from a variety of music and sound related fields including an Afterword by Ranciere on the role of music in his thought and writing The essays engage closely with Ranciere s existing commentary on music and its relationship to other arts in the aesthetic regime revealed through detailed case studies around music sound and listening Ranciere s thought is explored along a number of music historical trajectories including Italian and German opera Romantic and modernist music Latin American and South African music jazz and contemporary popular music Ranciere s work is also set creatively in dialogue with other key contemporary thinkers including Adorno Althusser Badiou and Deleuze      **If You Like Metallica...** Mike McPadden,2012-05-01 In hard rock history there is the time before Metallica and there is everything that has come since metal punk industrial grunge alternative all of it absorbed transformed and reinvented by the band that for decades has ruled as both the Beatles and the Stones of heavy music From garage rock to the avant garde indie pop to hardcore punk and of course all shades of metal If You Like Metallica illuminates the sounds and styles that influenced and have been influenced by this band in addition to nonmusical elements such movies books and cultural iconoclasts Just as Metallica expanded heavy metal to new meanings and new possibilities If You Like Metallica expands being a fan of the band to an education and a treasure hunt that put as bluntly as a devil fingered salute to the face rocks      **Kids of the Black Hole** Dewar MacLeod,2012-10-09 Los Angeles rock generally conjures memories of surf music The Doors or Laurel Canyon folkies But punk L A s punk scene while not as notorious as that of New York City emerged full throated in 1977 and boasted bands like The Germs X and Black Flag This book explores how in the land of the Beach Boys punk rock took hold As a teenager Dewar MacLeod witnessed firsthand the emergence of the punk subculture in Southern California As a scholar he here reveals the origins of an as yet uncharted revolution Having combed countless fanzines and interviewed key participants he shows how a marginal scene became a mass subculture that democratized performance art and he captures the excitement and creativity of a neglected episode in rock history Kids of the Black Hole tells how L A punk developed fueled by youth unemployment and alienation social conservatism and the spare landscape of suburban sprawl communities how it responded to the wider cultural influences of Southern California life from freeways to architecture to getting high and how L A punks borrowed from their New York and London forebears to create their own distinctive subculture Along the way MacLeod not only teases out the differences between the New York and L A scenes but also distinguishes between local styles from Hollywood s avant garde to Orange County s hardcore With an intimate knowledge of bands venues and zines MacLeod cuts to the heart of L A punk as no one has before Told in lively prose that will satisfy fans Kids of the Black Hole will also enlighten historians of American suburbia and of youth and popular culture      *Bad Music* Christopher J. Washburne,Maiken Derno,2013-01-11 Why are some popular musical forms and performers universally reviled by critics and

ignored by scholars despite enjoying large scale popularity How has the notion of what makes good or bad music changed over the years and what does this tell us about the writers who have assigned these tags to different musical genres Many composers that are today part of the classical canon were greeted initially by bad reviews Similarly jazz country and pop musics were all once rejected as bad by the academy that now has courses on these and many other types of music This book addresses why this is so through a series of essays on different musical forms and performers It looks at alternate ways of judging musical performance beyond the critical academic nexus and suggests new paths to follow in understanding what makes some music popular even if it is judged to be bad For anyone who has ever secretly enjoyed ABBA Kenny G or disco Bad Music will be a guilty pleasure

**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

*1989* Joshua Clover,2009 Joshua Clover finally puts the lie to the tiresome cliché that writing about music is like dancing about architecture He shows definitively that when the time is right architecture is precisely what people do dance about Greil Marcus author of *Lipstick Traces*

*Damaged* Evan Rapport,2020-11-24 *Damaged Musicality and Race in Early American Punk* is the first book length portrait of punk as a musical style with an emphasis on how punk developed in relation to changing ideas of race in American society from the late 1960s to the early 1980s Drawing on musical analysis archival research and new interviews *Damaged* provides fresh interpretations of race and American society during this period and illuminates the contemporary importance of that era Evan Rapport outlines the ways in which punk developed out of dramatic changes to America s cities and suburbs

in the postwar era especially with respect to race The musical styles that led to punk included transformations to blues resources experimental visions of the American musical past and bold reworkings of the rock and roll and rhythm and blues sounds of the late 1950s and early 1960s revealing a historically oriented approach to rock that is strikingly different from the common myths and conceptions about punk Following these approaches punk itself reflected new versions of older exchanges between the US and the UK the changing environments of American suburbs and cities and a shift from the expressions of older baby boomers to that of younger musicians belonging to Generation X Throughout the book Rapport also explores the discourses and contradictory narratives of punk history which are often in direct conflict with the world that is captured in historical documents and revealed through musical analysis *Stories We Could Tell* David Sanjek, 2018-10-03

How has the history of rock n roll been told Has it become formulaic Or remained like the music itself open to outside influences Who have been the genre s primary historians What common frameworks or sets of assumptions have music history narratives shared And most importantly what is the cost of failing to question such assumptions *Stories We Could Tell* Putting Words to American Popular Music identifies eight typical strategies used when critics and historians write about American popular music and subjects each to forensic analysis This posthumous book is a unique work of cultural historiography that analyses catalogues and contextualizes music writing in order to afford the reader new perspectives on the field of cultural production and offer new ways of thinking about and writing about popular music *Encyclopedia of African American Society* Gerald D. Jaynes, 2005-02 An encyclopedic reference of African American history and culture



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