

The Dark Stuff Selected Writings On Rock Music Nick Kent

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The Land Without Music Andrew Blake

1997 Examines the trajectories,
linearities and paradoxes which have

constituted contemporary British music. Provides an account of how British music came to be what it is in the 1990s.

Schwann Spectrum 1995

Reconceptualizing Mental Illness in the Digital Age Elliott B. Martin, Jr. 2021-07-18

The Digital Age has changed everything. Mental illness is nothing like what it was even twenty years ago. Since the advent of the Internet, suicide rates have soared. Depression has become the single most debilitating disease in the world. The majority of people who go to their doctor, to an emergency department, and to urgent care have no discernible physical disease. Roughly half of all adults in Western countries struggle with at least one addiction. We now live in a 24/7 miasma of media bombardment, of

neuro-saturation, and of mental exhaustion. Technology has obliterated the human mind's ability to keep up, and in this brave new world it is time for an honest and forthright reassessment of both mental illness and mental wellness. This book elegantly describes how we got to this point, the culmination of different historical perspectives on mental illness, and the evolution of the digital disorders of our time. It offers a reconsideration of normal versus pathological, and the possibility and desirability of achieving mental wellness in a digital environment.

Rock Criticism from the Beginning Ulf Lindberg 2005 Rock Criticism from the Beginning is a wide-ranging exploration of the rise and development of rock criticism in

Britain and the United States from the 1960s to the present. It chronicles the evolution of a new form of journalism, and the course by which writing on rock was transformed into a respected field of cultural production. The authors explore the establishment of magazines from *Crawdaddy!* and *Rolling Stone* to *The Source*, and from *Melody Maker* and *New Musical Express* to *The Wire*, while investigating the careers of well-known music critics like Robert Christgau, Greil Marcus, and Lester Bangs in the U.S., and Nik Cohn, Paul Morley, and Jon Savage in the U.K., to name just a few. While much has been written on the history of rock, this Bourdieu-inspired book is the first to offer a look at the coming of age of rock journalism, and the critics that opened up a whole new

kind of discourse on popular music. **Continuum Encyclopedia of Popular Music of the World** 2003-01-30 See: *No Future* Matthew Worley 2017-09-30 An innovative history of British youth culture during the 1970s and 1980s, charting the full spectrum of punk's cultural development.

Focus On: 100 Most Popular American Male Guitarists Wikipedia contributors

Elvis Costello and Thatcherism David Pilgrim 2016-04-29 The emergence of Thatcherism around 1980, which ushered in a period of neo-liberalism in British politics that still resonates today, led musicians, like other artists, to respond to their context of production. This book uses the early work of one of these musicians, Elvis Costello, to explore the relationship between popular

music and politics in one historical period. It is not a biography but an exploration of the interaction between a creative musician's works and their context of constraint and opportunity. Pilgrim and Ormrod unpack the political meaning of Thatcherism and deal with matters arising in that political context about Costello's life but which had resonance for many others at the time (and still do). These topics include the politics of race, class, gender and ageing, emphasising the recurring theme of nostalgia in modern and post-modern life. Throughout the book examples are provided of Costello's songs and how they work musically to illustrate or stimulate the contextual discussion. The book will be of significant interest to musicologists, sociologists and

social psychologists.

What's Wrong With Christian Rock?

Creation Liberty Evangelism

2014-08-04 Learn the true origin of rock-n-roll, and how Christians are using the wrong toolset.

The Routledge Companion to British Media History Martin Conboy

2014-09-15 The Routledge Companion to British Media History provides a comprehensive exploration of how different media have evolved within social, regional and national contexts. The 50 chapters in this volume, written by an outstanding team of internationally respected scholars, bring together current debates and issues within media history in this era of rapid change, and also provide students and researchers with an essential collection of comparable media

histories. The Routledge Companion to British Media History provides an essential guide to key ideas, issues, concepts and debates in the field. Chapter 40 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 3.0 license.

<https://www.routledgehandbooks.com/doi/10.4324/9781315756202.ch40>

Unconquered J.D. Davis 2012-05-01
“Engaging . . . [a] biography of three men bound by blood, music, and a lifelong struggle to strike a balance between the sacred and secular.”—Publishers Weekly
Three cousins, inseparably bonded through music. Each became a star; their story would become a legend. J. D. Davis’s enthralling new biography of famous cousins Jerry Lee Lewis, Jimmy

Swaggart, and Mickey Gilley, born within a twelve-month span in small-town Louisiana during the Great Depression, draws from exhaustive research and personal connections with friends and family. Davis recreates the irresistible and life-changing power of music that surrounded the cousins as boys and shaped their engagingly distinct paths to fame. With three personal journeys set alongside important landmarks in pop-culture history, Davis presents a unique tale of American music centered on the trials, tribulations, and achievements of three men who remain truly Unconquered. A ForeWord Reviews Book of the Year Award Honorable Mention for Biography “This is a good read, and not just for the hard-core fan. It will appeal to anyone

interested in the dynamics of rock 'n' roll, country music, and evangelical Christianity and what happens when the aesthetics and lifestyles of those three worlds collide. Highly recommended."—Library Journal "God, the devil, and everything in between. This book is a great representation of the duality plane on which we exist.'"—Leon Russell, legendary musician, Rock and Roll Hall of Fame member "Unconquered clearly depicts the fascinating story of three great musical artists who were cousins in real life but icons in the world of music. Each man conquered life's roadblocks to achieve his ultimate goals."—Tom Schedler, former Louisiana Secretary of State
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.

Rock Music in Performance D. Pattie 2007-10-23 In this new study, David Pattie examines the apparent contradiction between authenticity and theatricality in the live performance of rock music, and looks at the way in which various performers have dealt with this paradox from rock music's early development in the 1960s up to the present day.

The Popular Music Teaching Handbook B. Lee Cooper 2004 Lists reports dealing with popular music resources as classroom teaching materials, and

will stimulate further thought among students and teachers.

Continuum Encyclopedia of Popular Music of the World Part 1 Media, Industry, Society John Shepherd 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels.

Entries include bibliographies, discographies and filmographies, and an extensive index is provided. Elvis Costello, Joni Mitchell, and the Torch Song Tradition Larry David Smith 2004 Explores how the torch song tradition combined with the force of personality in two major singer-songwriters, examining their respective life's work and the ways in which they reflect the artists' similar and different outlooks on their world.

But is it Garbage? Steven L. Hamelman 2004 Trash has been blowing across the rock'n'roll landscape since the first amplified guitar riff tore through American mass culture. Throwaway tunes, wasted fans, crappy reviews, junk bins of remaindered albums: much of rock's quintessence is handily conveyed in terms of

disposability and impermanence. Steven L. Hamelman sums up these rubbishy affinities as rock's "trash trope." Trash is an obvious physical presence on the rock scene -- think of Woodstock's littered pastures or the many hotel rooms redecorated by the Who. More intriguingly, Hamelman says, trash is the catalyst for a powerful mode of rock composition and criticism. It is, for instance, both cause and effect when performers like the Ramones or Beck at once critique junk culture and revel in it. But *Is It Garbage?* spills over with challenging insights into how rock's creators, critics, and consumers transform, and are transformed by, trash as a fact and a concept. In the music's preoccupation with its own trashiness readers will perceive a wellspring of rock innovation and

inspiration -- one largely overlooked and little understood until now.

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

Notes Music Library Association 2003 [God Only Knows](#) Jeff Sellars 2015-12-14 The Beach Boys are one of rock's most enduring and enigmatic groups, and while the band has been the subject of numerous biographies and other in-depth studies, there has been no focused evaluation of the religious and spiritual themes in

their work. Spiritual and theological themes are present in much of their work, and when this realization is coupled with Brian Wilson's mission "to spread the gospel of love through records," and his sense of music as spiritual--of thinking "pop music is going to be spiritual . . . that's the direction I want to go"--this is a striking way to explore the band's music. In *God Only Knows*, the contributors attempt to come to grips with just a small amount of this band's massive output--by circling around its theological virtues. Each section of the book is a loose investigation of the guiding topics of faith, hope, and love. Each essay is a free exploration of theological and spiritual themes from the contributor's own perspectives.

The Accidental Evolution Of

Rock'n'roll Chuck Eddy 1997-03-22 History, jokebook, buying guide, book of lists, and treatise all rolled into one, *The Accidental Evolution of Rock'n'Roll* is most of all a joyride through the wildest music ever made. Whether discussing Def Leppard or Nirvana, Vanilla Ice or Public Enemy, Donna Summer or Bob Dylan, Chuck Eddy is an unparalleled master at deciphering unknown tongues and disentangling musical accidents. In this lavishly and hilariously illustrated book, he reveals the roots of rap, disco, power ballads, bubblegum, suburban country, and noise-rock; why selling out is good and honesty is never what it seems; the similarities between disco and garage rock and between reggae and heavy metal; whether songs can ever really "mean" anything; what math

rock has in common with amputation rock and orgasm rock; and much, much more. By eventually encompassing the whole wacky world of popular music, this book is destined to change it forever.

Mediations in Cultural Spaces John Wall 2009-03-26 The essays collected in this volume address the cultural and intellectual production of space. Cultures under discussion may be identified at a general level according to notional designations of East and West and range from those of Iran, Turkey, Western Europe and the United States. While the interests, orientations and methodologies of the individual contributions are diverse there is a general tendency to forgo official national and regional discourses of social space in favour of discussions exploring the material

and intellectual conditions according to which cultural entities come to see themselves as spatially located and/or dislocated. To this end, this volume brings together philosophical, historical and critical interpretative treatments of virtual space, architecture, music, sculpture, literature, religion, advertising, politics and the cyberspace of the new media. Space is variously conceived in terms of the radical imaginary, metaphor, irruption, intensity, mimesis, ontology, the materiality of the earth, power and emancipation. There is expressed the conviction in these essays that interdisciplinary and eclectic approaches, combined with sustained and critical reflection on concepts of space, contribute to an understanding of space as radically

mobile.

Changing Tunes Phil Powrie 2006 The study of pre-existing film music is a well-established part of Film Studies, covering 'classical' music and popular music. Generally, these broad musical types are studied in isolation. This anthology brings them together in twelve focused case studies. The first section explores art music; it revolves around the debate on the relation between the aural and visual tracks, and whether pre-existing music has an integrative function or not. The second section is devoted to popular music in film, and shows how very similar the functions of popular music in film are to the supposedly more 'elite' classical music and opera.

Stars Don't Stand Still in the Sky
Dia Center for the Arts (New York,

N.Y.) 1999 Music industry insiders on the nature of fame Our cultural darlings make music; we make them mythic. Every musical genre begets a community of listeners, performers, and critics, and quite often those categories are blurred. From the principled punk refusal of celebrity to hip-hop's celebration of its power, the music world is self-obsessed. Stars Don't Stand Still in the Sky assembles scholars, music writers, industry workers, and musicians, who offer a range of opinions and experience of the nature of fame. The collection focuses on commerce, the crowd, performance and image, history and memory, and romance. Contributors discuss black women icons, love-songs, the legacy of the blues, the image of the tortured rock star, MTV, the politics

of the Rock and Roll Hall of Fame, the joy of line-dancing, and more. The contributors are James Bernard, Anthony DeCurtis, Katherine Dieckmann, Chuck Eddy, Paul Gilroy, Daniel Glass, Lawrence Grossberg, Jessica Hagedorn, Kathleen Hanna, James Hannaham, Dave Hickey, Jon Langford, Greil Marcus, Angela McRobbie, Paul D. Miller (a.k.a. DJ Spooky), Barbara O'Dair, Ann Powers, Toshi Reagon, Simon Reynolds, Robert Santelli, Jon Savage, Danyel Smith, Arlene Stein, Deena Weinstein, and Ellen Willis.

Dark Stuff Nick Kent 1995-10-26
The Sun & the Moon & the Rolling Stones Rich Cohen 2016-05-10 Rich Cohen enters the Stones epic as a young journalist on the road with the band and quickly falls under their sway - privy to the jokes, the

camaraderie, the bitchiness, the hard living. Inspired by a lifelong appreciation of the music that borders on obsession, Cohen's chronicle of the band is informed by the rigorous views of a kid who grew up on the music and for whom the Stones will always be the greatest rock 'n' roll band of all time. This is a non-fiction book that reads like a novel filled with the greatest musicians, agents and artists of the most indelible age in pop culture. It's a book only Rich, with his unique access, experience and love of the band could write.

The Dark Stuff Nick Kent 2013-02-21
In *The Dark Stuff* Nick Kent profiles twenty-two of the most gifted and self-destructive talents in rock history. From Brian Wilson to Syd Barrett, the Rolling Stones to Neil

Young, Iggy Pop to Lou Reed, he offers intimate portraits that are unimaginable in the world of today's market driven music business.

Syd Barrett & Pink Floyd Julian Palacios 2015-06-29 Syd Barrett was an English composer and purveyor of some of the most intriguing music ever written. Famous before his twentieth birthday, Barrett led the charge of psychedelia onstage at London's famed UFO club. With a Fender Telecaster and a primitive Binson echo unit, Barrett liberated the guitar from being, in critic Simon Reynolds' words, 'a riff machine, and turned it into a texture and timbre generator.' His inspired celestial flights of improvisation, and his more structured and whimsical short songs indicated a mind of unusual inventiveness. Chief in

Barrett's mind was a Zen-like insistence on spontaneity; each performance had to be unique, and Barrett strived to push his music farther and farther out into the zone of complete abstraction. This in-depth analysis of Pink Floyd founding member Syd Barrett's life and work is the product of years of extensive research. *Lost in the Woods* traces Syd's swift evolution from precocious young art student to acid-fuelled psychedelic rock star, and examines the myriad musical and literary influences that he utilised in composing his hypnotic, groundbreaking songs. A never-forgotten casualty of the excesses, innovations, and idealism of the 1960s, Syd Barrett is one of the most heavily mythologized men in rock, and *Lost in the Woods* offers a rare

portrayal of a unique spirit in freefall.

Country Roads: How Country Came to Nashville Brian Hinton 2012-06-26

Hinton's latest book takes readers on an enthralling journey to explain the diverse music that has come to be known as country, starting with Celtic myth and mystery, traveling to the Appalachian mountains, and taking a few unexpected turns along the way with such disparate personalities as Bob Dylan, Hank Williams, and Elvis Presley.

Hearing Luxe Pop John Howland 2021-06-08 "Hearing Luxe Pop explores a deluxe-production aesthetic that has long thrived in American popular music. John Howland presents an alternative music history that centers on shifts in timbre and sound through innovative uses of media,

orchestration, and arranging. He travels from symphonic jazz to the Great American Songbook; teenage symphonies of the Motown label and 1960s girl groups to the emerging "countryopolitan" sound of Nashville; the sunshine pop and baroque pop of the Beach Boys to the blending of soul and funk into 1970s disco; the hip-hop-with-orchestra events of Jay-Z and Kanye West to indie rock bands with the Brooklyn Philharmonic. The luxe aesthetic merges popular-music idioms with lush string orchestrations, big-band instrumentation, and symphonic instruments. This book attunes readers to hearing the discourses that gathered around the music and its associated images, and in turn examines pop's relations to aspirational consumer culture,

spectacle, theatricality, glamour, sophistication, cosmopolitanism, and "classy" lifestyles"--

Focus On: 100 Most Popular English Songwriters Wikipedia contributors
Neil Young and Philosophy Douglas L. Berger 2019-11-22
Neil Young and Philosophy, edited by Douglas L. Berger, explores the meanings, importance, and philosophical dimensions of the music, career, and life of this prolific singer/songwriter over the past five decades. Neil Young's music has touched on a broad range of cultural, political and personal issues, all of which have enormous ongoing relevance for our own times. In order to accommodate Young's artistic breadth, contributions of scholars from a wide variety of fields-- American philosophy, ethics, American Indian

philosophy, feminist philosophy, psychology, philosophy of mind and religious studies--are included in this collection. They examine everything from Young's environmentalism, invocation of American Indian themes, images of women, and interpretations of human relationships to his confrontations with the music industry, his experiments with recording technologies, his approach to social change, and his methods of creativity. The book builds on the fundamental commitment of the Philosophy and Popular Culture series to see the artist as a philosopher.
Gimme Danger: The Story of Iggy Pop Joe Ambrose 2009-11-11
Biografi om den amerikanske musiker Iggy Pop, født som James Newell Osterberg.
The Music Documentary Benjamin

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

celluloid to the digital age.

Wired for Sound Tom Bromley

2012-06-07 The eighties was a golden era for British pop: Radio One served as the soundtrack of the nation; the chart run-down on Sunday evenings was compulsory listening - ditto watching Top of the Pops and reading Smash Hits. It also saw the launch of the Now That's What I Call Music series. In the States, the arrival of MTV helped usher in what became known as the 'Second British Invasion', echoing the success of the Beatles twenty years earlier. Wired For Sound tells the remarkable story of the great eighties British bands (and Kajagoogoo) and how their music captured the nation's imagination: the more radical beginnings in the early eighties (the new romanticisms of Duran and Spandau, the 'protest

pop' of early Wham!); the full pomp of their mid-eighties success (the worldwide tours, the glamorous video shoots, the ubiquitous 'Choose Life' and 'Relax' T-shirts); and their fall from the top of pop's pedestal (the splitting up of Wham!, Boy George's drug problems). *Wired for Sound* will describe the subsequent descent to *Band Aid II* (Bros, Wet Wet Wet, Stock, Aitken and Waterman), which bookended the low point of the pop music that followed. *Wired For Sound* will be the affectionate celebration of both a musical youth and the era when young guns went for it. This is a book for anyone who grew up reading *Smash Hits*, soundtracked their teenage years on C90 cassettes and remembers a time when it really mattered who was number one.

Miles on Miles Paul Maher 2009

Collects thirty interviews with the jazz icon discussing his music, life, and philosophy.

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

Pop Music and the Press Steve Jones 2002 Since the 1950s, writing about popular music has become a staple of popular culture. *Rolling Stone*, *Vibe*, and *The Source* as well as music columns in major newspapers target consumers who take their music seriously. Rapidly proliferating fanzines, websites, and internet discussion groups enable virtually anyone to engage in popular music criticism. Until now, however, no one has

tackled popular music criticism as a genre of journalism with a particular history and evolution. Pop Music and the Press looks at the major publications and journalists who have shaped this criticism, influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats, and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. (And they repeatedly dispel the

notion that being a journalist is the next best thing to being a rock star.) Author note: Steve Jones is Professor of Communication at the University of Illinois, Chicago. Among his books are *CyberSociety: Computer-Mediated Communication and Community* (editor) and *Rock Formation: Popular Music, Technology, and Mass Communication*.

Focus On: 100 Most Popular American Rock Songwriters Wikipedia contributors

Focus On: 100 Most Popular American Singer-songwriters Wikipedia contributors