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**Robert Christgau**

**Stick a Flag in It** Arran Lomas, 2020-10-01 From the Norman Invasion in 1066 to the eve of the First World War, *Stick a Flag in It* is a thousand-year jocular journey through the history of Britain and its global empire. The British people have always been eccentric, occasionally ingenious and, sure, sometimes unhinged – from mad monarchs to mass-murdering lepers. Here, Arran Lomas shows us how they harnessed those traits to forge the British nation, and indeed the world, we know today. Follow history's greatest adventurers from the swashbuckling waters of the Caribbean to the vast white wasteland of the Antarctic wilderness, like the British spy who infiltrated a top-secret Indian brothel and the priest who hid inside a wall but forgot to bring a packed lunch. At the very least you'll discover Henry VIII's favourite arse-wipe, whether the flying alchemist ever made it from Scotland to France, and the connection between Victorian coffee houses and dildos. Forget what you were taught in school – this is history like you've never heard it before, full of captivating historical quirks that will make you laugh out loud and scratch your head in disbelief.

**Is It Still Good to Ya?** Robert Christgau, 2018-11-09 *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.

**Fangirls** Hannah Ewens, 2020-08-18 To be a fan is to scream alone together. This is the discovery Hannah Ewens makes in *Fangirls*: how music fandom is at once a journey of self-definition and a conduit for connection and camaraderie; how it is both complicated and empowering; and how now, more than ever, fandoms composed of girls and young queer people create cultures that shape and change an entire industry. This book is about what it means to be a fangirl. Speaking to hundreds of fans from the UK, US, Europe, and Japan, Ewens tells the story of music fandom using its own voices, recounting previously untold or glossed-over scenes from modern pop and rock music history. In doing so, she uncovers the importance of fan devotion: how Ariana Grande represents both tragedy and resilience to her followers, or what it means to meet an artist like Lady Gaga in person. From One Directioners, to members of the Beyhive, to the author's own fandom experiences, this book reclaims the fangirl label for its young members, celebrating their purpose, their power, and, most of all, their passion for the music they love.

**Merle Haggard** David Cantwell, 2013-09-15 Merle Haggard has enjoyed artistic and professional triumphs few can match. He's charted more than a hundred country hits, including thirty-eight number ones. He's released dozens of studio albums and another half dozen or more live ones, performed upwards of ten thousand concerts, been inducted into the Country Music Hall of Fame, and seen his songs performed by artists as diverse as Lynryd Skynyrd, Elvis Costello, Tammy Wynette, Willie Nelson, the Grateful Dead, and Bob Dylan. In 2011 he was feted as a Kennedy Center Honoree. But until now, no one has taken an in-depth look at his career and body of work. In *Merle Haggard: The Running Kind*, David Cantwell takes us on a revelatory journey through Haggard's music and the life and times out of which it came. Covering the entire breadth of his career, Cantwell focuses especially on the 1960s and 1970s, when Haggard created some of his best-known and most influential music, which helped invent the America we live in today. Listening closely to a masterpiece-crowded catalogue (including songs such as "Okie from Muskogee," "Sing Me Back Home," "Mama Tried," "Working Man Blues," "Kern River," "White Line Fever," "Today I Started Loving You Again," and "If We Make It through December," among many more), Cantwell explores the fascinating contradictions—most of all, the desire for freedom in the face of limits set by the world or self-imposed—that define not only Haggard's music and public persona but the very heart of American culture.

Advances in Business, Management and Entrepreneurship Ratih Hurriyati, Benny Tjahjono, Ikuro Yamamoto, Agus Rahayu, Ade Gafar Abdullah, Ari Arifin Danuwijaya, 2020-01-06 The GCBME Book Series aims to promote the quality and methodical reach of the Global Conference on Business Management & Entrepreneurship, which is intended as a high-quality scientific contribution to the science of business management and entrepreneurship. The Contributions are the main reference articles on the topic of each book and have been subject to a strict peer review process conducted by experts in the fields. The conference provided opportunities for the delegates to exchange new ideas and implementation of experiences, to establish business or research connections and to find Global Partners for future collaboration. The conference and resulting volume in the book series is expected to be held and appear annually. The year 2019 theme of book and conference is Creating Innovative and Sustainable Value-added Businesses in the Disruption Era. The ultimate goal of GCBME is to provide a medium forum for educators, researchers, scholars, managers, graduate students and professional business persons from the diverse cultural backgrounds, to present and discuss their researches, knowledge and innovation within the fields of business, management and entrepreneurship. The GCBME conferences cover major thematic groups, yet opens to other relevant topics: Organizational Behavior, Innovation, Marketing Management, Financial Management and Accounting, Strategic Management, Entrepreneurship and Green Business.

**Rumba Rules** Bob W. White, 2008-06-27 Mobutu Sese Seko, who ruled Zaire (now the Democratic Republic of Congo) from 1965 until 1997, was fond of saying “happy are those who sing and dance,” and his regime energetically promoted the notion of culture as a national resource. During this period Zairian popular dance music (often referred to as la rumba zaïroise) became a sort of musica franca in many parts of sub-Saharan Africa. But how did this privileged form of cultural expression, one primarily known for a sound of sweetness and joy, flourish under one of the continent’s most brutal authoritarian regimes? In *Rumba Rules*, the first ethnography of popular music in the Democratic Republic of Congo, Bob W. White examines not only the economic and political conditions that brought this powerful music industry to its knees, but also the ways that popular musicians sought to remain socially relevant in a time of increasing insecurity. Drawing partly on his experiences as a member of a local dance band in the country’s capital city Kinshasa, White offers extraordinarily vivid accounts of the live music scene, including the relatively recent phenomenon of libanga, which involves shouting the names of wealthy or powerful people during performances in exchange for financial support or protection. With dynamic descriptions of how bands practiced, performed, and splintered, White highlights how the ways that power was sought and understood in Kinshasa’s popular music scene mirrored the charismatic authoritarianism of Mobutu’s rule. In *Rumba Rules*, Congolese speak candidly about political leadership, social mobility, and what it meant to be a bon chef (good leader) in Mobutu’s Zaire.

*Turn Me Loose White Man* Allen Lowe, 2020-09-16 *Turn Me Loose White Man* is an examination of virtually all forms of American vernacular music throughout the first 60 years of the twentieth century. It includes a 30 cd set (available separately at [www.allenlowe.com](http://www.allenlowe.com)) and complete discussion and annotation of over 800 performances in the following genres: Ragtime, minstrelsy, blues, jazz, hillbilly music, country music, blues, rhythm and blues, folk, and rock and roll.

**The Trouser Press Record Guide** Ira A. Robbins, 1991

Unknown Legends of Rock 'n' Roll Richie Unterberger, 1998 Profiles rock musicians from the 1950s to the 1990s who never made it big, including the Collins Kids, Graham Bond, Duffy Powder, the Remains, Nick Drake, Sandy Denny, Martin Newell, and the Free Spirits

*Won't Get Fooled Again* Richie Unterberger, 2011-04-01 From mid-1970 to early 1974, The Who undertook an amazing and peculiar journey in which they struggled to follow up *Tommy* with a yet bigger and better rock opera. One of those projects, *Lifehouse*, was never completed, though many of its songs formed the bulk of the classic 1971 album *Who's Next*. The other, *Quadrophenia*, was as down-to-earth as the multimedia *Lifehouse*

was futuristic; issued as a double album in 1973, it eventually became esteemed as one of the Who's finest achievements, despite initial unfavourable comparisons to Tommy. Along the way, the group's visionary songwriter, Pete Townshend, battled conflicts within the band and their management, as well as struggling against the limits of the era's technology as a pioneering synthesizer user and a conceptualist trying to combine rock with film and theatre. The results included some of rock's most ambitious failures, and some of its most spectacular triumphs. In *Won't Get Fooled Again: The Who From Lifehouse To Quadrophonia*, noted rock writer and historian Richie Unterberger documents this intriguing period in detail, drawing on many new interviews; obscure rare archive sources and recordings; and a vast knowledge of the music of the times. The result is a comprehensive, articulate history that sheds new light on the band's innovations and Pete Townshend's massive ambitions, some of which still seem ahead of their time in the early 21st century.

**Split Tooth** Tanya Tagaq, 2018-09-25 Longlisted for the 2018 Scotiabank Giller Prize Shortlisted for the 2019 Amazon First Novel Award Shortlisted for the 2019 Kobo Emerging Writer Prize Winner of the 2019 Indigenous Voices Award for Published Prose in English Winner of the 2018 Alcuin Society Awards for Excellence in Book Design – Prose Fiction Longlisted for the 2019 Sunburst Award From the internationally acclaimed Inuit throat singer who has dazzled and enthralled the world with music it had never heard before, a fierce, tender, heartbreaking story unlike anything you've ever read. Fact can be as strange as fiction. It can also be as dark, as violent, as rapturous. In the end, there may be no difference between them. A girl grows up in Nunavut in the 1970s. She knows joy, and friendship, and parents' love. She knows boredom, and listlessness, and bullying. She knows the tedium of the everyday world, and the raw, amoral power of the ice and sky, the seductive energy of the animal world. She knows the ravages of alcohol, and violence at the hands of those she should be able to trust. She sees the spirits that surround her, and the immense power that dwarfs all of us. When she becomes pregnant, she must navigate all this. Veering back and forth between the grittiest features of a small arctic town, the electrifying proximity of the world of animals, and ravishing world of myth, Tanya Tagaq explores a world where the distinctions between good and evil, animal and human, victim and transgressor, real and imagined lose their meaning, but the guiding power of love remains. Haunting, brooding, exhilarating, and tender all at once, Tagaq moves effortlessly between fiction and memoir, myth and reality, poetry and prose, and conjures a world and a heroine readers will never forget.

**Noise Uprising** Michael Denning, 2015-09-15 A radically new reading of the origins of recorded music Noise Uprising brings to life the moment and sounds of a cultural revolution. Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s, the soundscape of modern times unfolded in a series of obscure recording sessions, as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls. The musical styles and idioms etched onto shellac disks reverberated around the globe: among them Havana's son, Rio's samba, New Orleans' jazz, Buenos Aires' tango, Seville's flamenco, Cairo's tarab, Johannesburg's marabi, Jakarta's kroncong, and Honolulu's hula. They triggered the first great battle over popular music and became the soundtrack to decolonization.

**A Drink with Shane MacGowan** Shane MacGowan, Victoria Mary Clarke, 2001 But as *A Drink with Shane MacGowan* shows, the inspiration for his artistry and beliefs is as varied as his range of mind - embracing Ireland, religion, his family, esoteric philosophy and history.--Jacket.

*Bushworld* Maureen Dowd, 2005 More information to be announced soon on this forthcoming title from Penguin USA

**Your Band Sucks** Jon Fine, 2016-05-03 A memoir charting thirty years of the American indie rock underground by a musician who was at its center Jon Fine spent nearly thirty years performing and recording with bands that played aggressive and challenging underground rock music, and, as he writes, at no point were any of those bands "ever threatened, even distantly, by actual fame." Yet when the members of his 1980s post-hardcore

band Bitch Magnet came together for an unlikely reunion tour in 2011, diehard fans traveled from far and wide to attend their shows, despite creeping middle-age obligations of parenthood and 9-to-5 jobs. Their devotion was testament to the remarkable staying power of indie culture. In indie rock's pre-Internet glory days, bands like Bitch Magnet, Black Flag, Mission of Burma, and Sonic Youth—operating far outside commercial radio and major label promotion—attracted fans through word of mouth, college DJs, record stores, and zines. They found glory in all-night recording sessions, shoestring van tours, and endless appearances in grimy clubs. Some bands with a foot in this scene, like REM and Nirvana, eventually attained mainstream success. Many others, like Bitch Magnet, were beloved only by the most obsessed fans of the time. *Your Band Sucks* is an insider's look at that fascinating, outrageous culture—how it emerged and evolved, how it grappled with the mainstream and vice versa, and its odd rebirth in recent years as countless bands reunited, briefly and bittersweetly. With backstage access to many key characters on the scene—and plenty of wit and sharply worded opinion—Fine delivers a memoir that affectionately yet critically portrays an important, heady moment in music history. Praise for *Your Band Sucks*: “Everything a cult-fave musician's memoir should be: It's a seductively readable book that requires no previous knowledge of the author, Bitch Magnet or any other band with which he's played.” —Janet Maslin, *The New York Times* “Jon Fine has produced as evocative a portrait of the underground music scene as any wistful, graying post-punk could wish for.” —*The Atlantic*

**Segregating Sound** Karl Hagstrom Miller, 2010-02-11 In *Segregating Sound*, Karl Hagstrom Miller argues that the categories that we have inherited to think and talk about southern music bear little relation to the ways that southerners long played and heard music. Focusing on the late nineteenth century and the early twentieth, Miller chronicles how southern music—a fluid complex of sounds and styles in practice—was reduced to a series of distinct genres linked to particular racial and ethnic identities. The blues were African American. Rural white southerners played country music. By the 1920s, these depictions were touted in folk song collections and the catalogs of “race” and “hillbilly” records produced by the phonograph industry. Such links among race, region, and music were new. Black and white artists alike had played not only blues, ballads, ragtime, and string band music, but also nationally popular sentimental ballads, minstrel songs, Tin Pan Alley tunes, and Broadway hits. In a cultural history filled with musicians, listeners, scholars, and business people, Miller describes how folklore studies and the music industry helped to create a “musical color line,” a cultural parallel to the physical color line that came to define the Jim Crow South. Segregated sound emerged slowly through the interactions of southern and northern musicians, record companies that sought to penetrate new markets across the South and the globe, and academic folklorists who attempted to tap southern music for evidence about the history of human civilization. Contending that people's musical worlds were defined less by who they were than by the music that they heard, Miller challenges assumptions about the relation of race, music, and the market.

**Singing Family of the Cumberlands** Jean Ritchie, 1955 Autobiography of an American folk-singer, who grew up in the Cumberland mountains. With the words and music of many songs.

**Melodious Accord** Alice Parker, Linda Ekstrom, 1991

Music of the Common Tongue Christopher Small, 2012-01-01 In clear and elegant prose, *Music of the Common Tongue*, first published in 1987, argues that by any reasonable reckoning of the function of music in human life the African American tradition, that which stems from the collision between African and European ways of doing music which occurred in the Americas and the Caribbean during and after slavery, is the major western music of the twentieth century. In showing why this is so, the author presents not only an account of African American music from its origins but also a more general consideration of the nature of the music act and of its function in human life. The two streams of discussion occupy alternate chapters so that each casts light on the other. The author offers also an answer to what the *Musical Times* called the seldom posed though glaringly obtrusive

question: why is it that the music of an alienated, oppressed, often persecuted black minority should have made so powerful an impact on the entire industrialized world, whatever the color of its skin or economic status?

**Jeff Buckley's Grace** Daphne Brooks, 2005-04-28 The power and influence of Grace increases with each passing year. Here, Daphne Brooks traces Jeff Buckley's fascinating musical development through the earliest stages of his career, up to the release of the album. With access to rare archival material, Brooks illustrates Buckley's passion for life and hunger for musical knowledge, and shows just why he was such a crucial figure in the American music scene of the 1990s. EXCERPT: Jeff Buckley was piecing together a contemporary popular music history for himself that was steeped in the magic of singing. He was busy hearing how Dylan channeled Billie Holiday in Blonde On Blonde and how Robert Plant was doing his best to sound like Janis Joplin on early Led Zeppelin recordings. He was thinking about doo-wop and opera and Elton John and working at developing a way to harness the power of the voice...In the process, he was re-defining punk and grunge attitude itself by rejecting the ambivalent sexual undercurrents of those movements, as well as Led Zeppelin's canonical cock rock kingdom that he'd grown up adoring. He was forging a one-man revolution set to the rhythms of New York City and beyond. And he was on the brink of recording his elegant battle in song for the world to hear.

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