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Chris Riemenschneider

Debbie Harry & Blondie Mick Rock, 2019 A unique look at the collaboration between famed rock photographer Mick Rock and Debbie Harry—one of music's greatest stars—and the band Blondie. I've been photographed by a lot of different people since I started Blondie, but Mick is unforgettable.—Deborah Harry Blondie was the most successful rock act to emerge from New York's seminal and anarchic downtown punk scene of the mid-1970s—and the band's beautiful, multitalented lead singer, Debbie Harry, became one of the most photogenic and photographed rock performers of all time. During the same period, photographer Mick Rock lived and lensed cutting—edge culture in the city, shooting rock 'n' roll greats like David Bowie and Lou Reed. The artistic collaboration between Rock and Harry yielded iconic photos that transcended and transformed the public perception of rock 'n' roll imagery. This book—with a foreword written by Harry herself—explores in depth, both visually and verbally, the unique natural charm and charisma of Debbie's punk Marilyn Monroe persona in its prime, and her successful reinvention of that persona for Blondie's glorious comeback of recent years. Mick Rock provides a vivid, memorable account of his larger—than—life adventures behind the camera, revealing just what made Debbie Harry and Blondie so distinctive.

Meet Me in the Bathroom Lizzy Goodman, 2017-05-23 Named a Best Book of 2017 by NPR and GQ Joining the ranks of the classics Please Kill Me, Our Band Could Be Your Life, and Can't Stop Won't Stop, an intriguing oral history of the post-9/11 decline of the old-guard music industry and rebirth of the New York rock scene, led by a group of iconoclastic rock bands. In the second half of the twentieth-century New York was the source of new sounds, including the Greenwich Village folk scene, punk and new wave, and hip-hop. But as the end of the millennium neared, cutting-edge bands began emerging from Seattle, Austin, and London, pushing New York further from the epicenter. The behemoth music industry, too, found itself in free fall, under siege from technology. Then 9/11/2001 plunged the country into a state of uncertainty and war-and a dozen New York City bands that had been honing their sound and style in relative obscurity suddenly became symbols of glamour for a young, web-savvy, forward-looking generation in need of an anthem. Meet Me in the Bathroom charts the transformation of the New York music scene in the first decade of the 2000s, the bands behind it-including The Strokes, The Yeah Yeahs, LCD Soundsystem, Interpol, and Vampire Weekend-and the cultural forces that shaped it, from the Internet to a booming real estate market that forced artists out of the Lower East Side to Williamsburg. Drawing on 200 original interviews with James Murphy, Julian Casablancas, Karen O, Ezra Koenig, and many others musicians, artists, journalists, bloggers, photographers, managers, music executives, groupies, models, movie stars, and DJs who lived through this explosive time, journalist Lizzy Goodman offers a fascinating portrait of a time and a place that gave birth to a new era in modern rock-and-roll.

Your Favorite Band Is Killing Me Steven Hyden, 2016-05-17 One of Amazon's Best Books of 2016 So Far Music critic Steven Hyden explores nineteen music rivalries and what they say about life Beatles vs. Stones. Biggie vs. Tupac. Kanye vs. Taylor. Who do you choose? And what does that say about you? Actually—what do these endlessly argued—about pop music rivalries say about us? Music opinions bring out passionate debate in people, and Steven Hyden knows that firsthand. Each chapter in YOUR FAVORITE BAND IS KILLING ME focuses on a pop music rivalry, from the classic to the very recent, and draws connections to the larger forces surrounding the pairing. Through Hendrix vs. Clapton, Hyden explores burning out and fading away, while his take on Miley vs. Sinead gives readers a glimpse into the perennial battle between old and young. Funny and accessible, Hyden's writing combines cultural criticism, personal anecdotes, and music history—and just may prompt you to give your least favorite band another chance.

Once Upon a Time in Shaolin Cyrus Bozorgmehr,2017-07-11 Reveals how the Wu-Tang Clan secretly recorded a single-copy album before auctioning it for millions to one of the most hated men in America, detailing how they prevented leaks using strategies that reflect present-day views on creative property and music devaluation.

Dirty Birdy Bible ,2019 Notebooks filled with overly expressive english phrases and slang are all compiled to create Hiro Tanaka's Dirty Birdie Bible.

My Name Is Love Darlene Love,2013-06-25 Featured in the film Twenty Feet From Stardom, the woman whose voice the New York Times said is as embedded in the history of rock 'n' roll as Eric Clapton's guitar and Bob Dylan's lyrics tells her story Right out of high school, Darlene Love began singing lead vocals for legendary producer Phil Spector, cutting such classic hits as the number one He's a Rebel, Da Doo Ron Ron, and He's Sure the Boy I Love. As part of the girl group the Blossoms, she held a regular spot on television's Shindig!, and with Bob B. Soxx & the Blue Jeans she toured the country. Later, she sang backup—and collected numerous scintillating backstage stories—with, among others, Dionne Warwick, the Mamas and the Papas, and Sonny and Cher. Now in My Name Is Love, Darlene is ready to tell her tales about Elvis coming on to her backstage during his famous '68 Comeback Special, about wild parties she witnessed at Tom Jones's house, and about her love affair with Bill Medley of the Righteous Brothers. She also recalls how she found herself cleaning houses in Beverly Hills, heard herself on the radio, and vowed to make a comeback. That comeback has included roles in all of the Lethal Weapon movies, starring roles on Broadway, and headlining concert appearances worldwide. A dishy, behind—the-scene showbiz memoir, My Name Is Love is also the inspiring story of a woman who refused to give up.

Dylan by Schatzberg (lower Price) Jerry Schatzberg, 2020-07-31 * Filmmaker and renowned photographer Jerry Schatzberg's essential iconic photographs of Bob Dylan, including studio portraits, on-stage performances, recording studio outtakes and more (many published for the first time) * The photographer of the cover and liner images of Dylan's acclaimed 1966 album 'Blonde On Blonde'* Widely recognized as the foremost body of images of Bob Dylan, Nobel laureate, from a pinnacle point in his career* Schatzberg's essential images not only stand the test of time, but also have become visually synonymous with one of the most important artists of the twentieth century. Dylan by Schatzberg is a comprehensive record of those moments, in photos and memories presented for the first time as a single subject monograph* Includes reprints of seminal interviews, including A Night with Bob Dylan by Al Aronowitz, originally published in the New York Herald Tribune in 1965* Original text/interview with Jerry Schatzberg & Jonathan LethemIn 1965, photographer Jerry Schatzberg, already well-established in the field due to his fashion and portrait photography for various publications, such as Voque, Esquire and Life, listened to Bob Dylan for the first time. He had been hearing about the singer for close to three years; two friends were especially dogged and would ask him every time they spoke if he had heard the music yet. Finally, feeling obligated to them for their persistency, he listened and understood immediately why Dylan was inspiring such passionate excitement. Shortly thereafter, Schatzberg was photographing a job in his studio and had some fortuitous company. Famed music journalist Al Aronowitz and disc jockey Scott Ross were discussing Dylan and a recent performance they had seen of his. Half listening to their conversation, he volunteered that he'd like to photograph the singer if given the chance. Dylan's new wife (one of the friends mentioned above) called the following day and gave him an open invitation to the studio where he was currently recording 'Highway 61 Revisited'. Excited and curious, Schatzberg set off the very next day for the studio, exactly six days after the seminal Newport Folk Festival set where Dylan went electric and was collectively booed. Schatzberg received a warm welcome from the singer, who immediately sat him down to listen to what he had been recording that day. Dylan gave him free rein of the studio once he started shooting and the images that emerged from that day make obvious the comfortable and relaxed atmosphere that was already brewing between photographer and subject. Considering Dylan's almost-universal dislike of journalists (and by extension photographers), this was a completely unprecedented situation, one that Schatzberg took seriously. That almost-instant trust and rapport quickly grew into a friendship and they are part of the reason Schatzberg's sittings with Dylan work so successfully and are so important. Dylan is relaxed, he's funny, he takes the props that the photographer gives him and has fun with them - he's obviously not

taking himself too seriously. Working and socializing together, Schatzberg would eventually do nine more photo shoots with Dylan from 1965-6, arguably the singer's most creative period, and capture the (now) Nobel laureate during one of the most pivotal moments in music history. Part of their uniqueness is their basic broad range of intimate and public locations: music and photography studios, live performances and street portraits. But more than that, each session (including the one for possibly his greatest album, 'Blonde on Blonde') says something different about Dylan, the man and the musician, and manages to perfectly capture the many facets of one of the most unique, complex and mysterious individuals of all time.

Who Got the Camera? Eric Harvey, 2021-10-05 Reality first appeared in the late 1980s—in the sense not of real life but rather of the TV entertainment genre inaugurated by shows such as Cops and America's Most Wanted; the daytime gabfests of Geraldo, Oprah, and Donahue; and the tabloid news of A Current Affair. In a bracing work of cultural criticism, Eric Harvey argues that reality TV emerged in dialog with another kind of entertainment that served as its foil while borrowing its techniques: gangsta rap. Or, as legendary performers Ice Cube and Ice-T called it, "reality rap." Reality rap and reality TV were components of a cultural revolution that redefined popular entertainment as a truth—telling medium. Reality entertainment borrowed journalistic tropes but was undiluted by the caveats and context that journalism demanded. While N.W.A.'s "Fuck tha Police" countered Cops' vision of Black lives in America, the reality rappers who emerged in that group's wake, such as Snoop Doggy Dogg and Tupac Shakur, embraced reality's visceral tabloid sensationalism, using the media's obsession with Black criminality to collapse the distinction between image and truth. Reality TV and reality rap nurtured the world we live in now, where politics and basic facts don't feel real until they have been translated into mass—mediated entertainment.

The Big Coloring Book BMB's books, 2021-02-11 with a matte cover to finish, Over 70 pages of fun, animals shapes vehicles to color learn and to boost early childhood development

SPIN ,2003-03 From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks

This Thing Called Life Neal Karlen, 2020-10-06 A warm and surprisingly real-life biography, featuring never-before-seen photos, of one of rock's greatest talents: Prince. Neal Karlen was the only journalist Prince granted in-depth press interviews to for over a dozen years, from before Purple Rain to when the artist changed his name to an unpronounceable glyph. Karlen interviewed Prince for three Rolling Stone cover stories, wrote "3 Chains o' Gold," Prince's "rock video opera," as well as the star's last testament, which may be buried with Prince's will underneath Prince's vast and private compound, Paisley Park. According to Prince's former fiancée Susannah Melvoin, Karlen was "the only reporter who made Prince sound like what he really sounded like." Karlen quit writing about Prince a quarter-century before the mega-star died, but he never quit Prince, and the two remained friends for the last thirty-one years of the superstar's life. Well before they met as writer and subject, Prince and Karlen knew each other as two of the gang of kids who biked around Minneapolis's mostly-segregated Northside. (They played basketball at the Dairy Queen next door to Karlen's grandparents, two blocks from the budding musician.) He asserts that Prince can't be understood without first understanding '70s Minneapolis, and that even Prince's best friends knew only 15 percent of him: that was all he was willing and able to give, no matter how much he cared for them. Going back to Prince Rogers Nelson's roots, especially his contradictory, often tortured, and sometimes violent relationship with his father, This Thing Called Life profoundly changes what we know about Prince, and explains him as no biography has: a superstar who calls in the middle of the night to talk, who loved The Wire and could quote from every episode of The Office, who frequented libraries and jammed spontaneously for local crowds (and fed everyone pancakes afterward), who was lonely but craved being alone. Readers will drive around Minneapolis with Prince in

London, Reign Over Me Stephen Tow, 2020-02-15 It all started in London. More than fifty years ago, a generation of teens created something that would change the face of music forever. London, Reign Over Me immerses us in the backroom clubs, basement record shops, and late-night faint radio signals of 1960s Britain, where young hopefuls like Peter Frampton, Dave Davies, and Mick Jagger built off American blues and jazz to form a whole new sound. Author Stephen Tow weaves together original interviews with over ninety musicians and movers-and-shakers of the time to uncover the uniquely British story of classic rock's birth. Capturing the stark contrast of bursting artistic energy with the blitzkrieg landscape leftover from World War II, London, Reign Over Me reveals why classic rock 'n' roll could only have been born in London. A new sound from a new generation, this music helped spark the most important cultural transformation of the twentieth century. Key interviews include: Jon Anderson (Yes) 'Ian Anderson (Jethro Tull) 'Rod Argent (The Zombies) 'Chris Barber (Chris Barber Jazz Band) 'Joe Boyd (Producer/manager) 'Arthur Brown (Crazy World of Arthur Brown) 'David Cousins (The Strawbs) 'Dave Davies (The Kinks) 'Spencer Davis (Spencer Davis Group) 'Judy Dyble (Fairport Convention) 'Ramblin' Jack Elliott (Solo folk/blues artist) 'Peter Frampton (Humble Pie, solo artist) 'Roger Glover (Deep Purple) 'Steve Howe (Yes) 'Neil Innes (Bonzo Dog Band; Monty Python) 'Kenney Jones (The Small Faces; The Who) 'Greg Lake (King Crimson; Emerson, Lake & Palmer) 'Manfred Mann (Manfred Mann) 'Terry Marshall (Marshall Amplification) 'Dave Mason (Traffic) 'Phil May (The Pretty Things) 'John Mayall (The Bluesbreakers) 'Jim McCarty (The Yardbirds) 'Ian McLagan (The Small Faces) 'Jacqui McShee (The Pentangle) 'Peter Noone (Herman's Hermits) 'Carl Palmer (Atomic Rooster; Emerson, Lake & Palmer) 'Jan Roberts (Eel Pie Island Documentary Project) 'Paul Rodgers (Free) 'Peggy Seeger (Solo folk artist) 'Hylda Sims (Club owner) 'Keith Skues (DJ

Hollywood Said No! David Cross, Bob Odenkirk, 2013-09-10 Bob Odenkirk and David Cross, creators of HBO's classic sketch comedy show Mr. Show, present to you this collection of never-before-seen scripts and ideas that Hollywood couldn't find the gumption to green-light. Simply put... HOLLYWOOD SAID NO! Since Mr. Show closed up shop, Bob and David have kept busy with many projects—acting in fun, successful, movies and TV shows, directing things, and complaining about stuff that didn't turn out well to anyone who would listen, and even alone, in silence, inside their own heads. HOLLYWOOD SAID NO! reveals the full-length, never-before-seen scripts for Bob and David Make a Movie (fleshed out with brand-new storyboards by acclaimed artist Mike Mitchell) and Hooray For America!: a satirical power-house indictment of all that you hold dear. This tome also includes a bonus section of orphaned sketch ideas from the Mr. Show days and beyond, suitable for performance by church groups that aren't all koo-koo about religion. What you are looking at online, and are about to buy, is chock-full of comic twists, turns, and maybe a few hard truths. We said maybe, but what we mean was probably not. Now, for the first time, take a peek at the scripts that didn't get the go-ahead and ponder a world we can only dream about...and beyond!

Ten Ways Not to Commit Suicide Darryl "DMC" McDaniels, Darrell Dawsey, 2016-07-05 In this surprising and moving memoir, the legendary rap star and cofounder of Run

D.M.C. keeps it a hundred percent, speaking out about his battle with depression and overcoming suicidal thoughts—one of the most devastating yet little known health issues plaguing the black community today. As one third of the legendary rap group Run D.M.C., Darryl "DMC" McDaniels—aka Legendary MC, The Devastating Mic Controller, and the King of Rock—had it all: talent, money, fame, prestige. While hitting #1 on the Billboard charts was exhilarating, the group's success soon became overwhelming. A creative guy who enjoyed being at home alone or with his family, DMC turned to alcohol to numb himself, a retreat that became an addiction. For years, he went through the motions. But in 1997, when intoxication could no longer keep the pain at bay, he plunged into severe depression and became suicidal. He wasn't alone. During the same period, suicide became the number three leading cause of death among black people—a health crisis that continues to this day. In this riveting memoir, DMC speaks openly about his emotional and psychological struggles and the impact on his life, and addresses the many reasons that led him—and thousands of others—to consider suicide. Some of the factors include not being true to who you are, feelings of loneliness, isolation, and alienation, and a lack of understanding and support from friends and family when it's needed most. He also provides essential information on resources for getting help. Revealing how even the most successful people can suffer from depression, DMC offers inspiration for everyone in pain—information and insight that he hopes can help save other lives.

Please Take Me Off the Guest List, 2010-08-24 For those who've never had the opportunity to party like a rock star and felt like they were missing out, Please Take Me Off the Guest List' may very well smooth over those regrets. --The New York Times T Magazine, Men's Fashion issue It's a gorgeous book, but there's more to it than that. Wakefield is a designer; she juxtaposed Zinner's photos with Lipez's stories of life in the rock and roll gutter in a really unique way. There is literally no way you could make this book into a satisfying e-book. It's a beautiful artifact. --The Stranger In this outstanding collaboration, Nick Zinner's photographs evoke the world he travels with his band the Yeah Yeahs, while Zachary Lipez's essays recount his adventures as a bartender, drug abuser, bookstore clerk, metal fan, miserable adolescent, and relentless skirt chaser. The book is designed by Zinner's and Lipez's longtime collaborator, book artist Stacy Wakefield. Nick Zinner plays guitar in the three-time Grammy-nominated rock band Yeah Yeahs and other collaborative projects. His photos have been exhibited all over the world. He lives in New York City. Zachary Lipez sings in the band Freshkills, tends bar at Beauty Bar Brooklyn, and deejays all over New York City. His writing appears on Vol.1 blog. Stacy Wakefield worked as design director for Index magazine, Artforum, and Bookforum. She now lives in the Catskills where she designs art books.

First Avenue Chris Riemenschneider, 2022-11 Where Prince and Minnesota made rock 'n' roll history—a glorious look back at one of rock's most storied clubs and the thousands of musicians who took the stage there. One of the longest running rock clubs in America, First Avenue in Minneapolis gets the rock—star treatment it deserves with this glorious celebration of a true rock 'n' roll landmark. Revised and updated through the club's 50th anniversary celebrations, the book chronicles the club's storied past—from its impressive inaugural show in April 1970 (Joe Cocker's Mad Dogs & Englishmen tour) up through the latest acts to take the stage at this beloved venue. In its initial incarnation as the Depot, the club hosted music legends as varied as the Kinks, Ike and Tina Turner, Alice Cooper, and B. B. King before transforming into a disco club known as Uncle Sam's. In the '80s, First Avenue catapulted to the global stage as the hub of Prince's Purple Rain and the incubator for widely revered, wild-eyed indie-rock bands such as the Replacements, Hüsker Dü, Soul Asylum, and Babes in Toyland. During the past half-century, First Avenue and 7th Street Entry have hosted everyone from the Ramones to R.E.M., Wilco to the Wu-Tang Clan, Billy Idol to Billie Eilish, Lizz Winstead to Lizzo, and hundreds more—all immortalized in this volume. Over the decades, First Avenue survived corporate competitors, bankruptcy, a bitter ownership battle, and most recently, a global pandemic to become one of the most successful independent clubs in the country and ground zero to Minneapolis's thriving community of hip-hop and indie-rock acts. Amidst all that history, the book is interlaced with anecdotes, quotes, and occasionally cloudy memories from musicians, employees, and regulars—many of whom are as unique as the club itself. Chock full of concert photos and memorabilia collected from professional photographers and average fans alike, the book is a lavish tribute to a rock 'n' roll landmark.

Why Marianne Faithfull Matters Tanya Pearson, 2021-07-06 First as a doe-eyed ingénue with "As Tears Go By," then as a gravel-voiced phoenix rising from the ashes of the 1960s with a landmark punk album, Broken English, and finally as a genre-less icon, Marianne Faithfull carved her name into the history of rock 'n' roll to chart a career spanning five decades and multiple detours. In Why Marianne Faithfull Matters, Tanya Pearson crafts a feminist account that explains the musician's absence from the male-dominated history of the British Invasion and champions the eclectic late career that confirmed her redemption. Putting memoir on equal footing with biographical history, Pearson writes about Faithfull as an avid fan, recovered addict, and queer musician at a crossroads. She's also a professional historian unafraid to break from the expectations of the discipline if a "titty-centered analysis" or astrology can illuminate the work of her subject. Whether exploring Faithfull's rise to celebrity, her drug addiction and fall from grace as spurned "muse," or her reinvention as a sober, soulful chanteuse subverting all expectations for an aging woman in music, Pearson affirms the deep connections between listeners and creators and reveals, in her own particular way, why Marianne Faithfull matters.

She Bop Lucy O'Brien, 2012-12 Presents a definitive study of women in popular music, covering groundbreaking musicians from ragtime and vaudeville to punk and hiphop, and profiles such musicians as Ella Fitzgerald, Madonna, Billie Holiday, and Lady Gaga.

Christmas with Elvis Robert K. Elder, 2021-10-05 Celebrate Christmas with the King of Rock n' Roll! For Elvis, Christmas at Graceland was a time for family and friends, a respite from the road and the recording studio. It was a time to sing gospel songs around the piano and give out extravagant gifts. In this spirit, Christmas with Elvis is designed like a Christmas party Elvis himself would have liked. It's a behind-the-scenes look at the iconic music and songs Elvis sang and recorded for his bestselling holiday albums, alongside favorite stories, trivia, and Yuletide cocktails and munchies--all wrapped up with a merry Christmas twist fit for the King of Rock 'n' Roll. Fully illustrated with color photographs and illustrations throughout. ELVIS(TM) and ELVIS PRESLEY(TM) are trademarks of ABG EPE IP LLC Rights of Publicity and Persona Rights: Elvis Presley Enterprises, LLC (c) 2021 ABG EPE IP LLC elvis.com

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Adopting the Song of Appearance: An Psychological Symphony within Har Mar Superstar.jpg

In a world consumed by screens and the ceaseless chatter of immediate transmission, the melodic beauty and mental symphony produced by the written term frequently disappear in to the back ground, eclipsed by the constant noise and disruptions that permeate our lives. But, located within the pages of Har Mar Superstar.jpg an enchanting literary value filled with raw thoughts, lies an immersive symphony waiting to be embraced. Crafted by a masterful composer of language, that charming masterpiece conducts visitors on a mental journey, skillfully unraveling the concealed tunes and profound influence resonating within each carefully crafted phrase. Within the depths of the moving examination, we can discover the book is key harmonies, analyze their enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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