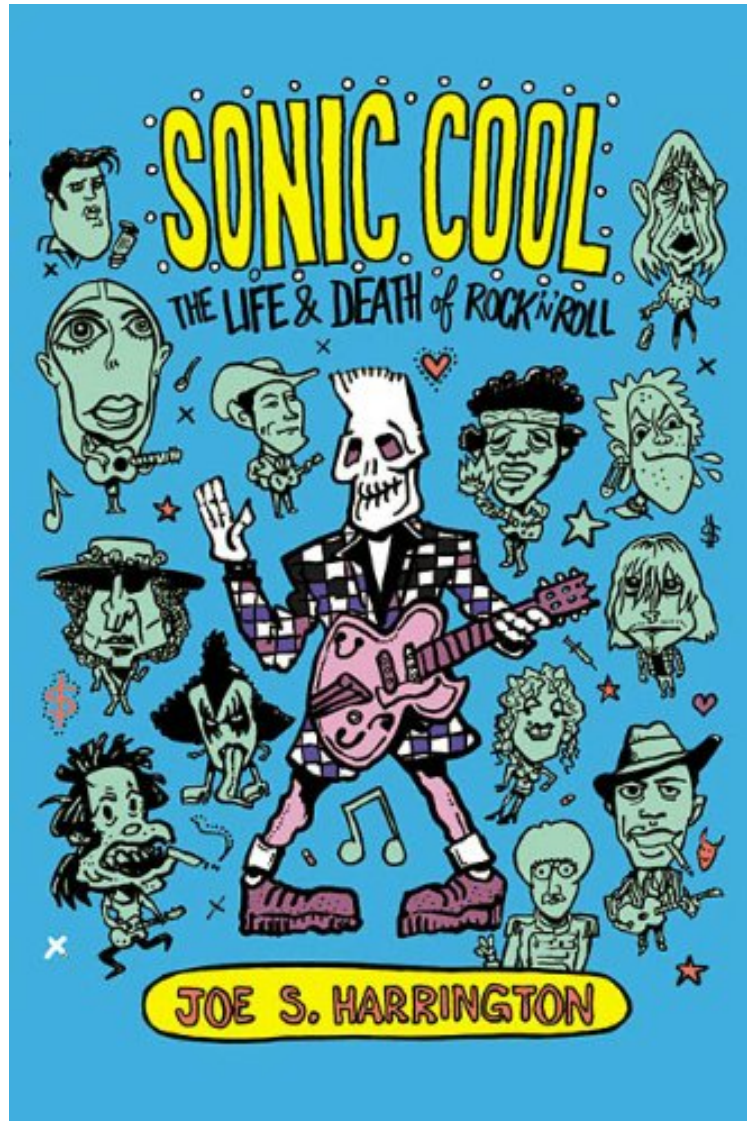


(Free read ebook) Sonic Cool: The Life Death of Rock'N'Roll

Sonic Cool: The Life Death of Rock'N'Roll

Joe Harrington

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Joe Harrington : Sonic Cool: The Life Death of Rock'N'Roll before purchasing it in order to gage whether or not it would be worth my time, and all praised Sonic Cool: The Life Death of Rock'N'Roll:

4 of 6 people found the following review helpful. So you think you know....By Jondr72This is it. The first written record of the action that rock n roll and rock manifested which has changed the course of human evolution. Even if you were'nt there, and don't know or care to know, this book will help you to understand why you are the person you are today and why there may be hope for us yet. (I think that's what he saying....). Anyway if you have an open mind,

aren't too politically correct, are interested in music, and are honest you will benefit from reading this book. Here's to ya. 0 of 1 people found the following review helpful. AwesomeBy RZIf you are interested in the History of Rock n Roll story this book is the best. It is a great read and is packed full of information that is easily digested. Whether you are taking a Hist of RR class or are just generally interested do yourself a favor and buy this book. 6 of 7 people found the following review helpful. Ever wondered how we got from Hank Williams to Hello Kitty?By TIMOTHY M SHEAYou can tell that Harrington's been at this awhile. Like Joe Carducci's 'Rock and the Pop Narcotic', this book starts by explaining first how the structure of the music came to be from it's predecessors; Hillbilly, Blues, RB, ect. and by tracing it's periodic fits and starts, arrived at the music's pivotal apotheosis: Punk. From then on out Harrington describes the music's eventual decline, from the non music of Disco, to prepackaged LCD 'safe bets', through the rise and fall of Grunge. (What he glibly calls the music industries Viet Nam; ie., "never again") The main structural difference between Harrington's book and Carducci's is that while Carducci focused on what made Rock tick as a musical language, and by comparison what is not Rock due to the lack of a viable syntax of that language, Harrington focuses on the inter-cultural contextualization of how Rock emerged as a byproduct of contemporaneous forces in the culture, while simultaneously constructing that same culture. That this thesis should be advanced at all is not in of itself surprising, but I invite you to try and pull it off in such a colossal manner in the way in which Harrington does. It's all about time, effort, and as Warhol would have put it: WORK. In such a volume one would expect to find many glaring errors, or oversights. Amazingly the ones that I could find are trivial. Firstly how he uses the word 'implode' on several occasions seems suspect in regards to meaning. (he seems to want to mean 'explode') Secondly he gives very short thrift to the whole area of experimental electronic music's influence on the genre, Industrial music in particular. He even lists the seminal work of Cabaret Voltaire lumped together with the 'new wave pop' bands of the mid 80's. I detect an editorial bias here. Also for short measure, he lists the University of Washington as residing in Olympia. Gazing out my bedroom window I can attest that it is in fact in Seattle. All in all not a whole hell of a lot to crow about considering the scope. You will love the irreverent tone, and the refusal to offer praise to sacred cows. You will never listen to the music the same after reading this book. This is an absolutely necessary read for those of you who still care. For those of you who don't, go get a book on croquet.

(Book). In the tradition of Nick Tosches, Tom Wolfe and Lester Bangs comes an epic and riveting history of rock and roll that reads like a novel. Sonic Cool presents the saga of rock and roll as the closest thing we have to genuine "myth" in the modern world, and it is the first book about rock to be written in the spirit of rock. Immense, fierce, opinionated and hilarious, Joe Harrington masterfully presents rock as a movement of near-religious proportions, against a backdrop of social factors and important events such as the invention of the guitar, the jukebox, LSD, the 12-inch phonograph record, the '70s recession, the Reagan Revolution, and the Internet. This is the history of rock as it's never been told, as the legend of a massive cultural movement, one that had meaning, but ultimately failed because it sold its soul. Radically egalitarian in its assessments towering figures such as Lennon, Dylan and Cobain stand along side lesser-known but equally influential artists like the MC5, the Misfits and Joy Division Sonic Cool is gripping reading for anyone who ever believed in the music. Includes a 16-page black-and-white photo insert. Joe S. Harrington began writing at the age of 10, an act that provoked a rejection slip from Mad magazine. He has written about music for the Boston Globe , Boston Phoenix , New York Press , Seattle Stranger , Lowell Sun , Wired , Reflex , Raygun , High Times , Seconds , Rollerderby and numerous fanzines. He is currently employed as an on-line jazz critic at Amazon, and lives in Portland, Maine. Softcover.

From Library JournalHarrington, music columnist for the Casco Bay Weekly in Portland, ME, sets out to document the entire history of rock'n'roll in the tradition of critics like Lester Bangs and Nick Tosches. While the author's quirky and manic style always engages (and often outrages) the reader, his fixation on rock stars' drug taking and bed jumping often gets in the way of the music itself. Some questionable scholarship also mars the book (e.g., Michael Nesmith was not the only member of the Monkees to play his own instrument; Peter Tork was a multi-instrumentalist). Names of (deservedly) obscure rock and pop bands fly like broken beer bottles in a rowdy roadhouse--perhaps a case of "let's see how much trivia I can pack in." Despite these flaws, Harrington makes some sense out of rock, especially in his analysis of societal response to it and deft deconstruction of famous critics, including Bangs, Tosches, Jon Landau, and Robert Christgau. Biting, opinionated, and take-no-prisoners in approach, this is not a history for the uninitiated. Readers will either love it or hate it. Recommended for larger public libraries as a complement to Charlie Gillett's classic *The Sound of the City: The Rise of Rock'n'Roll* and James Miller's *Flowers in the Dustbin*. James E. Perone, Mount Union Coll., Alliance, OH Copyright 2002 Reed Business Information, Inc. From Booklist Budding rock chronicler Harrington says Greil Marcus', Peter Guralnick's, and Nick Tosches' great books about rock "seldom explained its essential meaning" and aren't "adequate histor[ies]." Hence his book. Harrington is from the let's-make-a-list school of inquiry (remember the original [1970] cover of Charlie Gillett's *Sound of the City*?). His lists can be lengthy or blithely abbreviated, but they are profuse. Still, like the predecessors he cites, he is given to overtelling the big picture (e.g., he tries--via lists, of course--to make the book an all-inclusive pop history starting in the early

twentieth century). Ultimately Harrington aims to produce "an epic that [ties] in all the cultural manifestations that Rock has come to represent, along with its musical legacy." That he ultimately fails is perhaps a consequence of the nature of a subject that is still lurching drunkenly along. Can't blame him for not trying, or for writing an amusing introduction to pop-music history that is positively no more wrongheaded than the scholarly, semiotic approach. A solid choice for pop-music collections. Mike Tribby Copyright American Library Association. All rights reserved