

## One Two Three Four Ramones

“A powerful story of punk-rock inspiration and a great rock bio” (Rolling Stone), now in paperback. When the Ramones recorded their debut album in 1976, it heralded the true birth of punk rock. Unforgettable front man Joey Ramone gave voice to the disaffected youth of the seventies and eighties, and the band influenced the counterculture for decades to come. With honesty, humor, and grace, Joey’s brother, Mickey Leigh, shares a fascinating, intimate look at the turbulent life of one of America’s greatest—and unlikeliest—music icons. While the music lives on for new generations to discover, *I Slept with Joey Ramone* is the enduring portrait of a man who struggled to find his voice and of the brother who loved him.

This is a true-crime story of the murder of an art form: punk rock. Gina Arnold has been witness to this gradual annihilation, and she's not shy about pointing out the perpetrators: Tipper Gore, Rolling Stone, Geffen Records, Miller beer, and even the progenitors of punk themselves, the Sex Pistols, are all implicated in the demise of independent music. In *Route 666: On the Road to Nirvana*, Gina Arnold gave us a road map to the defiant fury that shaped punk's harsh, musical bloodletting. But now Kurt Cobain is dead. And Courtney Love is playing shows sponsored by beer companies, MasterCard is financing the Monsters of Rock tour, and the Red Hot Chili Peppers are sporting free Airwalk sneakers. Arnold knows something has gone terribly wrong. Bad Religion, Metallica, Rancid, Rage Against the Machine, Soundgarden, Smashing Pumpkins, Green Day, Pearl Jam, the Fastbacks, Beastie Boys, Nine Inch Nails--find out who sold out, who stayed real, and what independent music must do now to regain its lost edge. In 1978 Sid Vicious mocked a Sinatra classic with his version of "My Way." Well, it's 1997, and punk has lost its way. In *Kiss This* Gina Arnold just may show it the way home.

En 1976, le rock s'ennuie. Quatre jeunes paumés New Yorkais, vont le réveiller à coups de trois accords bien envoyés. Quarante ans plus tard, les Ramones sont considérés comme les fondateurs du mouvement punk. Les auteurs ont voulu raconter le passage de cette météorite rock à travers le regard du plus emblématique de ses membres, de l'âme du groupe, le bassiste Dee Dee Ramone... Nous le suivons à travers sa vie en miettes et que voyons-nous ? Une enfance brisée en Allemagne entre un père soldat américain et une mère allemande..., tous deux violents et alcooliques.. Une pré- adolescence berlinoise sous le signe de la découverte de la défonce et du rock'n roll. Une jeunesse new-yorkaise où il croise ses trois faux frères Ramones, tous presque aussi à la dérive que lui...

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

From 1927 until 1985 the Glasgow Apollo was a landmark in Glasgow's architecture and culture. Opened as Green's Playhouse, it shone through the golden age of cinema and ballroom until, for its last 12 years of life, it was the rock venue to play in Scotland, Britain and even Europe. Everyone who was anyone took to the infamously high stage and performed to an audience regarded as the most discerning music fans in the world. From AC/DC to Led Zeppelin, Johnny Cash to the Style Council, the Apollo was synonymous with good, loud music and electric energy. Built as a showpiece palace in the great era of live entertainment, it was a giant and elaborate building capable of seating up to 4,500 people. It was renowned before the Apollo years as a unique experience, and the rock'n'roll years only added to its fame. But with its architectural glory days behind it, the building was in rapid decline in its closing decade; and while a new generation of thrill seekers brought new life to the great auditorium, the plaster, bricks and mortar rotted to dangerous degrees, earning the venue the nickname 'The Appalling'. As a landmark it's remembered for the huge Playhouse lettering, the family slogan 'It's Good - It's Green's' on the custom-made carpet, and the bouncing balcony which appeared to move up to six feet as rock fans moved to the beat of their favourite bands. This is the full story of those rock years before the Apollo closed for good. Rick Parfitt of Status Quo recalls they partied so hard they needed oxygen at the side of the stage as they played, while Francis Rossi maintains: 'The Apollo was the best venue anywhere in the world'. Bob Geldof summed it all up: 'The only thing that should happen to the Apollo is that it be torn down by rock fans, brick by brick, while a rock band plays "Scotland the Brave" at 50,000 watts. Fuck bingo - long live rock.'

In *The Show I'll Never Forget*, writer Sean Manning has gathered an amazing array of unforgettable concert memories from a veritable A-list of acclaimed novelists, poets, biographers, cultural critics, and songwriters. Their candid, first-person recollections reveal as much about the writers' lives at the time as they do about the venues where the shows occurred or the artists onstage. Ishmael Reed on Miles Davis Luc Sante on Public Image Ltd. Heidi Julavits on Rush Daniel Handler and Andrew Sean Greer on Metric Diana Ossana on Led Zeppelin Maggie Estep on Einsturzende Neubauten Dani Shapiro on Bruce Springsteen Gary Giddins on Titans of the Tenor! Nick Flynn on Mink DeVille Susan Straight on The Funk Festival Rick Moody on the The Lounge Lizards Jennifer Egan on Patti Smith Harvey Pekar on Joe Maneri Thurston Moore on Glen Branca, Rudolph Grey, and Wharton Tiers Chuck Klosterman on Prince Sigrid Nunez on Woodstock Jerry Stahl on David Bowie Charles R. Cross on Nirvana Marc Nesbitt on The Beastie Boys And many more . . . No matter where your musical taste falls, these often funny, occasionally sad, always thought-provoking essays-all written especially for *The Show I'll Never Forget*-are sure to connect with anyone who loves, or has ever loved, live music.

It's 1982 and the Ramones are in a gutter-bound spiral. Following a run of inconsistent albums and deep in the throes of internal tensions, the legendary quartet is about to crash and burn. Enter Richie Ramone. Then a 26-year-old from New Jersey named Richard Reinhardt, he's snapped up by the group to be their new drummer and instantly goes from the obscurity of the underground club scene to membership in the most famous punk-rock band of all time, revitalizing the pioneering outfit with his powerful, precise, and blindingly fast beats – composing classic cuts like the menacing anthem “Somebody Put Something in My Drink” and becoming the only Ramones percussionist to sing lead vocals for the group. With the Ramones, he performs over five hundred shows at venues all around the world and records three storming studio albums – before abruptly quitting the band and going deep underground. To most fans, this crucial figure in the band's history has remained a mystery, his tale untold. Until now. *I Know Better Now: My Life Before, During, and After the Ramones* is the firsthand, four-on-the-floor account of a life in rock 'n' roll and in one of its most influential acts – straight from the sticks of the man who kept the beat.

Neither a dry-as-dust reference volume recycling the same dull facts nor a gushy, gossipy puff piece, *A Cultural Dictionary of Punk: 1974-1982* is a bold book that examines punk as a movement that is best understood by placing it in its cultural field. It contains myriad critical-listening descriptions of the sounds of the time, but also places those sounds in the context of history. Drawing on hundreds of fanzines, magazines, and newspapers, the book is-in the spirit of punk-an obsessive, exhaustively researched, and sometimes deeply personal portrait of the many ways in which punk was an artistic, cultural, and political expression of defiance. *A Cultural Dictionary of Punk* is organized around scores of distinct entries, on everything from Lester Bangs to The Slits, from Jimmy Carter to Minimalism, from 'Dot Dash' to Bad Brains. Both highly informative and thrillingly idiosyncratic, the book takes a fresh look at how the malaise of the 1970s offered fertile ground for punk-as well as the new wave, post-punk, and hardcore-to emerge as a rejection of the easy platitudes of the dying counter-culture. The organization is accessible and entertaining: short bursts of meaning, in tune with the beat of punk itself. Rombes upends notions that the story of punk can be told in a chronological, linear fashion. Meant to be read straight through or opened up and experienced at random, *A Cultural Dictionary of Punk* covers not only many of the well-known, now-legendary punk bands, but the obscure, forgotten ones as well. Along the way, punk's secret codes are unraveled and a critical time in history is framed and exclaimed. Visit the Cultural

Dictionaryof Punk blog here.

A superb new study of Jerry Lee Lewis that's as intense and fast paced as the life of "The Killer" himself, from the height of fame to the bumpy road that followed "The category in which Jerry Lee Lewis truly belongs is 'Jerry Lee Lewis.' The Killer is as big as Mount Rushmore, and he's also as American, as revered, as clichéd, as misunderstood, as corny, and as taken for granted as that monument. The curse of iconoclastic American success. Elvis felt it, so does Dylan. So will others who haven't been born yet." The story of Louisiana hellcat Jerry Lee Lewis and his 1958 wedding scandal-it was discovered that at 22 he had married his 13-year old second cousin, Myra, before he was divorced from his second wife-long ago took precedence over the man himself and the music he makes. In Jerry Lee Lewis: Lost and Found, author Joe Bonomo lets others focus on the scandal and delves more deeply into the accidental intersection between fading American Rockabilly and ascending Beatlemania. By first taking a look at the critical years before his famed night in 1964 at West Germany's Star-Club - what that meant not only for him but the entire live album-making world - then the tumultuous years that follow, culminating in his time on the American Country charts in the late 60s/ early 70s, Bonomo brings Jerry Lee Lewis to life in new and fascinating ways. In spite of plummeting record sales and concert fees, a media savaging of his personal character, a change of record labels and management, and a considerable upturn in his drug and alcohol abuse, Jerry Lee Lewis has persevered. In between being betrayed and ignored, he would record one of the greatest rock & roll performances in history. Bonomo's thorough research includes new interviews with Live at the Star-Club producer Sigi Loch, members of the Nashville Teens, and other musicians and fans who were at the Star-Club performance, as well as with music industry figures ranging from famed Nashville producer Jerry Kennedy and legendary Memphis stalwart Jim Dickinson to Killer-influenced contemporaries John Doe and Dave Alvin. This passionate book examines and explains the almighty impact of the Father of Rock'n'Roll.

(Book). Bad Reputation is the unexpurgated story of Joan Jett, the single most exciting rocker of the American 1980s, one of the biggest-selling acts of the age, and one of punk rock's most valued elder statespeeps. Through its pages, a welter of exclusive interviews and observations paint what might well be the last great tale of rock hedonism, but one that comes with a twist in its tail. The rockers are women, the groupies are guys. It could have been the plot line for a movie or even a sitcom, but the Runaways, Jett's first band, made it happen, and Jett made it last. The first serious female rocker of the 1980s, Jett became the template for everyone that followed. But unlike so many of her peers and counterparts, she never lost her credibility, never sold out, and never gave up. And she has backed her reputation up with genuine star power, following the chart-topping "I Love Rock 'n' Roll" one of the most played '80s anthems of all time with "Crimson and Clover," "Do You Wanna Touch Me," and "I Hate Myself for Loving You" before the decade ended. And, while the 1990s saw Jett purposefully step away from the spotlight, she remained, and remains, America's number one Queen of Noise.

When and how did pop music earn so much cultural capital? This text investigates five key moments when popular music and avant-garde art transgressed the rigid boundaries separating high and low culture to form friendly alliances.

The latest, greatest volume in the popular Uncle John's series, flush with fun facts and figures and plenty of trademark trivia. Uncle John's Curiously Compelling Bathroom Reader, the 19th edition of this best-selling series, has more than 500 pages of the perfect reading material for the throne room. Settle in and read about: Great Moments in Bad TV, the First Detective, the Story of Prohibition, the Queen of the Roller Derby, and the jiggly history of Jello. Plus all of your bathroom reading favorites are back: Dumb Crooks, Amazing Luck, Forgotten History, Pop Science, Celebrity Gossip, Brainteasers, and much, much more. So cultivate your curiosity with this truly compelling read!

Step inside a fascinating world of Jews who relate to their Jewishness through the vehicle of punk—from prominent figures in the history of punk to musicians who proudly put their Jewish identity front and center. • Provides a fascinating exploration of alternative, against-the-grain expressions of Jewish identity in the contemporary United States as seen in music, documentaries, young adult novels, zines, and more • Shows the prominent role of Jewish individuals in the history of punk, including such major bands as the Ramones, the Dictators, the Clash, Bad Religion, and NOFX as well as Malcolm McLaren, the manager of the Sex Pistols • Documents the significant role that punk has played in shaping key contemporary Jewish music, including klezmer and Radical Jewish Culture

Astute, funny, literate, politically and culturally aware; in this analysis of The Simpsons, Chris Turner, a provocative new writer, dissects the world's favourite TV show - its genesis, past, characters and influence. Bart, Homer and Marge have entered the lexicon of iconic, global characters. Bart has the highest recognition factor amongst kids in the UK & US, way above that of Harry Potter. The British voted it their favourite TV programme ever. The Archbishop of Canterbury called it 'one of the most subtle pieces of propaganda around in the cause of sense, humility and virtue.' Yet The Simpsons is thoroughly subversive and irreverent. Bringing the savvy insight to The Simpsons that has been brought to publishing on global politics, the internet and the fast-food industry, Chris Turner looks at how the programme is created and the unique two-way relationship of inspiration and influence it has with the real world. From Marge and moral values to Lisa and the environment, from Homer and consumerism to Citizen Burns and corporate villainy - this is the first book to be written that is as intelligent, subversive, wide-ranging and funny as the show itself.

Monica Nemo is a heroic story of self-discovery that takes place in a central Ohio town in 1979 after Monica, a teenager, has newly moved there from California. Monica falls in love with her neighbor, a girl named Meredith, and as their bond deepens they briefly become romantically involved. When they finally break off their intimate relationship their friendship begins to erode. Monica's friendship with her new friend Kenny, along with her involvement in the skateboarding scene initially brings her personal achievement and satisfaction, then discontentment and anger at Kenny's lifestyle choices concerning drugs and crime. When her mentally ill mother dies Monica must fight through a barrage of thoughts and mixed up feelings. Through athletics, friendships and music, Monica finds a sense of empowerment that helps her through her own dark passage. This author hopes that this sense of empowerment will spread to anyone reading this story.

Ever since radio entered the American private home, technology has shaped political campaign strategy. Radio brought candidates more intimately and vividly into citizens' lives than newspapers could. The televised presidential debate of 1960 -- in which a strapping John F. Kennedy embarrassed a clammy Richard M. Nixon -- was technology's next coup. In the last

decade, though, it is the internet that has radically changed the way that candidates campaign: social networking sites, YouTube, and blogs have become important vehicles for political activism. And the grand editorial and political power that this group -- the "netroots," as bloggers call it -- wields has never been more apparent than in the groundbreaking 2008 presidential election. Bloggers on the Bus traces the online events that rocked the campaign trail and reveals the untold stories of the internet activists who made them all possible. In the tradition of Timothy Crouse's classic, *The Boys on the Bus*, *Bloggers on the Bus* investigates the cutting edge of liberal politics to reveal the stories and scandals at its very heart. The cast includes everyone from former professional rock saxophonist John Amato who, years before YouTube, changed blogging forever by unleashing his TiVo and figuring out how to post TV clips online, to sixty-something Oakland housewife Mayhill Fowler, who joined the Huffington Post as a volunteer journalist and went on to break two of the biggest stories of the Democratic primary. Boehlert tells the story of acerbic West Coast blogger Digby, whose gender shocked the male-dominated blogosphere, as well as that of graphic tech Philip de Vellis, who culture-jacked an iconic Apple ad in order to create the infamous "Vote Different" video that influenced the Democratic primary. These are just a few of the bloggers pioneering the major shift in today's media who are profiled in *Bloggers on the Bus*. All of their efforts have set off an industry-wide debate about journalism and privacy and have permanently altered the character of campaign strategy. Using the 2008 presidential race as a dramatic backdrop, Boehlert details the myriad ways these bloggers influenced both the candidates and their campaigns, while also chronicling the bitter blogger civil war that erupted during the contentious Democratic primary season. Offering unprecedented portraits of these new power brokers, *Bloggers on the Bus* goes behind the scenes to chronicle a media and political rebellion in the making.

**ABOUT THE BOOK** Via Sugar Sweet Sunshine It's like the world is still quivering from that night they took the stage in New York City — counting out just a little too fast, “1, 2, 3, 4...” When the four Ramones first played “Blitzkrieg Bop” in 1974, they were raw, ragged, and revolutionary. They played a new kind of rock that was more intense —darker, faster, funnier, and more free. It was Dee Dee, Tommy, Johnny, and Joey Ramone who were the first to imagine a world where the music sounded so different. Over the years we realized their band was resurrecting those taboo rock joys they'd first experienced as young teenagers, when radio rock was a freak-welcoming place, and everyone could share a wild abandonment together. In trying to reclaim that power — the dark magic they remembered — the Ramones spewed out their own pumped-up mystery, distilled from comic-book horrors, the evils both in the world around us and from their own lives, and, most of all, that powerful early fascination with what rock had meant to them and their refusal to forget what rock could mean... I actually met the Ramones just a few years after they launched, at one of their personal appearances in California. They'd already burned through two drummers, and the four tough-looking musicians were all lined up behind a table at a record store, staring back dangerously. Awed by their reputation, all I could think to ask was, “What's it like being a Ramone?” “It's very rewarding,” replied their new drummer Richie, adding “I recommend it” — a semi-sarcastic answer that was part put-on, part mystique. It was just like the way every musician who played in the band took the last name “Ramone,” even though none of them were in any way related. Though they cultivated this mock mysteriousness, the best thing about the Ramones was ultimately their kids-from-the-neighborhood attitude, their daring to believe in the idea that you could be famous without changing. In so doing, they changed the relationship between performers and audiences forever, smashing their guitars against that big wall between the media and the rest of us. Their songs catch the tension between pop music and raw reality, that love-hate dance between fame and grit, or the stage and the street, with one very radical idea: that real was enough. One of the surprises of their career is that they lived many of the cartoon horrors they described, that their life was as startling as their music. Their songs actually capture pieces of their life — that's part of what makes the songs feel so real — and they left them behind as part of a legend which can still haunt the musicians of today. In the end, it was almost as though a cruel universe felt it had to hunt down the Ramones and kill them. The voice behind the Ramones was their lovably ordinary vocalist Joey Ramone, who died of cancer in 2001 at the age of 49. And just thirteen months later, the man who'd laid down the relentless bass lines on their first albums, Dee Dee Ramone, died of a heroin overdose at the age of 50. By 2004, cancer had also claimed their fierce guitarist Johnny Ramone at the age of 55. The only original band member to even reach the age of 60 was drummer Tommy, who also co-produced their first albums (and continues producing music to this day). Though the line-up of the band sometimes changed, the Ramones' sound was always a reaction to the decline of rock in the 1970s...and an attempt to shove it in a new direction. But there was also always a tension between darkness and light — a mad hope that these wild real-life stories could somehow ascend into pop music heaven. It was a 20-year war that created love, death, and heroes, while slowly attracting believers and eventually a movement.

What could be more punk rock than a band that never changed, a band that for decades punched out three-minute powerhouses in the style that made them famous? The Ramones' repetition and attitude inspired a genre, and Ramones set its tone. 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.

Despite centuries of suppression and oppression, American Indian music survives today as a profound cultural force. Heartbeat, Warble, and the Electric Powwow celebrates in depth the vibrant soundscape of Native North America, from the “heartbeat” of intertribal drums and “warble” of Native flutes to contemporary rock, hip-hop, and electronic music. Drawing on more than one hundred interviews with musicians, producers, ethnographers, and record-label owners, author and musician Craig Harris conjures an aural tapestry in which powwow drums and end-blown woodwinds resound alongside operatic and symphonic strains, jazz and reggae, country music, and blues. Harris begins with an exploration of the powwow, from sacred ceremonies to intertribal gatherings. He examines the traditions of the Native American flute and its revival with artists such as two-time Grammy winners R. Carlos Nakai and Mary Youngblood. Singers and songwriters, including Buffy Sainte-Marie, Keith Secola, and Joanne Shenandoah, provide insights into their music and their lives as American Indians. Harris also traces American Indian rock, reggae, punk, and pop over four decades, punctuating his survey with commentary from

such artists as Tom Bee, founder of Native America's first rock band, XIT. Grammy-winner Taj Mahal recalls influential guitarist Jesse Ed Davis; ex-bandmates reflect on Rock Hall of Fame inductee Redbone; Robbie Robertson, Pura Fe, and Rita Coolidge describe how their groundbreaking 1993 album, *Music for the Native Americans*, evolved; and DJs A Tribe Called Red discuss their melding of archival powwow recordings into fiery dance music. The many voices and sounds that weave throughout Harris's engaging, accessible account portray a sonic landscape that defies stereotyping and continues to expand. *Heartbeat, Warble, and the Electric Powwow* is the story—told by those who live it—of resisting a half-millennium of cultural suppression to create new sounds while preserving old roots. Listen in! Visit this book's page on the [oupress.com](https://oupress.com) website for a link to the book's Spotify playlist.

1974. Ils sont quatre. Un junkie. Un schizo plein de tocs. Une petite frappe autoritaire. Un paranoïaque. Ils vont inventer le punk et devenir l'un des groupes de rock les plus emblématiques du monde.

'John Schoorl is bij mijn weten de enige schrijver in Nederland die poëzie ziet in zowel een frauderende bouwondernemer als een Brabantse snackbarkoning, en die beiden vroeg of laat weet te vangen in een altijd swingende, maar niet te imiteren stijl, eentje waar het schrijfplezier vanaf spat, waarin onbeperkt ruimte is voor experimenten, dialecten, obscure verwijzingen, straattaal, hoofdletters, onomatopoeën en heel veel songteksten, maar die altijd is geschraagd op mededogen en vooral feiten. Vaak zelfs veel meer feiten dan je tijdens het lezen zou vermoeden.' Aldus Michel van Egmond, bestsellerschrijver van *Gijp en Kieft*, over verslaggever John Schoorl. John Schoorls verwonderende blik leidt tot unieke, ontroerende en krankzinnige journalistieke verhalen. Hij beschrijft uiteenlopende figuren - van een Thaise plastische chirurg die beroemd is geworden door zijn vagina's, tot een dichtende loempiaverkoper, de laatste nog levende Ramone of de gevallen Flippokoning -, raakt op lichte wijze een fijne snaar en vertelt ons daarmee iets wat we nog niet wisten. Of reconstrueert de opkomst van de Mexicano-snack, het verhaal achter het Bloemetjesgordijn of het grootse leven van een in Dordrecht gestrande Texaanse troubadour. *De Flippokoning* is een verzameling prachtige portretten die de lezer zal ontroeren, laten schateren en die de meest waardevolle verkapte levenslessen met zich meebrengt. John Schoorl (1961) is verslaggever voor de *Volkskrant*. Hij schreef drie muziekboeken en vier dichtbundels. Voor zijn journalistieke werk won hij *De Loep*, de *Citi Journalistic Excellence Award* en *De Tegel*. In 2016 ontving hij de *Jip Golsteijn Journalistiekprijs* voor zijn reportage van *De Jeugd van Tegenwoordig*, genaamd '*De Anale Driehoek*'.

In the mid-1970s The Ramones reinvigorated a lifeless rock 'n' roll scene. Drugs, prostitution, teenage rebellion: the punk quartet wrote about what they knew--and the result was an explosive, radical new sound. Their honest, frenzied, and furious performances, not to mention their iconic look, would change rock music forever. Told through the eyes of Dee Dee Ramone, this graphic novel traces the life of the band's creative soul, spanning his troubled years at a military school in Germany, his early experiences with opiates, his family's relocation to New York, and his first encounters with fellow misfits Joey, Johnny, and Tommy. This fascinating graphic portrait of the band's development takes readers from The Ramone's dismal first show to Dee Dee's death in 2002, shortly after the band was inducted into the Rock & Roll Hall of Fame.

From their 1974 debut at New York's premier punk dive, through the classic albums and blistering live sets, The Ramones cut an unforgettable swathe through two decades of pop, setting the scene for punk and hardcore with honed-down songs and ferocious 20 minute sets, but always putting the music first. Seen through the eyes of the people who were there at the time, including musicians, managers, producers, publicists and New York punk scenesters, this book shows the heroic Ramones staying faithful to their own unique musical vision right to the bitter end. This updated edition now climaxes with the sad death of guitarist Johnny Ramone.

Two iconic bands. An unforgettable life. One of the most dynamic groups of the '70s and '80s, Talking Heads, founded by drummer Chris Frantz, his girlfriend Tina Weymouth, and lead singer David Byrne, burst onto the music scene, playing at CBGBs, touring Europe with the Ramones, and creating hits like "Psycho Killer" and "Burning Down the House" that captured the post-baby boom generation's intense, affectless style. In *Remain in Love*, Frantz writes about the beginnings of Talking Heads—their days as art students in Providence, moving to the sparse Chrystie Street loft Frantz, Weymouth, and Byrne shared where the music that defined an era was written. With never-before-seen photos and immersive vivid detail, Frantz describes life on tour, down to the meals eaten and the clothes worn—and reveals the mechanics of a long and complicated working relationship with a mercurial frontman. At the heart of *Remain in Love* is Frantz's love for Weymouth: their once-in-a-lifetime connection as lovers, musicians, and bandmates, and how their creativity surged with the creation of their own band Tom Tom Club, bringing a fresh Afro-Caribbean beat to hits like "Genius of Love." Studded with memorable places and names from the era—Grace Jones, Andy Warhol, Stephen Sprouse, Lou Reed, Brian Eno, and Debbie Harry among them—*Remain in Love* is a frank and open memoir of an emblematic life in music and in love.

Unless you lived through the 1970s, it seems impossible to understand it at all. Drug delirium, groovy fashion, religious cults, mega corporations, glitzy glam, hard rock, global unrest—from our 2018 perspective, the seventies are often remembered as a bizarre blur of bohemianism and disco. With *Pick Up the Pieces*, John Corbett transports us back in time to this thrillingly tumultuous era through a playful exploration of its music. Song by song, album by album, he draws our imaginations back into one of the wildest decades in history. Rock. Disco. Pop. Soul. Jazz. Folk. Funk. The music scene of the 1970s was as varied as it was exhilarating, but the decade's diversity of sound has never been captured in one book before now. *Pick Up the Pieces* gives a panoramic view of the era's music and culture through seventy-eight essays that allow readers to dip in and out of the decade at random or immerse themselves completely in Corbett's chronological journey. An inviting mix of skilled music criticism and cultural observation, *Pick Up the Pieces* is also a coming-of-age story, tracking the author's absorption in music

as he grows from age seven to seventeen. Along with entertaining personal observations and stories, Corbett includes little-known insights into musicians from Pink Floyd, Joni Mitchell, James Brown, and Fleetwood Mac to the Residents, Devo, Gal Costa, and Julius Hemphill. A master DJ on the page, Corbett takes us through the curated playlist that is Pick Up the Pieces with captivating melody of language and powerful enthusiasm for the era. This funny, energetic book will have readers longing nostalgically for a decade long past.

A Book of the Year, Uncut 'A wild rock 'n' roll fairground ride of the damned.' Observer \*\*\* We arrived in a fleet of white stretch limos at a clearing in a wood near Woking. Here the K Foundation was exhibiting a million pounds in cash, while Bill Drummond and Jimmy Cauty circled the perimeter in two orange Saracen armoured vehicles, blasting out Abba's 'Money Money Money' . . . Mick Houghton worked with some of the greatest, most influential and downright dysfunctional cult groups of the post-punk era and beyond - Ramones, Talking Heads, The Jesus and Mary Chain, The Undertones, Felt and Sonic Youth among them. But the three acts Mick is most closely identified with are Echo & the Bunnymen, Julian Cope, and the KLF. As confidant and co-conspirator, he navigated the minefield of rivalries and contrasting fortunes which make Fried & Justified such a candid, amusing and insightful picture of an exciting and inspirational period for music.

A movie guide for film and comedy fans, by filmmakers and comedians, for the movie lover with a good sense of humor. Tired of the usual boring, dry movie discussion? The Comedy Film Nerds Guide to Movies is something new. Is it serious movie discussion? Is it funny? Do the writers know what the hell they are talking about? Yes, yes, yes, and yes. Okay, that's too many yes's, but you get the point. Graham Elwood and Chris Mancini, both professional filmmakers and comedians, created comedyfilmnerds.com to mind meld the idea of real movie talk and real funny. And they called in all of their professionally funny and filmy friends to help them. Comedians and writers who have been on everything from the Tonight Show to their own comedy specials tell you what's what about their favorite film genres. While The Comedy Film Nerds Guide to Movies is funny and informative, each genre is given a personal touch. All of the Comedy Film Nerds have a love of film and a personal connection to each genre. Read about a love of film from an insider's perspective. The Comedy Film Nerds Guide to Movies brings what has been missing from movie discussion for too long: a healthy dose of humor.

The fascination with tragedy and the subsequent theatre of voyeurism are part of human nature, especially when it involves our icons, celebrities and musicians. Knocking On Heaven's Door is the definitive book of rock 'n' roll, pop, R&B and blues deaths. Often, only the biggest selling artists are written about and sometimes it is the death of a personality that cements their iconic status. Knocking On Heaven's Door not only covers the rock legends who lived hard and died young, this detailed reference contains over 1,000 obituaries of music industry personalities, famous and obscure from mid-fifties to the present day. Alphabetical entries of all the important individuals, including: noteworthy producers, managers, songwriters, record company founders A&R men and even critics, puts all the information at your finger tips. Nick Talevski has spent a decade researching this comprehensive and authoritative reference book and it will be an indispensable and practical addition to every music library, full of irresistible and intriguing information.

For more than three decades, a punk underground has repeatedly insisted that 'anyone can do it'. This underground punk movement has evolved via several micro-traditions, each offering distinct and novel presentations of what punk is, isn't, or should be. Underlying all these punk micro-traditions is a politics of empowerment that claims to be anarchistic in character, in the sense that it is contingent upon a spontaneous will to liberty (anyone can do it - in theory). How valid, though, is punk's faith in anarchistic empowerment? Exploring theories from Derrida and Marx, Anyone Can Do It: Empowerment, Tradition and the Punk Underground examines the cultural history and politics of punk. In its political resistance, punk bears an ideological relationship to the folk movement, but punk's faith in novelty and spontaneous liberty distinguish it from folk: where punk's traditions, from the 1970s onwards, have tended to search for an anarchistic 'new-sense', folk singers have more often been socialist/Marxist traditionalists, especially during the 1950s and 60s. Detailed case studies show the continuities and differences between four micro-traditions of punk: anarcho-punk, cutie/'C86', riot grrrl and math rock, thus surveying UK and US punk-related scenes of the 1980s, 1990s and beyond.

The Ramones' logo T-shirts and "Hey! Ho! Let's go!" chant are familiar around the world, but a lot of people might not know the degree to which the Ramones reshaped pop music. Striking photographs, fascinating personal facts, and an engaging narrative will show readers how the band unleashed punk rock on the world with two-minute bursts of energy, combining bubblegum pop sensibilities with teenage boredom and pop culture references that created a wall of sound unlike anything audiences had heard before. This book reveals how the Ramones helped create a style of music that continues to resonate from sweaty clubs to baseball stadiums.

'Squirm-inducing, excruciatingly honest and painfully funny' Joseph O'Connor We all went to school with friends who've turned out more successful than ourselves. But they don't all phone from improbably glamorous places and drive us mad by telling us about it. And they're not all Bono. Neil McCormick always dreamed of life as a rock star. Instead, he had to watch while his friend became one of the most famous men on the planet. Killing Bono tells the story of the less-than-successful rival band which he set up with his brother Ivan in the late 1970s. While the young brothers struggled to find success Bono and his friends went on to achieve superstar status. A heartwarming story of friendship, loyalty, rivalry and ambition, read it and weep - with sympathy and laughter.

A teenager is found barely alive by the roadside, bleeding from her slit throat. The police can't even begin to imagine the horrors she has faced. For inside their house lies the girl's older sister: brutally tortured, raped and stabbed to death. As the girl struggles for survival, forensic scientist Anya Crichton is brought in to examine the evidence, all of which points towards a well-known family of career criminals. However, it soon becomes clear that they will stop at nothing to evade the law. Even if others have to die. 'Kathryn Fox has created a forensic physician who readers of Patricia Cornwell will adore.' James Patterson

Two and a half decades on, Jawbreaker's 24 Hour Revenge Therapy (1993-94) is the rare album to have lost none of its original loyalty, affection, and reverence. If anything, today, the cult of Jawbreaker-in their own words, "the little band that could but would probably rather not"-is now many times greater than it was when they broke up in 1996. Like the best work of Fugazi, The Clash, and Operation Ivy, the album is now a rite of passage and a beloved classic among partisans of intelligent, committed, literary punk music and poetry. Why, when a thousand other artists came and went in that confounding decade of the 90s, did Jawbreaker somehow come to seem like more than just another band? Why do they persist, today, in meaning so much to so

many people? And how did it happen that, two years after releasing their masterpiece, the band that was somehow more than just a band to its fans-closer to equipment for living-was no longer? Ronen Givony's 24 Hour Revenge Therapy is an extended tribute in the spirit of Nicholson Baker's U & I: a passionate, highly personal, and occasionally obsessive study of one of the great confessional rock albums of the 90s. At the same time, it offers a quizzical look back to the toxic authenticity battles of the decade, ponders what happened to the question of "selling out," and asks whether we today are enriched or impoverished by that debate becoming obsolete.

How to be Idle is Tom Hodgkinson's entertaining guide to reclaiming your right to be idle. As Oscar Wilde said, doing nothing is hard work. The Protestant work ethic has most of us in its thrall, and the idlers of this world have the odds stacked against them. But here, at last, is a book that can help. From Tom Hodgkinson, editor of the Idler, comes How to be Idle, an antidote to the work-obsessed culture which puts so many obstacles between ourselves and our dreams. Hodgkinson presents us with a laid-back argument for a new contract between routine and chaos, an argument for experiencing life to the full and living in the moment. Ranging across a host of issues that may affect the modern idler - sleep, the world of work, pleasure and hedonism, relationships, bohemian living, revolution - he draws on the writings of such well-known apologists for idleness as Dr Johnson, Oscar Wilde, Robert Louis Stevenson and Nietzsche. His message is clear: take control of your life and reclaim your right to be idle. 'Well written, funny and with a scholarly knowledge of the literature of laziness, it is both a book to be enjoyed at leisure and to change lives' Sunday Times 'In his life and in this book the author is 100 per cent on the side of the angels' Literary Review 'The book is so stuffed with wisdom and so stuffed with good jokes that I raced through it like a speed freak' Independent on Sunday Tom Hodgkinson is the founder and editor of The Idler and the author of How to be Idle, How to be Free, The Idle Parent and Brave Old World. In spring 2011 he founded The Idler Academy in London, a bookshop, coffeehouse and cultural centre which hosts literary events and offers courses in academic and practical subjects - from Latin to embroidery. Its motto is 'Liberty through Education'.

In 'Luisteren &cetera' vertellen Pieter Steinz en Bertram Mourits het fantastische verhaal van popmuziek in 104 klassieke albums en de artiesten die ze opnamen. De jeugd van tegenwoordig luistert naar Drake, maar ook naar The Smiths of ABBA – van alles door elkaar dus en zo hoort het ook. Maar Spotify Discover Weekly mag dan een geweldige manier zijn om onbekende muziek te leren kennen, je leert er niet van waarom Oasis iets weg heeft van The Beatles. Steinz en Mourits beschrijven hoe al die soorten muziek met elkaar in verband staan, waar ze vandaan komen en hoe ze uiteen gingen lopen. Ergens in de jaren vijftig, toen blues, gospel en country samenkwamen en met een big bang ontploften, ontstond het universum van de pop zoals we dat inmiddels kennen. In de jaren tachtig en negentig werden nieuwe stromingen als house en hiphop opgenomen in de veelzijdige tempel van de popmuziek.

Offers a guide to the shrines, graves, and memorabilia of jazz, blues, country, rhythm and blues, and rock musicians.

No-holds-barred political strategist Warren Kinsella's colourful, no-holds-barred look at punk rock, and how it influenced him and millions of other kids to strive for nothing less than changing the world. Playing bass for Calgary punk-rock quartet the Hot Nasties might seem a strange way for one of Canada's top political strategists to have spent his formative years, but in Fury's Hour — Warren Kinsella's exploration of punk's history and heroes, its factions, failures and triumphs — he shares his unique view into a subculture that has long encouraged people to think big about the world. From early meetings with icons Joey Ramone and Joe Strummer, Kinsella has gone on to interview a who's who of punk: Sex Pistols Johnny Rotten and Glen Matlock, Fugazi's Ian MacKaye, Billy Idol, DOA's Joey "Shithead" Keithly, Bad Religion's Brett Gurewitz, Blink 182, Good Charlotte and many more. Since he was a teenager, Kinsella has challenged his heroes to put into words the true value of the music. How, after decades of co-optation by the record industry, neo-Nazis and misdirected radicals, are new generations continuing what he calls punk's "search for the real"? In Fury's Hour, with the iconoclasm and passion that have marked his career in politics, Warren Kinsella searches for the soul of a sound that invigorated the way he and millions of others have grown up — finding a way to turn anger into energy.

"1977 is the Queen's jubilee year, well let's make it our year as well. Let's get out and do something. Chuck away the f\*\*\*\*g stupid safety-pins, think about people's ideas instead of their clothes. This "scene" is not just a thing to do in the evening. It's the only thing around that's honest..." Omnibus Press presents the definitive collection of Sniffin' Glue... And Other Rock 'n' Roll Habits, the most vital and cutting edge punk fanzine of its time. This book features both a digital recreation of every issue and all the original prints in their entirety. Danny Baker, who wrote for the original fanzine over four decades ago, provides a full-length interview on its impact. During its brief existence Sniffin' Glue... chronicled the birth, rise and demise of punk rock in the UK. Starting with a print run of a mere 50 copies, by Issue 3 the circulation was into the thousands. Interviews and reviews of all the key punk artists - The Damned, The Ramones, The Sex Pistols, Generation X, Chelsea, Blondie, The Jam, Iggy Pop and more - alongside news, editorials and gig reviews depict the grassroots punk scene from the inside. Its authentic voice made it a cult classic of its time and a much sought-after historical artefact to this day. On the 40th anniversary of the magazine's final publication, Omnibus Press are providing the definitive edition of Sniffin Glue.... This is the best possible way to experience the counter-cultural revolution of the '70s that spread anarchy throughout the UK.

'Enlightening' - Stephen King THE FINAL WORD ON THE GENIUS AND MISCHIEF OF THE RAMONES, TOLD BY THE MAN WHO KEPT THE BEAT – AND LIVED TO TELL ABOUT IT. When punk rock reared its spiky head in the early seventies, Marc Bell had the best seat in the house. Already a young veteran of the prototype American metal band Dust, Bell took residence in artistic, seedy Lower Manhattan, where he played drums in bands that would shape rock music for decades to come, including Wayne County, who pioneered transsexual rock, and Richard Hell and the Voidoids, who directly inspired the entire early British punk scene. If punk has royalty, Marc became part of it in 1978 when he was anointed 'Marky Ramone' by Johnny, Joey, and Dee Dee of the iconoclastic Ramones. The band of tough misfits were a natural fit for Marky, who dressed punk before there was punk, and who brought with him his 'blitzkrieg' style of drumming, as well as the studio and stage experience the group needed to solidify its line-up. Together, they would change the world. From the cult film Rock 'n' Roll High School to 'I Wanna Be Sedated' to Marky's own struggles, Punk Rock Blitzkrieg is an authentic, unflinching, and always honest look at the people who reinvented rock music. And not a moment too soon.

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