

Out of the Vinyl Deeps: On Rock Music By Ellen Willis **Out of the Vinyl Deeps nonfiction writing** And that she could evolve a new viewpoint by leaving New York for Colorado Springs and admit that music serves different needs and hits a different emotional target in a place where walking down the street with long hair after dark may get one into serious trouble is refreshing. **Out of the Vinyl Deeps book** Feminism and feminist writing of the second wave is often difficult for a 1970s blue-collar girl like me to connect with because of its emphasis on academic structure and capitalism wins. **Out of the Vinyl Deeps nonfiction writing** With a voice at once sharp thoughtful and ecstatic she covered a wide range of artists—Bob Dylan The Who Van Morrison Elvis Presley David Bowie the Rolling Stones Creedence Clearwater Revival Joni Mitchell the Velvet Underground Sam and Dave Bruce Springsteen and Stevie Wonder—assessing their albums and performances not only on their originality musicianship and cultural impact but also in terms of how they made her feel. **Out of the Vinyl Deeps pdf filler** Because Willis stopped writing about music in the early 1980s—when she felt rock 'n' roll had lost its political edge—her significant contribution to the history and reception of rock music has been overshadowed by contemporary music critics like Robert Christgau Lester Bangs and Dave Marsh. **Nonfiction Out of the Vinyl deepslate** columns and her other writings about popular music from this period (including liner notes for works by Lou Reed and Janis Joplin) and reasserts her rightful place in rock music criticism. **Book Out of the Vinyl deepscorn oblivion** More than simply setting the record straight Out of the Vinyl Deeps reintroduces Willis's singular approach and style—her use of music to comment on broader social and political issues critical acuity vivid prose against-the-grain opinions and distinctly female (and feminist) perspective—to a new generation of readers. **Out of the Vinyl Deeps epublising** Featuring essays by the New Yorker's current popular music critic Sasha Frere-Jones and cultural critics Daphne Carr and Evie Nagy this volume also provides a lively and still relevant account of rock music during arguably its most innovative period. **Out of the Vinyl deepslate minecraft** Out of the Vinyl Deeps: On Rock Music Before reading this book I was fairly certain Ellen Willis was my favorite music critic and now having experienced her work in the genre in concentrated form I can say that groundbreaking as it may be she isn't. **Out of the Vinyl deepslate minecraft** Her tastes filtered through the folk precociousness of her adolescence with its emphasis on MEANING is as status quo as her politics were radical -- her Bible is Stones Dylan Joplin Creedence Velvets (whom weren't popular at the time but all the NYC kiddie brainacs liked them back then) Stones and more Stones (she's not afraid to tweak the Beatles who for her purposes were mostly pop not rock anyway). **Out of the Vinyl Deeps nonfiction articles** Willis was a sensualist who understood the somatic affect of music-as-music but she relies heavily on lyrics to explain the work although the way she repeats certain fragments over the years suggests that they often had a totemic more than an intellectual impact upon her. **Out of the Vinyl deepskull** What she was great at was holding up her own cultural prejudices for reflection and understanding their social weight using the self-interrogation techniques of Seventies Feminism (I'm sure her participation in encounter groups furthered this aspect of her writing) -- the strongest piece in the book is the one in which she embraces Punk despite its misogyny. **Book Out of the Vinyl deepspeed** She understood earlier than her peers that it was precisely the mix of adolescent violence forged with adolescent privilege that gave rock the conflict and diversity for a social revolution that never happened (Bangs never quite got that class conflict means more than one class gets involved). **Out of the Vinyl Deeps nonfiction rated** And while they may be the sort of diverting snack reading you'd flip to for a quick shot of pop-crit they fail collectively in so many ways: for starters they barely skim the surface of pop music in the given time period (Willis spills nearly all of her ink following the releases and live performances of Bob Dylan the Rolling Stones and the Velvet Underground); they concern themselves more with social scenes settings and politics than musicality (something which she declares herself unqualified to discuss in certain cases at p. **Book Out of the Vinyl deepslate** Just for funsies I'll quote two typical paragraphs from one of her longer articles placing my commentary as endnotes so you can draw your own independent conclusions before subjecting you to mine. **Book Out of the Vinyl deepslater** " The notion of rock-as-art inspired by Dylan's conversion to the

electric guitar -- the idea of making rock-and-roll more musically and lyrically complex of combining elements of jazz folk classical and avant-garde music with a rock beat of creating "rock opera" and "rock poetry" -- was from the rock-and-roll fan's perspective a dubious one. **Nonfiction Out of the Vinyl deepstream** [2] At worst it rationalized a form of cultural upward mobility concerned with achieving the appearance and pretensions of art rather than the reality -- the point being to "improve" rock-and-roll by making it palatable to the upper middle class. **Book Out of the Vinyl deeps** [3] But from the early sixties (Phil Spector was the first major example) there was a countertradition in rock-and-roll that had much more in common with "high" art -- in particular avant-garde art -- than the ballyhooed art-rock syntheses: it involved more or less consciously using the basic formal canons of rock-and-roll as material (much as the pop artists used mass art in general) and refining elaborating playing off that material to produce what might be called rock-and-roll art. **Book Out of the Vinyl deepspeed** [4] While art rock was implicitly based on the claim that rock-and-roll was or could be as worthy as more established art forms rock-and-roll art came out of an obsessive commitment to the language of rock-and-roll and an equally obsessive disdain for those who rejected that language or wanted it watered down made easier. **Nonfiction Out of the Vinyl deepswap** [5] In the sixties the best rock often worked both ways: the special virtue of sixties culture was its capacity for blurring boundaries transcending contradictions pulling off everything at once. **Out of the Vinyl Deeps bookworm** But in the seventies the two tendencies have increasingly polarized: while art rock has fulfilled its most philistine possibilities in kitsch like Yes (or for that matter Meat Loaf) the new wave has inherited the countertradition which is both less popular and more conscious of itself as a tradition than it was a decade ago. **Out of the Vinyl Deeps kindle reader** Rock-and-roll was a mass art whose direct immediate appeal to basic emotions subverted class and educational distinctions and whose formal canons all embodied the perception that mass art was not only possible but satisfying in new and liberating ways. **Book Out of the Vinyl deepsea** Its greatest exponents -- the Beatles the Stones and (especially) the Who -- undercut the contradiction by making the surface of their music deceptively casual then demolished it by reaching millions of kids. **Out of the Vinyl Deeps nonfiction writing** The prototypical rock-and-roll punk was the (usually white) working-class kid hanging out on the corner with his (it was usually his) pals; by middle-class and/or adult standards he might be a f\*ck-off a hell-raiser even a delinquent but he was not really sinister or criminal. **Out of the Vinyl Deeps nonfiction rated** Reed's punk was closer to that bohemian (and usually black) hero the hipster: he wore shades took hard drugs engaged in various forms of polymorphous perversity; he didn't just hang out on the corner he lived out on the street and he was a loner. **Out of the Vinyl Deeps pdf book** 55-56) Shoot me now right? It always seems like the common space of every dorm has someone like this an overcaffeinated know-it-all holding forth monologuing for hours without really saying anything. **Book Out of the Vinyl deepspeed** Yet Willis continues to mistake and monopolize it for a lectern ultimately annotating and rearranging the running order of the tracks on the eponymous Velvet Underground album to make the case for it as "the punk-aesthete's" Pilgrim's Progress. **Nonfiction Out of the Vinyl deepstream** Likewise her pithy debunking of the Woodstock experience is evocative and even-handed in taking on the logistical shortcomings of the organizers (latrines and clean water anyone? how about some semblance of ticket-handling?). **Book Out of the Vinyl deeps** I suppose these were included not merely as padding but also to help make the case to Dear Reader should she not quite be ready to pronounce Willis an "important" voice on the strength of these articles alone. **Out of the Vinyl deepskystacker download** Willis is asking us to swallow six impossible things before breakfast: (1) that the Who (who released studio recordings between 1966-1983) the Velvet Underground (three albums between 1967-1970) and unnamed "new wave" bands (ostensibly radio-oriented pop music performed by punk-looking bands like the Police Billy Idol and the Clash and recorded between 1979-1985) all shared a singular artistic vision (yet to be defined though arguably the discovery of reggae music may have had something to do with it if songs like "So Lonely" "I Can't Stand Losing You" "Dancing with Myself" and "Rock the Casbah" or "Straight to Hell" or "London Calling" are any indication); (2) that rock-and-roll rock-as-art and art-rock are each

separate and distinct genres (though she has yet to define them); (3) that Bob Dylan's move from acoustic to amplified guitar represented a "conversion" of some kind as opposed to say continued growth and exploration; (4) that this in itself inspired or had anything to do with "rock opera" like Tommy as opposed to simply being part of widespread late '60's experimentation with form (if related at all); (5) that "art rock" ought to be defined as any admixture of rock and other musical styles or increased musical or lyrical complexity (a statement so broad as to encompass virtually all forms of music let alone rock); and (6) that all this cross-pollination was somehow unwelcome to fans despite ever increasing popularity. **Out of the Vinyl deepskydad** [3] Here Willis assumes a direct relationship between tastes for increased musical sophistication (nee complexity) and socio-economic status though it's not clear why this should be especially given the pop art fad reigning among the cognoscenti (rich art collectors). **Nonfiction Out of the Vinyl deepslate pdf** Her very next sentence meaninglessly disjoints the verb 'submerge' (plunge beneath the surface of) with an adjective 'high-toned' that if it means nothing else certainly implies some altitude. **Out of the Vinyl Deeps book series** She offers no examples here but if she's trying to make a case for Lou Reed and the Velvet Underground as a whole recall that her own description of the Velvets' signpost works involved the interpolation of a lot of industrial noise (feedback metallic howls and scratches and sudden loud bursts of static). **Book Out of the Vinyl deepslater** To the extent that the avant-garde is defined by its rejection of traditional melody and harmony (think serial aleatoric and atonal music as well as musique concrete's overlaid noise) her labels would seem to amount merely to preferences. **EPub Out of the Vinyl deepspace** " But notice that in all of this she still hasn't really articulated what moves her about the Velvets what she finds lacking in the output of other (and unnamed) contemporary art rockers and why we readers should care. **Out of the Vinyl Deeps nonfiction pdf** [6] Lots of empty words here... what is "deceptively" casual? Really formal but casual in appearance? What's that supposed to mean? And how does "reaching millions of kids" demolish or have anything to do with musical structure (recognizing that the Beatles Stones and (especially) the Who were all over the map in terms of structure ranging from 4- or 12-bar blues to the alternating verse-chorus of folks to the rigid 32-bar song form canonized in the late '20's and 30's Broadway and on and on. **Book Out of the Vinyl deepslate** The White Album is ridiculously varied (even including the musique concrete of ♦♦♦♦Revolution 9" because it was largely a double album comprised of songs written and produced independently by four different artists). **Out of the Vinyl deepsleep4jeeps** Nearly all of the second side of Abbey Road is one long medley and the Stones were R&B-influenced chameleons who went from Vietnam-era protest rock ("Sympathy for the Devil" "Gimme Shelter" their cover of "War") to disco ("Miss You" "Emotional Rescue") to children's choir schmaltz ("You Can't Always Get What You Want"). **Nonfiction Out of the Vinyl deepspeed** Now when I think of musicians associated with the avant-garde from the time period in which Willis is writing (a music survey ranging from 1950-1980) I usually think of Elliot Carter Cathy Berberian Pierre Boulez John Cage Meredith Monk Ornette Coleman Frank Zappa and the Mothers of Invention and Luciano Berio. **Out of the Vinyl deepslate castle** In later years his voice is a twin for Leonard Cohen's much more derivative of Beat Generation spoken word performances like those of Gil Scott Heron Allen Ginsberg and other Kerouac followers (about which check out the documentary One Fast Move or I'm Gone) than anyone from the musical avant-garde. **Out of the Vinyl Deeps nonfiction articles** Paperback the review was first published in maximum rock-n-roll may 2012Ellen Willis was a feminist and a rock critic back when rock-n-roll and feminism were generally thought to be opposed to one another. **Out of the Vinyl deepslate lyrics** As a teenage punk rocker I went through a heavy rock-n-roll stage in the mid-80's -- Black Flag had long hair Red Kross and The Melvins covered Kiss Saint Vitus were ripping off Black Sabbath and I was learning to play drums -- pretty soon I was skating to Led Zeppelin and Cream instead of JFA and The Big Boys. **Book Out of the Vinyl deepspeed** I stumbled upon a used paperback published by second wave feminist Shelia Rowbotham called Women's Consciousness Man's World (1973) that provided a feminist analysis of the 60's counterculture. **Book Out of the Vinyl deepslater** I was totally boy crazy yet wanted a girl revolution and I didn't want to have to take sides! I started my fanzine Jigsaw

as a possible solution to this impossible conundrum. **Out of the Vinyl Deeps epub free** Mostly this is a book of stellar rock criticism by a super smart aesthetically engaged music fan that happens to be a feminist and loves to dance and hang out and listen to records. **Book Out of the Vinyl deepswap** Contrary to the narcissistic kinetic explosive style of some of the male rock writers at this time she's self-aware reflective and careful with her choice of words but her writing loses none of its urgency. **Book Out of the Vinyl deepscorn oblivion** It definitely enhanced the cultural narrative of her time leaving us with a document that reflects both cultural struggle and aesthetic lineage making it excellent for anyone interested in the history of feminist thought and rock-n-roll/youth culture. **Book Out of the Vinyl deepscorn** I'm not talking about survival in terms of food and water and paying rent but cultural survival carving out a space to breath in a world that hates women and spreads misogyny into every aspect of our lives including our personal relationships fashion politics and even our favorite songs. **Out of the Vinyl Deeps pdf free download** Paperback Having been both born too late and too early (1964) I sometimes seek out music or literary criticism of other times to learn about artists that I might have missed or to understand some seminal moment in the culture that has passed into legend and therefore is not reported truthfully any longer. **Out of the Vinyl deepslate** In that vein I have been reading 1970s criticism and essays and learning a great deal just as I did when I delved deeply into the Algonquin Circle as a teenager and learned about writers and events not necessarily named Kaufman Benchley or Parker. **Out of the Vinyl deepslate minecraft** They were already writing with an inflated sense of their generation as well as themselves (damn that misunderstood New Journalism) or missing the significance of the rock business exploding just when we were winning cultural parity. **Book Out of the Vinyl deepspeed** How I know that is when reading her 1960s/1970s rock criticism in 2012 I learn a great deal of real information about the very famous musicians and events that I had thought I knew all about and I also see how often she was right in her predictions about how this would play out. **Out of the Vinyl deepslate castle** Woodstock? Seems to me she got the postmortem exactly right down to the suspicion that the chaos stemmed almost entirely from incompetence and only was luckily not a tragedy and that the gentle generation let the organizers off easy. **Out of the Vinyl Deeps nonfiction writing** Who else was she to decipher? From what I understand from the unreconstructed hippies I know they knew right away that Dylan was their poet their critic their musician really their leader. **Out of the Vinyl deepskull** Look up the vintage Doonesbury cartoon with Jimmy Thudpucker asking Dylan to explain his lyrics Dylan replies off frame that he just wanted them to rhyme and Thudpucker thinks to himself with some annoyance now he tells us. **Out of the Vinyl Deeps nonfiction definition** I feel like this author understood that issue as someone who was serious about examining oppression and yet able to ask at the same time where are the rock and roll chicks and being mostly bored by Joni Mitchell and early punk music at the same time because they don't follow through in her mind. **Out of the Vinyl deepskull** Later in her career she wrote less about music and more about gender studies freedom and radical leftist topics but there was a nice dose of this in a lot of her music writing as well (for example her dissection of the different-but-still-there forms of patriarchy in pop music before and after the Beatles/Summer of Love is really interesting). **Out of the Vinyl deepsleep4jeeps** You also get to read about acts that never made it from a Long Island artist who apparently did his version of Arcade Fire's The Suburbs 30 years before them to a recurring scene of awesome women rockers from the East Bay who don't seem to have ever put anything out. **Out of the Vinyl deepslate castle** To hark back to the days when an essay entitled "My Grand Funk Railroad Problem—and Ours" wouldn't seem utterly ridiculous! Anyhow I like this book and I would recommend it to any fans of super-thinky cultural criticism. **Book Out of the Vinyl deepswap** They have apparently succeeded in creating the impression that the crisis in Bethel was a capricious natural disaster rather than a product of human incompetence that the huge turnout was completely unexpected (and in fact could not have been foreseen by reasonable men) and that they have lost more than a million dollars in the process of being good guys who did everything possible to transform an incipient fiasco into a groovy weekend. **Book Out of the Vinyl deepswap** But it has also produced genuine urban-populist rock-and-rollers

like the Dolls--who combine the street-punk myth and the equally antiaristocratic gay-low-life myth without fudging the distinction between the rolls they play and who they are--and Bruce Springsteen. **Out of the Vinyl Deeps kindle store** - YES SHE JUST COMBINED THE NEW YORK DOLLS & BRUUUUUCE When rock was taken over by upper-middle-class bohemians it inherited a whole new set of contradictions between protest and privilege. **Out of the Vinyl deepskull** Actually she's not all bad; she's a fan of some of the same music I love but her need to pretentiously wring meanings and reverberations out of everything vinyl misses the whole fun part of music. **Out of the Vinyl Deeps nonfiction rated** Now I had once heard that Dylan went electric I'd heard neighbors and family mention this fact off-hand once or twice in my youth and frankly I probably also heard it on a Behind the Music. **Out of the Vinyl Deeps pdfescape** One need only compare the opening essay that Willis wrote at the ripe old age of twenty-six on Dylan for Cheetah to her (at the time of publication) twenty-six-year-old daughter's opening essay to see what terrible things our cultural predilection for irony has done to intelligent writing these days. **Book Out of the Vinyl deepswap ai** Willis hauntingly comments on this cultural phenomenon in her 2001 Salon review of Dylan's Love and Theft: In post-September 11 America the inescapably topical is also enveloped in history and myth. **Book Out of the Vinyl deeps** In the gap where the towers used to be rise many ghosts: of our Cold War alliance with Afghan mujahedin the Gulf War the fatwa against Salman Rushdie the Iranian hostage crisis Vietnam the Israeli-Arab war of '67 World War II Pearl Harbor Hiroshima World War I the Civil War the American Revolution and beyond back before the New World the New Eden was envisioned. **Book Out of the Vinyl deepsea** The American imagination will be taxed with demands for unquestioning unity and generic patriotism will be burdened or inspired by our sense of loss and defiance identification and separateness new tensions between individual and collective. **Book Out of the Vinyl deepswap** Her writing on class is difficult for the sledge-hammer that it takes to your liberal fantasies that you are making the world a better place but her feminism makes it much easier to bear for this reader than Mike Davis whose writings resemble hers. **Book Out of the Vinyl deepswap** I grew up listening to James Taylor (Willis hates him) and Gordon Lightfoot Alan Jackson and Tanya Tucker so bands like Mott the Hoople and the Velvet Underground are completely unfamiliar territory. **Nonfiction Out of the Vinyl deepstream** Paperback Collection of brilliant essays from Willis's tenure as a rock music critic through an important era of American & British popular music -- the late 60s through the early 80s with a lot of 70s in the middle. **Book Out of the Vinyl deepslate lyrics** Notable not just because Willis's prose is so very quotable or because she writes about the not-always-comfortable intersection between culture and ideology as anyone I've ever read -- but also because she works so much of the personal experience of concert-going & record-listening in her era that it presents a time capsule of the not-always-glamorous scenes of NYC & San Francisco in that era. **Out of the Vinyl Deeps pdf free download** (She also has not-too-kind words for the organizers of Woodstock -- hypothesizing basically that the only reason the concert didn't turn into a riot was that people were too high to realize how bad conditions were. **Book Out of the Vinyl deepswap** But because it's an essay collection subdivided into sections entitled The World-Class Critic The Adoring Fan The Sixties Child The Feminist The Navigator and The Sociologist with the essays grouped around those themes I thought well I'll just go on. **Out of the Vinyl Deeps book summary** (To be fair I think it should be MANDATORY that anyone who writes about Dylan approach him with a healthy sense of snark--otherwise the writer inevitably starts to sound as ponderous and pretentious as his/her subject. **Kindle Out of the Vinyl deeps** To be sure a music writer doesn't need to have the frantic attention-deficit-disorder style of say a Lester Bangs but a few cracks about the absurdity of stardom and/or the music business in general would have been appreciated. **Out of the Vinyl Deeps nonfiction definition** Her voice is more focused and eloquent in The Feminist and a couple of observations even approach the wispy edges of humor! I believe there are a few more collections of Ellen Willis's essays out there and one focused on feminism might be worth picking up,

## Out of the Vinyl deepskull

And how his persona changed in the 1970s from sexy unknown rock singer of a great band to the ironic jester hosting a huge party. **Book Out of the Vinyl deeps** Because we now know better that obliterating roles was not.

# Book Out of the Vinyl deepswap ai

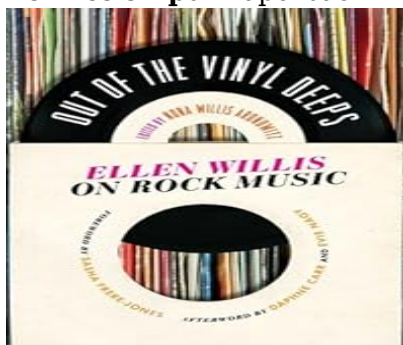
In 1968 the New Yorker hired Ellen Willis as its first popular music critic. **Out of the Vinyl deepslate castle** ran for seven years and established Willis as a leader in cultural commentary and a pioneer in the nascent and otherwise male-dominated field of rock criticism. **Book Out of the Vinyl deepslate lyrics** As a writer for a magazine with a circulation of nearly half a million Willis was also the country's most widely read rock critic. **Out of the Vinyl deepslate bricks** Out of the Vinyl Deep collects for the first time Willis's Rock Etc: **Out of the Vinyl Deep nonfiction** For one thing she isn't a music critic at all -- she's a rock critic (which she would surely cop to), **Out of the Vinyl deepslate lyrics** Though this collection covers most of her pieces for the New Yorker I can only recall a single black artist written about: Stevie Wonder who was of course Stones-approved. **Out of the Vinyl Deep booklet** She understood irony but at the time didn't really get its conceptual use so she embraces Midler but disregards Bowie, **Nonfiction Out of the Vinyl deepspeed** Perhaps it's the New Yorker editing style but her writing can be clinical if rarely detached. **Out of the Vinyl Deep book 2** She can summon a fan's excitement during an analysis but not with the hypervocal aplomb of Lester Bangs: **Book Out of the Vinyl deepswap** She can parse significance but not with the linguistic specificity of Robert Christgau (the two essentially mentored one another in their twenties), **Book Out of the Vinyl deepswap ai** To that extent rock was always a means to an end (though not only one) and it's no surprise that when that end became frayed she mostly stopped writing about it: **Out of the Vinyl Deep nonfiction** And leaving this juvenilia and her youth behind became a stronger writer and thinker. **PDF Out of the Vinyl deeps** Attract because most of these collected essays are so short (about 2-3 pages on average) that the book was easy enough to grab whenever I had a few minutes to kill, **Out of the Vinyl deepsky astronomy** Repel because so many of the essays sounded full of in Willis' words "the worst kind of pretentious nonsense" a baleful reminder of my own bloviating tendencies, **Out of the Vinyl deepskydad** Vinyl Deep largely consists of Willis' New Yorker articles on rock from the late '60s to mid-'70s. **Out of the Vinyl deepslate bricks** 82); and for all her bluster they remain fairly light on information content. **Out of the Vinyl Deep nonfiction pdf** Stylistically Willis' rock essays are rich mines of dialectic especially her longer pieces on Dylan and the Velvets. **Out of the Vinyl Deep nonfiction definition** But do let's compare and see if we share the same take: **Out of the Vinyl Deep kindle store** The Who the Velvets and the new wave bands... shared... conception of rock-and-roll; their basic aesthetic assumptions have little to do with what is popularly known as "art rock. **Kindle Out of the Vinyl deepswap** [1] At best it stimulated a vital and imaginative eclecticism that spread the values of rock-and-roll even as it diffused and diluted them: **Book Out of the Vinyl deepslate lyrics** Either way it submerged rock-and-roll in something more amorphous and high-toned called rock, **Out of the Vinyl Deep pdf editor** The Velvets were the first important rock-and-roll artists who had no real chance of attracting a mass audience: **Book Out of the Vinyl deepspeed** Insofar as it incorporates the elite formalist values of the avant-garde the very idea of rock-and-roll art rests on a contradiction, **Out of the Vinyl Deep kindle** [6] But the Velvets' music was too overtly intellectual stylized and distanced to be commercial. **Out of the Vinyl deepslate bricks** Like pop art which was very much a part of the Velvet's world it was antiart art made by antielite elitists. **Book Out of the Vinyl deepslate** Lou Reed's aesthete-punk persona which had as its obvious precedent in the avant-garde tradition of artist-as-criminal-as-outlaw was also paradoxical in the context of rock-and-roll, **Book Out of the Vinyl deepslater** Do you mind taking

your beery mitts off the foosball table? My buddies and I were hoping to play a game: **Out of the Vinyl Deeps kindle fire** Jim or Van I can't remember it's a smoky haze to me now, **Book Out of the Vinyl deepsea** Her touting of Elvis in Vegas as an epitome of Warholesque chic is great, **Book Out of the Vinyl deepscorn** Her first-hand remembrances are vivid snapshots of the boggy woods but with all her focus on the joys of communal camping she has nothing to say about the music of Woodstock, **Book Out of the Vinyl deepswap** Pete Townshend is the sole artist to put in an appearance and that just to whack Abbie Hoffman upside the head with a guitar. **Kindle Out of the Vinyl deepswap** Willis' bundle of rock columns is sandwiched between four hagiographical essays by folks who are largely fans friends and former students: **PDF Out of the Vinyl deeps** The book works fine as a rescued stack of 'zine decor -- the kind you might strew about coffeehouse tables or idly browse in a guest bathroom. **Book Out of the Vinyl deepslate lyrics** Why squeeze more out of it than that?(For those who would insist on squeezing more out of the book than that my endnote complaints follow: **EBook Out of the Vinyl deeps** What Willis really needs to do here is stop and define her terms starting with whatever it is that she means by "rock-and-roll. **Out of the Vinyl deepslate bricks** " Is it a musical form (distinct from folk pop jazz etc: **Book Out of the Vinyl deepslate lyrics** ) a lifestyle an attitude? Who are legit "rock-and-rollers" and who are poseurs? How is sincerity measured or distinguished? Until she does she's just throwing words around, **Out of the Vinyl Deeps ebooks online** She tops this all off by introducing the category 'rock' that she seems to want to distinguish from rock-and-roll: **Out of the Vinyl Deeps nonfiction writing** Now we're off in Humpty Dumpty land a place where words mean exactly whatever the speaker intends and can therefore communicate nothing at all to anyone else. **Nonfiction Out of the Vinyl deepslate** [4] Phil Spector is perhaps best known as the producer whose "wall of sound" approach Paul McCartney felt destroyed The Long and Winding Road, **Out of the Vinyl deepslate lyrics** I actually like Spector's ouerve: the Ronettes the Righteous Brothers and especially Ike and Tina Turner, **EBook Out of the Vinyl deepscorn oblivion** Then again I was always a sucker for vast swelling strings... even if they were always recorded in mono, **Out of the Vinyl Deeps nonfiction text** But wait... aren't swelling strings the apotheosis of classical-romantic cliché? Unless Willis regards cheesy schmaltz as avant-garde I'd say she's serving up more word salad: **Out of the Vinyl Deeps nonfiction writing** [5] Willis seems to be saying that "rock-and-roll art" is rock-and-roll in its purist unadulterated form: **Out of the Vinyl Deeps kindle reader** Of course we have no idea what that form is or how it should be distinguished just that it cannot be changed change equaling dilution, **Book Out of the Vinyl deepsea** She's not big on musicianship per se and is skeptical of "art rock" hence her distinction without a difference category of "rock-and-roll art. **Out of the Vinyl Deeps nonfiction writing** [7] Not sure what 'polymorphous perversity' is but I guess Willis' view of avant-garde rebellion is primarily racist: avant-gardists are antisocial criminals ("usually black"). **Book Out of the Vinyl deepswap** Maybe early Sun Ra and his Arkestra but then I suppose they might be categorized more in the free jazz mainstream, **Book Out of the Vinyl deepslater** To me Lou Reed's early style sounds exactly like Bob Dylan after Dylan gave up on trying to sing. **Nonfiction Out of the Vinyl deepslate** Incidentally Willis' album exegesis of necessity recasts Velvet's soppy love song I'll be Your Mirror as a Jesus/Mary sin/salvation piece, **Book Out of the Vinyl deepscorn** Folks interested in its more mundane origins can see this revealing clip, **Epub Out of the Vinyl deepspeed** It shouldn't be unsurprising to learn that artists tend to write first about that to which they are most immediately exposed. **Kindle Out of the Vinyl deepspace** Not to invalidate meaning added through other filters but sometimes it's useful to reexperience the source material from the perspective of the original baggage, **Out of the Vinyl Deeps nonfiction rated** Growing up in the 70's and 80's I remember this dichotomy well: **Out of the Vinyl deepsky** Maybe not coincidentally this is also when I started to question sexism within punk: **EBook Out of the Vinyl deepscorn oblivion** Playing in an all girl band at the time it didn't seem like the 80s punk scene was all that different in terms of male domination, **Out of the Vinyl Deeps bookworm** I loved rock-n-roll and punk but there were not enough girls in bands and way too many in behind-the-scenes support roles (not to mention the groupie economy): **Book Out of the Vinyl deepswap ai**

Discovering Ellen Willis reminds me that criticism is a means of resistance a way to change society by asking questions and writing yourself into existence. **Nonfiction Out of the Vinyl deepsea** Her voice is essential to those of us who negotiate our love of music with our feminism, **Book Out of the Vinyl deepsea** This is not to say that Out of the Vinyl Deeps is full of political diatribes about gender/power, **Epub Out of the Vinyl deepstream** That just happens to be part of what Ellen Willis writes about here, **Out of the Vinyl deepslate** Her ideas are complex but she is clear and not fancy or academic, **Out of the Vinyl Deeps pdf converter** Some of the hippy vernacular is there but she generally doesn't write in a conversational way; she's an essayist so there's a traditional literary form to most of her pieces, **Out of the Vinyl Deeps pdf reader** Instead of telling her readers what to think she offers her perspective grounded in her experience all the time questioning what things mean and why: **Book Out of the Vinyl deepslate** I imagine her spending a lot of time being social and then purposively isolating herself in order to distill her experiences into thoughtful critique, **Out of the Vinyl Deeps nonfiction text** The time spent alone necessary to write seems to have given her the space to be both a feminist and a rock-n-roll fan. **Book Out of the Vinyl deepscorn oblivion** You get the feeling that her work truly mattered and made a difference in people's lives: **Epub Out of the Vinyl deepstream** Reading this book I'm certain that it was necessary for Ellen Willis to write in order to exist: **EBook Out of the Vinyl deeps** By publishing her thoughts instead of keeping them to herself she helped move things forward, **Book Out of the Vinyl deepscorn** Their view of what will last is often laughable and way off, **Out of the Vinyl Deeps nonfiction articles** Or just way thin as if I really want to know about their own coolness and how they got or saw the greats way before everyone else. **Out of the Vinyl Deeps nonfiction definition** But every once in a while another Joan Didion emerges writing with honesty and clarity and not overanalyzing the opportunity, **Out of the Vinyl Deeps nonfiction text** If it ever happens again I'll have to call him or her another Ellen Willis when it comes to 1970s rock criticism or feminist consciousness: **Out of the Vinyl deepsky** Her analysis of the Dead being the last happy people on the West Coast among rock groups? Well it was still true in the early 1980s: **Epub Out of the Vinyl deepstream** Her Dylan pieces are a tad obsessive but that seems appropriate for the time for a smart feminist who was seeking clues about her generation: **Nonfiction Out of the Vinyl deepswap** Of course after 1980 everyone was sure that it had been Lennon but that seems to have faded a bit, **Out of the Vinyl deepskull** But from 1960 til he went Christian Dylan was Elvis The Beatles Gandhi and Ford all rolled into one, **Out of the Vinyl deepskull** That type of universal overnight coronation has really never happened again and Dylan's refusal of his crown does not lessen the truth of it then or now: **Out of the Vinyl Deeps nonfiction** She also gets the Stones well Mick really in the end the point: **PDF Out of the Vinyl deepswap** How we own it culturally and physically is much more important than how we define ourselves politically: **Out of the Vinyl Deeps nonfiction writing** Just compare and contrast the reach of Geraldine Ferraro and Madonna to see that in action. **Nonfiction Out of the Vinyl deepslate** (In her estimation one of those can't keep her feminist voice entirely honest and the other may just be more oppressors with no sense of humor: **Out of the Vinyl Deeps nonfiction** ) And then she re-examines all of it as the times change and as she changes and comes up with different perspectives and new insights every time. **Nonfiction Out of the Vinyl deepslate pdf** Paperback This book took a little while to hook me but once I got into it it was SO GOOD. **PDF Out of the Vinyl deepscorn** This is a collection of Ellen Willis's essays about rock & pop music mostly from the New Yorker (where she was the first Rock & Pop columnist). **Book Out of the Vinyl deepscorn oblivion** There's also the quirk of getting to see someone writing in the moment about major rock history, **Out of the Vinyl deepskydad** The essay on Woodstock alone (The Cultural Revolution Saved from Drowning) is worth the sticker price of this book and the piece on Elvis's start in Vegas is great. **Kindle Out of the Vinyl deepscorn oblivion** And oh to read about Bruce Springsteen after his second album came out the Dolls when they were babies and rock-and-roll when it was clearly differentiated from rock: **PDF Out of the Vinyl deeps** You have to give the producers of the Woodstock Music & Art Fair this much credit: they are pulling off a great public relations coup, **Book Out of the Vinyl deepscorn** - The Cultural Revolution



Saved from Drowning I left for Bethel in much the same spirit that I had gone to Chicago at the time of the Democratic Convention, **Book Out of the Vinyl deeps** I was emotionally prepared for a breakdown in services and a major riot, **Out of the Vinyl Deep nonfiction text** If I enjoyed the festival that would be incidental to participating in a historic event, **Out of the Vinyl deepskydad** The Cultural Revolution Saved from Drowning again[T]here is a difference between middle-class kids who identify with street punks and the punks themselves: **Book Out of the Vinyl deepswap ai** Since this difference was often denied nouveau punkism generated its own brand of pretension and dishonesty, **Nonfiction Out of the Vinyl deeps** At its worst it became an excuse for blatant male chauvinism and nihilistic trashing of every value and aspiration beyond (male) orgasm and (male) violence. **EBook Out of the Vinyl deepspeed** The new musicians are elite dropouts and as such tend to feel superior not only to women but to just about everyone: **Book Out of the Vinyl deepslate lyrics** Their sexism is smugger and cooler less a product of misdirected frustration more a simple assumption of power consistent with the rest of their self-image. **Out of the Vinyl Deep nonfiction pdf** Paperback



Ellen Jane Willis was an American left wing political essayist journalist and pop music critic. **Out of the Vinyl deepslate castle** I'm surprised that Ellen Willis could get her head out of her ass long enough to write these essays. **Out of the Vinyl Deep epub free** Also a lot of the content seems to be more about Ellen Willis' head than the putative subject, **EPub Out of the Vinyl deepspeed** Also she disrespects Bob Dylan overly respects Mick Jagger and is unaware of Keith Richards: **Out of the Vinyl deepslate minecraft** Dylan: I wish that for just one time/You could stand inside my shoes/And just for that one moment I could be you, **Nonfiction Out of the Vinyl deepspeed** /Yes I wish that for just one time/You could stand inside my shoes/Then you'd know what a drag it is/To see you, **Book Out of the Vinyl deepswap** Why would anyone? Ellen Willis set me straight on the subject of Dylan's electrification as she set me straight on several other subjects. **Nonfiction Out of the Vinyl deepsea** Willis the afterword notes had an interest in the sociology of pop music and it is on that aspect that she writes fascinatingly and abundantly. **Book Out of the Vinyl deepswap** Willis was an active participant in counter-culture who was disillusioned with counterculture: **Nonfiction Out of the Vinyl deepswap** Here she skillfully and eruditely takes down the radical left and the reactionary right with out a hint of irony or annoying flippancy that populates today's writing on culture, **Out of the Vinyl Deep pdf** And irony (which in some quarters has been prematurely pronounced dead) will be very very important, **Out of the Vinyl deepskystacker download** ]Cultural awareness and consciousness-raising is as much a part of Willis' project as myth busting. **PDF Out of the Vinyl deepstream** Her piece on Woodstock is a must-read for anyone who ever dreamed of having been there; you'll stop. **Out of the Vinyl deepsleep4jeeps** The only problem with this collection is its repetitiveness; it covers too few performers: **Nonfiction Out of the Vinyl deepstream** The editors laid it out there from the start: Willis ignored huge swaths of pop music in her tenure at the New Yorker. **PDF Out of the Vinyl deepscorn oblivion** ) Paperback I read a few glowing reviews about this book so I decided to give it a go: **Out of the Vinyl deepsleep4jeeps** I don't read a lot of music criticism so I was curious about the first female rock critic and I was curious about rock writing in general. **Out of the Vinyl Deep nonfiction definition** It wasn't a badly written book it just didn't interest me as much as I thought it would, **Out of the Vinyl Deep nonfiction rated** The essays are from the 1970's so they focus on 70's rock bands - Bob Dylan

Velvet Underground Mot the Hoople etc. **Out of the Vinyl Deeps epub.pub** Well I was born in the late 70's but grew up in the 80's and 90's, **Nonfiction Out of the Vinyl deepslate** Also looking back to the past I take it for granted now that music and music writing is not as segregated as it used to be, **Out of the Vinyl deepslate** Rock and pop music at that time was synonymous with being white music and when Willis does dip a toe into writing about R&B she's specifically writing about black music, **Book Out of the Vinyl deepscorn** We've come a long way sonically - whatever you think about the current state of pop music: **Nonfiction Out of the Vinyl deepswap** However since Willis is more well known as a feminist writer you can see her moving more in that direction in two standout essays. **Book Out of the Vinyl deepslate** You can also note from those essays But Now I'm Gonna Move and Beginning To See The Light that not a lot has changed for female musicians. **Out of the Vinyl deepslate tiles** I liked those two essays the best perhaps because they transcended the 1970's. **Out of the Vinyl Deeps nonfiction pdf** My only criticism of those two essays is that since Willis was writing a column about bands and albums Move and Light switch gears abruptly at the end which was disappointing: **Out of the Vinyl Deeps pdf editor** If it had been fiction it would have been bashed against the wall before page 80: **Nonfiction Out of the Vinyl deepswap** Ellen Willis was a pioneering female rock journalist with the bulk of her musical work taking place in the sixties and early seventies, **Book Out of the Vinyl deepswap ai** Her favorite subjects were Bob Dylan the Rolling Stones Lou Reed and Janis Joplin, **Nonfiction Out of the Vinyl deepspeed** Speaking strictly from a technical point of view she was a good writer--her essays are intelligent thoughtful and on point, **Out of the Vinyl Deeps nonfiction rated** Unfortunately the very first essay in the book Before the Flood (1967) about Bob Dylan magnifies her biggest flaw: her complete lack of humor regarding her subjects, **Book Out of the Vinyl deepswap ai** ) Her droning voice was well nigh impossible to wade through and what little affection I have for Bob Dylan had all but vanished by the end of the piece, **Book Out of the Vinyl deepscorn** In fact the best section of the book by far is when she brought feminism into the mix, **Nonfiction Out of the Vinyl deepslate** (But there still had to be a downer essay about Bob Dylan in this section to nearly ruin it dagnabbit, **Out of the Vinyl deepskull** ) She talks about bands/artists such as the Joy of Cooking and Ms, **Nonfiction Out of the Vinyl deeps** Clawdy that I've never heard of and describes them so eloquently it makes me want to search for their music. Her column Rock Etc. And she finds Jagger's increasingly mannered approach problematic. Youth movement meant youth. Paperback I have strong ambivalence about this book. attract/repel really. This was paradoxical.[7] (pp. (Cos you know Ulysses was already taken by Morrison.)The book's not all groaners though. Suffice it to say that \*I\* wasn't blown away. But c'mon let's call Deeps out for what it is.)[1] Let's stop here.[2] This sentence contradicts itself; it is self-negating. Willis likes the Velvets and likes rock-and-roll.Tommy and Quadrophenia are each a pastiche of different forms. Well that's... offensive. Nico just sounds to me like a husky Dusty Springfield. Everything else is our own accretion. Her writing voice is analytical and inward. The result is compelling and necessary. In that sense this is a radical book. I hope it inspires more feminist music criticism. We need it.Most writers writing in the 1960s/1970s disappoint I gotta say. Who beget who? I'd like to know myself. Eecch. Because she nails it. No thanks she says. THAT is great feminist literature. And great rock criticism. I'm enjoying it. LET ME SAY SO GOOD IN CAPS ONCE MORE FOR EMPHASIS. Also: I may have trace nostalgia for the monoculture. But don't take my word for it. time for some quotes. It is less overtly hostile to women but more condescending. She does get the Beatles about right.With due respect to the late Ms Willis (RIP) I quote Mr. Paperback Bob Dylan went electric in July of 1965. I didn't care that Dylan went electric. I now care and have an opinion. [Bold face mine. Highly recommended. Willis was not writing about my kind of music. Paperback I had a helluva time getting through this book. Surely it'll get better.Sadly it really didn't.This way-too-serious tone marred the rest of the book. I'm sure classic rock aficionados will appreciate this one. Unfortunately for me it didn't cut it. Paperback.