

Bom Popstar

Ying-Ying Zheng

Before Elvis Larry Birnbaum, 2013 An essential work for rock fans and scholars, *Before Elvis: The Prehistory of Rock 'n' Roll* surveys the origins of rock 'n' roll from the minstrel era to the emergence of Bill Haley and Elvis Presley. Unlike other histories of rock, *Before Elvis* offers a far broader and deeper analysis of the influences on rock music. Dispelling common misconceptions, it examines rock's origins in hokum songs and big-band boogies as well as Delta blues, detailing the embrace by white artists of African-American styles long before rock 'n' roll appeared. This unique study ranges far and wide, highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald. Too often, rock historians treat the genesis of rock 'n' roll as a bolt from the blue, an overnight revolution provoked by the bland pop music that immediately preceded it and created through the white appropriation of music till then played only by and for black audiences. In *Before Elvis*, Birnbaum daringly argues a more complicated history of rock's evolution from a heady mix of ragtime, boogie-woogie, swing, country music, mainstream pop, and rhythm-and-blues--a melange that influenced one another along the way, from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm-and-blues. Written in an easy style, *Before Elvis* presents a bold argument about rock's origins and required reading for fans and scholars of rock 'n' roll history.

Billboard, 2004-01-31 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.

Ariana Grande Rita Santos, 2018-07-15 Broadway star turned R&B singer, Ariana Grande was just eight years old when she set her sights on the stage. More than just a talented singer, Ariana is an astute businesswoman who knew what she had to do to make her creative dreams come true. What really makes this pop star stand out is her dedication to philanthropy. After the tragedy in Manchester, she helped raise over 13 million dollars for the victims with her One Love Manchester Benefit concert. Young readers will learn more about the singer's life and careers through easy-to-follow text accompanied by dynamic full-color photographs, as well as direct quotes from Grande herself.

Countering MTV Influence in Indonesia and Malaysia Kalinga Seneviratne, 2012 This book discusses three major elements - MTV, the Music of Malaysia, and the Music of Indonesia - and how these three interact in the modern cultural setting. The research objective behind the book was to study the impact of globalization, in the form of the MTV onslaught on the youth musical culture and identities of Indonesia and Malaysia, and to determine what theoretical basis could explain the new cultural products which have risen in response to this process. The book goes on to examine whether the nasyid and irama Malaysia music genres in Malaysia and dangdut in Indonesia are part of this process and how it is achieved.

The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980 Dr Gillian Mitchell, 2013-01-28 This work represents the first comparative study of the folk revival movement in Anglophone Canada and the United States and combines this with discussion of the way folk music intersected with, and was structured by, conceptions of national affinity and national identity. Based on original archival research carried out principally in Toronto, Washington and Ottawa, it is a thematic, rather than general, study of the movement which has been influenced by various academic disciplines, including history, musicology and folklore. Dr Gillian Mitchell begins with an introduction that provides vital context for the subject by tracing the development of the idea of 'the folk', folklore and folk music since the nineteenth century, and how that idea has been applied in the North American context, before going on to examine links forged by folksong collectors, artists and musicians between folk music and national identity during the early twentieth century. With the 'boom' of the revival in the early sixties came the ways in which the movement in both countries proudly promoted a vision of nation that was inclusive, pluralistic and eclectic. It was a vision which proved compatible with both Canada and America, enabling both countries to explore a diversity of

music without exclusiveness or narrowness of focus. It was also closely linked to the idealism of the grassroots political movements of the early 1960s, such as integrationist civil rights, and the early student movement. After 1965 this inclusive vision of nation in folk music began to wane. While the celebrations of the Centennial in Canada led to a re-emphasis on the 'Canadianness' of Canadian folk music, the turbulent events in the United States led many ex-revivalists to turn away from politics and embrace new identities as introspective singer-songwriters. Many of those who remained interested in traditional folk music styles, such as Celtic or Klezmer music, tended to be very insular and conservative in their approach, rather than linking their chosen genre to a wider world of folk music; however, more recent attempts at 'fusion' or 'world' music suggest a return to the eclectic spirit of the 1960s folk revival. Thus, from 1945 to 1980, folk music in Canada and America experienced an evolving and complex relationship with the concepts of nation and national identity. Students will find the book useful as an introduction, not only to key themes in the folk revival, but also to concepts in the study of national identity and to topics in American and Canadian cultural history. Academic specialists will encounter an alternative perspective from the more general, broad approach offered by earlier histories of the folk revival movement.

Billboard ,1978-01-07 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.

New York Magazine ,1994-02-14 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Billboard ,1972-09-16 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.

Billboard ,2010-07-03 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.

The Christmas Carol Reader William E Studwell, Frank Hoffmann, B Lee Cooper, 2012-10-12 Like that Biblical, astronomical star of Bethlehem, The Christmas Carol Reader guides readers on their quest for information about Christmas songs. Studwell gathers a composite picture of the world's most important and famous carols and includes an ample selection of lesser-known Christmas songs. All of the carols are presented in their historical and cultural contexts which adds to readers' understanding and appreciation of the songs. As the only book that covers this elusive topic, The Christmas Carol Reader informs and entertains readers on over 200 songs of all types (sacred and secular), of all periods (Middle Ages through the 20th century), and from a number of countries and cultures. Because many of the songs in The Christmas Carol Reader fit into more than one distinct category, Studwell wisely divides the songs into two major groups--those that reflect Christmas as a Holy Day and those that celebrate Christmas as a Holiday. Here is just a sample of the breadth of coverage of songs: Sacred: From Heaven Above to Earth I Come; O Come, O Come Emmanuel; Angels From the Realms of Glory; As With Gladness Men of Old; O Holy Night (Cantique de Noël); Thou Didst Leave Thy Throne Secular: Happy Holiday; A Holly Jolly Christmas; God Rest You Merry, Gentlemen; Silver Bells; Here Comes Santa Claus; I'll Be Home for Christmas Medieval: Puer Natus in Bethlehem (A Boy Is Born in Bethlehem); Coventry Carol; I Sing of a Maiden; La marche des rois (The March of the Kings); In Dulci Jubilo 1500--1700's: Bring a Torch, Jeanette, Isabella; I Saw Three Ships; Carol of the Bagpipers 1800's: Adeste Fideles (O Come All Ye Faithful); O Little Town of

Bethlehem; What Child Is This?; It Came Upon a Midnight Clear; Stille Nacht, Heilige Nacht (Silent Night) Spirituals: Go Tell It on the Mountain; I Wonder as I Wander; Mary Had a Baby; Rise Up, Shepherd, and Follow Little Known: O Bethlehem!; The Sleep of the Infant Jesus; Song of the Nuns of Chester Countries and Cultures: O Tannenbaum; Lulajze Jezuniu (Polish Lullaby); Fum, Fum, Fum; Carol of the Bells; Patapan; El rorro (The Babe) As readers learn about the history and nature of the Christmas carol in general and the specific history of individual religious and secular carols, they will learn some history and nature of the holiday season which can bring more enjoyment into their celebrations for years to come. On long winter nights, The Christmas Carol Reader can be read continuously as a series of fact-based commentaries on Christmas music. For shorter periods in between holiday activities, readers can peruse one of the topical sections or select, with the aid of the title index, an individual essay of interest. As a library reference, this book can provide facts for research on Christmas songs or just provide an entertaining education for curious library patrons.

Billboard ,2005-01-29 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.

Music in Canada Carl Morey,2013-11-26 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

When the Last Note Sounds Elizabeth Muir-Lewis,2022-12-16 These are the recollections of the life and work of a great singer. They explore the true accounts of great happenings following the Second World War when a Renaissance of British music took place, giving birth to several great composers, producers and conductors and a school of singers that led the way to rival the Europeans. Richard Lewis was among the main architects of that Renaissance. His wife Elizabeth was with him for many years, and her reminiscences showcase what a singer's life is like, its dramas, its humour, and what happens When the Last Note Sounds.

Billboard ,2002-01-19 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.

Billboard ,2001-03-31 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.

Islands Magazine ,1998-11

Films and Dreams Thorsten Botz-Bornstein,2007-11-29 Films and Dreams considers the essential link between films and the world of dreams. To discuss dream theory in the context of film studies means moving from the original, clinical context within which dream theory was originally developed to an environment established by primarily aesthetic concerns. Botz-Bornstein deals with dreams as self-sufficient phenomena that are interesting not because of their contents but because of the dreamtense through which they deploy their being. A diverse selection of films are examined in this light: Tarkovsky's anti-realism exploring the domain of the improbable between symbolization, representation and alienation; Sokurov's subversive attacks on the modern image ideology; Arthur Schnitzler's shifting of the familiar to the uncanny and Kubrick's avoidance of this structural model in Eyes Wide Shut; and Wong Kar-Wai's dreamlike panorama of parodied capitalism.

Lyttelton's Britain Iain Pattinson,2009-11-10 The I'm Sorry I Haven't A Clue team of Barry Cryer, Graeme Garden and Tim Brooke-Taylor, in the company of their esteemed chairman Humphrey Lyttelton, have been recording their BBC radio show around the UK for longer than any of them can remember ... that's about a week - or twenty minutes in the case of Barry Cryer. At each venue Humph would present a short history of the location, written by Iain Pattinson, to the mutual delight of the audience, the team and their delightful scorer Samantha (who somehow always found time for a rewarding poke around the area's backstreets). We are privileged to present, in gazetteer form, the

very best of Humph's local histories form Radio 4's multi award-winning 'antidote to panel games'. As accurate as Wikipedia and as comprehensive as Reader's Digest, this unique guide tells you everything you never knew you wouldn't ever need to know about the background and inhabitants of Britain's most prominent towns and cities. The intelligent reader will waste no time in adding it to their collection. Bristol It was from Bristol in 1497 that John Cabot set off to find a new route to the Spice Islands by sailing north-west. He instead discovered a strange, hostile world which he named 'Newfoundland', until the natives explained that they actually called it 'Swansea'. Nottingham It's well documented in official records that the city's original name was 'Snottingham' or 'home of Snotts', but when the Normans came, they couldn't pronounce the initial letter 'S', so decreed the town be called 'Nottingham' or the 'home of Notts'. It's easy to understand why this change was resisted so fiercely by the people of Scunthorpe. Brighton A settlement is first recorded in Brighton as long as ago as 3000 BC, when Celtic Druids practised their ancient worship of oaks, mistletoe and virgins, and indeed, oaks and mistletoe are still plentiful in Brighton.

Billboard ,1995-02-04 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.

We Got the Neutron Bomb Marc Spitz,Brendan Mullen,2001-11-13 Taking us back to late '70s and early '80s Hollywood—pre-crack, pre-AIDS, pre-Reagan—We Got the Neutron Bomb re-creates word for word the rage, intensity, and anarchic glory of the Los Angeles punk scene, straight from the mouths of the scenesters, zinesters, groupies, filmmakers, and musicians who were there. “California was wide-open sex—no condoms, no birth control, no morality, no guilt.” —Kim Fowley “The Runaways were rebels, all of us were. And a lot of people looked up to us. It helped a lot of kids who had very mediocre, uneventful, unhappy lives. It gave them something to hold on to.” —Cherie Currie “The objective was to create something for our own personal satisfaction, because everything in our youthful and limited opinion sucked, and we knew better.” —John Doe “The Masque was like Heaven and Hell all rolled into one. It was a bomb shelter, a basement. It was so amazing, such a dive ... but it was our dive.” —Hellin Killer “At least fifty punks were living at the Canterbury. You’d walk into the courtyard and there’d be a dozen different punk songs all playing at the same time. It was an incredible environment.” —Belinda Carlisle Assembled from exhaustive interviews, We Got the Neutron Bomb tells the authentically gritty stories of bands like the Runaways, the Germs, X, the Screamers, Black Flag, and the Circle Jerks—their rise, their fall, and their undeniable influence on the rock 'n' roll of today.

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