

Sex revolts - gender, rebellion, and rock n roll

Serpents Tail - The Sex Revolts: Gender, Rebellion, and Rock 'n' Roll / Edition 1 by Simon Reynolds, Joy Press



Description:-

Catholic college students -- New York (State) -- New York.
Xavier High School, N.Y. -- History.

Fordham University -- History.

Jesuits -- New York (State) -- New York -- Education.

Music -- Social aspects.

Women rock musicians.

Rock music -- History and criticism.

Feminism and music.sex revolts - gender, rebellion, and rock n roll
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Notes: Includes bibliographical references and index.

This edition was published in 1995



Filesize: 59.87 MB

Tags: #The #Sex #Revols: #Gender, #Rebellion, #and #Rock #'n' #Roll #/ #Edition #1 #by #Simon #Reynolds, #Joy #Press

Sex Revolts: Gender, Rebellion, and Rock 'n' Roll

Alongside the story of male rock, The Sex Revolts traces the secret history of female rebellion in rock: the masquerade and mystique of Kate Bush, Siouxsie, and Grace Jones, the demystifiers of femininity, like the Slits and Riot Grrl, tomboy rockers like L7 and P. There's a fuzzy line between being fluxed up and fucked up, between the subject- in- process and the schizophrenic. Publication Date: October 1, 1996.

Sex Revolts: Gender, Rebellion, and Rock 'n' Roll

Their persuasive analysis of rebel misogenies starts with the phenomenon of 'postwar mom-ism', and proceeds via Look Back in Anger, On the Road, Ken Kesey and Timothy Leary to a clear understanding of how Jimi Hendrix came to 'remember a city by its chicks'.

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From grunge to grime, from Madchester to the Dirty South, Bring the Noise chronicles hip hop and alternative rock's competing claims to be the cutting edge of innovation and the voice of opposition in an era of conservative backlash. A heady blend of music criticism, cultural studies, and gender theory by two of rock's keenest observers, The Sex Revolts is set to become the key text in the women-in-rock debate.

The Sex Revolts : Gender, Rebellion, and Rock 'n' Roll by Joy Press and Simon Reynolds (1995, Hardcover) for sale online

Here are the angry young men like the Stones and Sex Pistols, cutting free from home and mother; here are the warriors and crusaders, The Clash, Public Enemy, and U2 taking refuge in a brotherhood-in-arms; and here are the would-be supermen, with their man-machine fantasies and delusions of grandeur, from Led Zeppelin and Jim Morrison to Nick Cave and gangsta rap. The writing is intelligent, evocative, and engaging, rich in thought without becoming ponderous.

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