



Canons are central to our understanding of our culture, and yet in the last thirty years there has been much conflict and uncertainty created by the idea of the canon. In essence, the canon comprises the works and artists that are widely accepted to be the greatest in their field. Yet such an apparently simple construct embodies a complicated web of values and mechanisms. Canons are also inherently elitist; however, Carys Wyn Jones here explores the emerging reflections of values, terms and mechanisms from the canons of Western literature and classical music in the reception of rock music. Jones examines the concept of the canon as theorized by scholars in the fields of literary criticism and musicology, before moving on to search for these canonical facets in the reception of rock music, as represented by ten albums: Bob Dylan's Highway 61 Revisited, The Beach Boys' Pet Sounds, The Beatles' Revolver, The Velvet Underground's The Velvet Underground & Nico, Van Morrison's Astral Weeks, Marvin Gaye's What's Going On, The Rolling Stones' Exile on Main St., Patti Smith's Horses, The Sex Pistols' Never Mind the Bollocks: Here's the Sex Pistols, and Nirvana's Nevermind. Jones concludes that in the reception of rock music we are not only trying to organize the past but also mediate the present, and any canon of rock music must now negotiate a far more pluralized culture and possibly accept a greater degree of change than has been evident in the canons of literature and classical music in the last two centuries.

Nirvana almost single-handedly brought grunge into the popular consciousness with their seminal album Nevermind. From their underground roots in the Pacific Northwest, the group achieved world fame and Kurt Cobain had the mantle of 'spokesperson for a generation' thrust upon him. This was, arguably, the last era of great rock music, and it is shrouded in stories and rumours. Author Everett True, the man who introduced Kurt Cobain to Courtney Love and brought grunge to the outside world, gives an inspired insider's account of the grunge scene. Featuring rare photographs and exclusive interviews with members of Nirvana,Hole, Soundgarden and Babes in Toyland, Everett True takes us on a rollercoaster ride through the lives, the music, the personalities, the legends and the laughs. Everett True was the first outside journalist to cover the Seattle music scene in early 1989 and saw up-close the birth and development of the rock phenomenon which changed the face of alternative and mainstream music forever. This book contains exclusive interviews with people close to Kurt Cobain and Courtney Love, and photographs of members of Nirvana, Hole, and many other bands of the scene.

Winner of the 2014 Helen Sheehan YA Book Prizelt's 1993, and the Teen Spirit Generation pulses to the hum of the grunge movement. Sixteen-year-old Maggie Lynch is plucked from her blue-collar Chicago neighborhood to a small town on the Irish Sea. Surviving off care-packages of Spin magazine and Twizzlers from her rocker uncle Kevin, she wonders if she'll ever find her place in this new world. When tragedy and first love simultaneously strike, Maggie embarks upon a forbidden quest to fulfill a dying wish. Her pilgrimage takes her from the coastal town of Bray to a dodgy youth hostel in Dublin and finally to a life-altering Nirvana concert in Rome. Maggie finds adventure, amazing music, and a mess of trouble, but also a previously untapped strength in herself to really live. Unlike other YAnovels, this story is beautifully character-driven and devoid of far-fetched coincidence. It avoids the tropes of being set in nameless suburbia or told in a sardonic first-person voice. The time period will appeal to the counterculture teens of todaywho have posters of Kurt Cobain plastered on their walls as well as theolder set of readers who grew up with Maggie. Additional bonus features and suggested reading lists create an entire experience for any age."

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