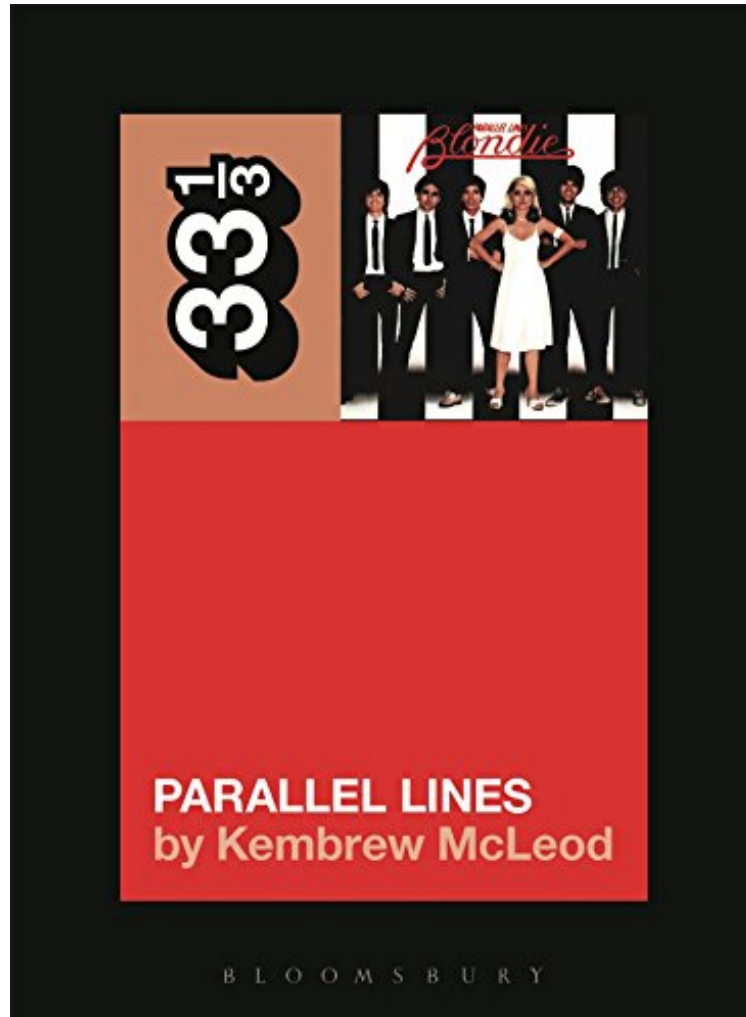


(Free read ebook) Blondie's Parallel Lines (33 1/3)

Blondie's Parallel Lines (33 1/3)

Kembrew McLeod

*ebooks | Download PDF | *ePub | DOC | audiobook*



DOWNLOAD



READ ONLINE

#760373 in Books imusti 2016-03-24 2016-03-24Original language:EnglishPDF # 1 167.13 x .38 x 4.89l, .0
#File Name: 150130237X168 pagesBloomsbury Academic | File size: 26.Mb

Kembrew McLeod : Blondie's Parallel Lines (33 1/3) before purchasing it in order to gage whether or not it would be worth my time, and all praised Blondie's Parallel Lines (33 1/3):

4 of 4 people found the following review helpful. Really great book on a great record and easy to digest.By Brian KehewLiking it a lot, great details I never knew even as a Blondie fan. However be aware there's a lot of non-Parallel Lines material here, which may not be a problem for most fans, but I'd hoped for even more specific to this amazing album.0 of 0 people found the following review helpful. Blondie Blows UpBy Patrick Mc CoyThe 33 1/3: Parallel Lines (2016) by Kembrew McLeod is a good overview of Blondie's influence and the context of the the late 70s New York music scene that helped form the band. The book starts with an introduction then has five main sections: "Downtown New York in the 60s and 70s," "Blondie's Arty Antecedents," "Parallel Scenes," "From the Bowery to Blondiemaniamia," "Disco Sucks! Chicks Can't Rock, Blah, Blah, Blah," followed by a conclusion. To be honest I would

have liked more analysis on the album, but overall informative and entertaining. 1 of 1 people found the following review helpful. This was a well-researched exploration of the 60s/70s New York ...By CustomerThis was a well-researched exploration of the 60s/70s New York music/theater scenes, and how camp, fluctuating gender roles, disco and punk all influenced Blondie's sound. However, there is hardly any specific information about the album *Parallel Lines*. The book's title is false advertising.

Blondie's *Parallel Lines* mixed punk, disco and radio-friendly FM rock with nostalgic influences from 1960s pop and girl group hits. This 1978 album kept one foot planted firmly in the past while remaining quite forward-looking, an impulse that can be heard in its electronic dance music hit "Heart of Glass." Bubblegum music maven Mike Chapman produced *Parallel Lines*, which was the first massive hit by a group from the CBGB punk underworld. By embracing the diversity of New York City's varied music scenes, Blondie embodied many of the tensions that played out at the time between fans of disco, punk, pop and mainstream rock. Debbie Harry's campy glamor and sassy snarl shook up the rock'n'roll boy's club during a growing backlash against the women's and gay liberation movements, which helped fuel the "disco sucks" battle cry in the late 1970s. Despite disco's roots in a queer, black and Latino underground scene that began in downtown New York, punk is usually celebrated by critics and scholars as the quintessential subculture. This book challenges the conventional wisdom that dismissed disco as fluffy prefab schlock while also recuperating punk's unhip pop influences, revealing how these two genres were more closely connected than most people assume. Even Blondie's album title, *Parallel Lines*, evokes the parallel development of punk and disco--along with their eventual crossover into the mainstream.

An interesting thesis well made in this enjoyable addition to the 33 1/3 series. International Times A neat snapshot of a time of revolution, reinvention and experimentation ... [This book is] every bit as appetising as the album itself, and an astute, erudite examination of one of the greatest albums of all time. Record Collector Its a rare treat when an author busts out a tightly researched agenda that totally flips your perspective on a record, a band, a scene, a genre, and an entire artistic era. Kembrew McLeod provides such a treat with this gloriously revisionist history, positing that Blondie and the core of the New York punk scenes early bands and aesthetics were a product of a wildly vital gay underground theater scene that flourished from the late 1960s to the early 1970s. Charles Aaron, MTV News There's a little book I've been devouring on the subway this past week or two: *Blondies Parallel Lines* by Kembrew McLeod. It has had me tracing and re-tracing connections all over the place, re-examining my own assumptions about my own evolving musical tastes and cultural assumptions from the time of my first transistor radio ... Refreshing. One Flew East About the Author Kembrew McLeod is a Professor of Communication Studies at the University of Iowa, USA. He has published and produced several books and documentaries about music and popular culture.