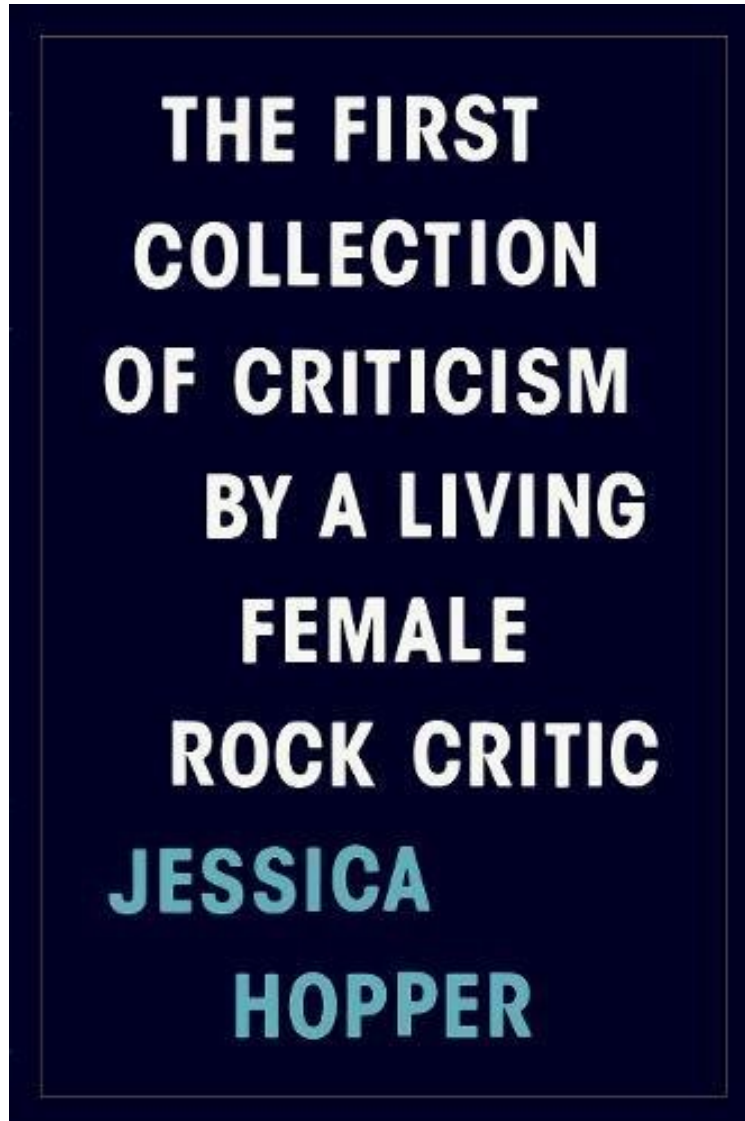


[Download ebook] The First Collection of Criticism by a Living Female Rock Critic

The First Collection of Criticism by a Living Female Rock Critic

Jessica Hopper

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#357291 in Books Jessica Hopper 2015-05-12Original language:EnglishPDF # 1 9.00 x .40 x 6.00l, .0 #File Name: 0983186332250 pagesThe First Collection of Criticism by a Living Female Rock Critic | File size: 49.Mb

Jessica Hopper : The First Collection of Criticism by a Living Female Rock Critic before purchasing it in order to gage whether or not it would be worth my time, and all praised The First Collection of Criticism by a Living Female Rock Critic:

3 of 3 people found the following review helpful. This book is not only ridiculously great, it is an ImportantBy J. LeMayThis book is not only ridiculously great, it is an Important, Essential Book for a number of reasons too lengthy to get into in the space of an review. Incomparable and peerless (although she is a champion of all of her peers, as well

as a longtime mentor for scores of writers), Hopper not only gets to the heart of the matter in this collection (whatever that matter may be) right off the bat, she expertly asks the hard questions of the music she's writing about, the fans who love that music, and herself as a life-long music fan and critic. Hopper masters what few critics can do (and what even fewer can do well): digging deep into the anatomy of the magnetic bond (or lack thereof) between music and listener, critically investigating music cultures, and critically investigating her own relationship with it all simultaneously. She takes no prisoners; her voice is singular and essential. Buy this book for yourself, and for anyone you know who loves music. You will laugh, you will cry. Promise.^{2 of 2} people found the following review helpful. A Refreshing Perspective on my Beloved Rock Music By Caitlin Leasure There are many things to love about this collection of essays. The writing is honest and often times witty. As a long-time lover of classic and alt-rock, I can identify so much with Ms. Hopper's conflicted stance on the whole subject. As a genre that has largely been male-dominated and is rife with misogyny, it is only natural for our female population to ask the questions, "Where do we fit?" and "Where is our voice?" Thankfully here is a book that at least furthers the dialogue.^{0 of 0} people found the following review helpful. Crazy good!! a must-read for musicians !! By Brianne Really love this book and recommend it to any all musicians and music lovers. Hopper's voice is hilarious, artful and efficient. If you're someone who loves music but feels a disconnect/ insincerity behind much of today's top 40 records, Hopper's tough love critiques make sense of the corporate music mess we're navigating through, while celebrating the real artistic victories happening in real time. Can't wait to read more from her!

Jessica Hopper's music criticism has earned her a reputation as a firebrand, a keen observer and fearless critic not just of music but the culture around it. With this volume spanning from her punk fanzine roots to her landmark piece on R. Kelly's past, *The First Collection* leaves no doubt why *The New York Times* has called Hopper's work "influential." Not merely a selection of two decades of Hopper's most engaging, thoughtful, and humorous writing, this book documents the last 20 years of American music making and the shifting landscape of music consumption. The book journeys through the truths of Riot Grrrl's empowering insurgence, decamps to Gary, IN, on the eve of Michael Jackson's death, explodes the grunge-era mythologies of Nirvana and Courtney Love, and examines emo's rise. Through this vast range of album reviews, essays, columns, interviews, and oral histories, Hopper chronicles what it is to be truly obsessed with music. The pieces in *The First Collection* send us digging deep into our record collections, searching to re-hear what we loved and hated, makes us reconsider the art, trash, and politics Hopper illuminates, helping us to make sense of what matters to us most.

"In this crucial book, Hopper schools us all in the art of criticism. You will be reminded, as I was, why you care to read and write about (and listen to!) music to begin with. Hopper's relationship with music is a joy to behold." Tavi Gevinson, Editor-in-Chief, *Rookie* "Jessica Hopper's criticism is a trenchant and necessary counterpoint not just on music, but on our culture at large." Annie Clark, *St. Vincent* "Has there ever been a person in your life whose opinion carried colossal weight regardless of the topic being discussed? Someone who changed your mind and pushed your buttons, always ahead of the curve and deeply entrenched in the scene with a scholar's knowledge of the who/what/where. For me that person has always been Jessica Hopper." Sara Quin, *Tegan Sara* "I read Hopper's work with a sense of bewildered gratitude. She concedes nothing to the idea that it is dumb to care so much. The excitement in her work comes from her faith that these things are worth scrapping about." Rob Sheffield, author of *Love is a Mixtape* "Acute cultural zoom-ins, real-time reportage, and frank, funny, feeling dispatches from a woman's life lived in, for and in spite of music: Jessica Hopper serves notice of how much voices like hers have been needed." Carl Wilson, author of *Let's Talk About Love: Why Other People Have Such Bad Taste* "The First Collection is a game-changer, a godsend, and a Holy Grail for those who have been forced to reside on the fringe of the notoriously "male-dominated sphere" of rock criticism and fandom [...] Hopper's work, influence, and unwavering support for the diversification of voice and perspective within music journalism have altered the landscape of rock criticism for the better. It may be the first collection of criticism written by a female rock critic, but it's definitely not the last." *The Village Voice* "An airtight case for why the professional critic still matters, and why it is a thrill to spend time in the presence of someone whose job it is to care so much and so intelligently." *Chicago Tribune* "For music criticism to be effectual, it has to be progressive. Hoppers been in the game for two decades, but continues to fight for change: particularly for critics and older musicians alike actively to seek out the new." *The Guardian* "Hoppers collection explores the spectrum of popular music from garage to rap to Christian rock, transporting readers to basement punk shows where sweat drips from the stage onto concertgoers and Pearl Jam festivals where fans congregate, numb in Vedder-ticipation. Her 40-odd essays offer both a sweeping survey of two decades of music and a microscopic examination of artists as familiar as Miley Cyrus and as obscure as the noise punk group Coughs." *TIME* "Hopper is one of the most vital and prolific music critics around. [...] The title is a mouthful, but the book brims with Hoppers lean prose and mic-dropping one-liners." *Newsweek* "Jessica Hopper has become a mandatory name in the world of music criticism, and this latest collection is the icing on the cake. At the books heart, you'll find a funny, thoughtful writer whose extensive journalism career cements her as a lasting voice in the genre." *Paste* "The pieces in *The First*

Collection of Criticism by a Living Female Rock Critic are diverse and important in their own individual way everything from a fascinating look at the synchronicity between indie musicians and advertising, and the (sadly still all-too-relevant) 2003 piece *Emo: Where the Girls Aren't* to a profile on songwriter David Bazan that explores his complicated relationship with religion and fans, and to a *Village Voice* discussion with Jim DeRogatis that reexamined (and gave renewed visibility to) the sexual assault allegations against R. Kelly. "Salon" A game-changing collection of writing [...] Hopper has created a bible for aspiring writers, not just music critics. "Huffington Post" A unique voice among a sea of male rock critics. "MTV News" [Hopper's] early essays remain valuable educational resources for anyone wanting to look further into the relationship between music and sexism. "Meredith Graves, i-D" [Hopper] seized on this opportunity to plant a flag for the cause and issue a thunderous Fuck you! to the embedded misogyny within rock criticism and our culture at large. "Hazzlitt