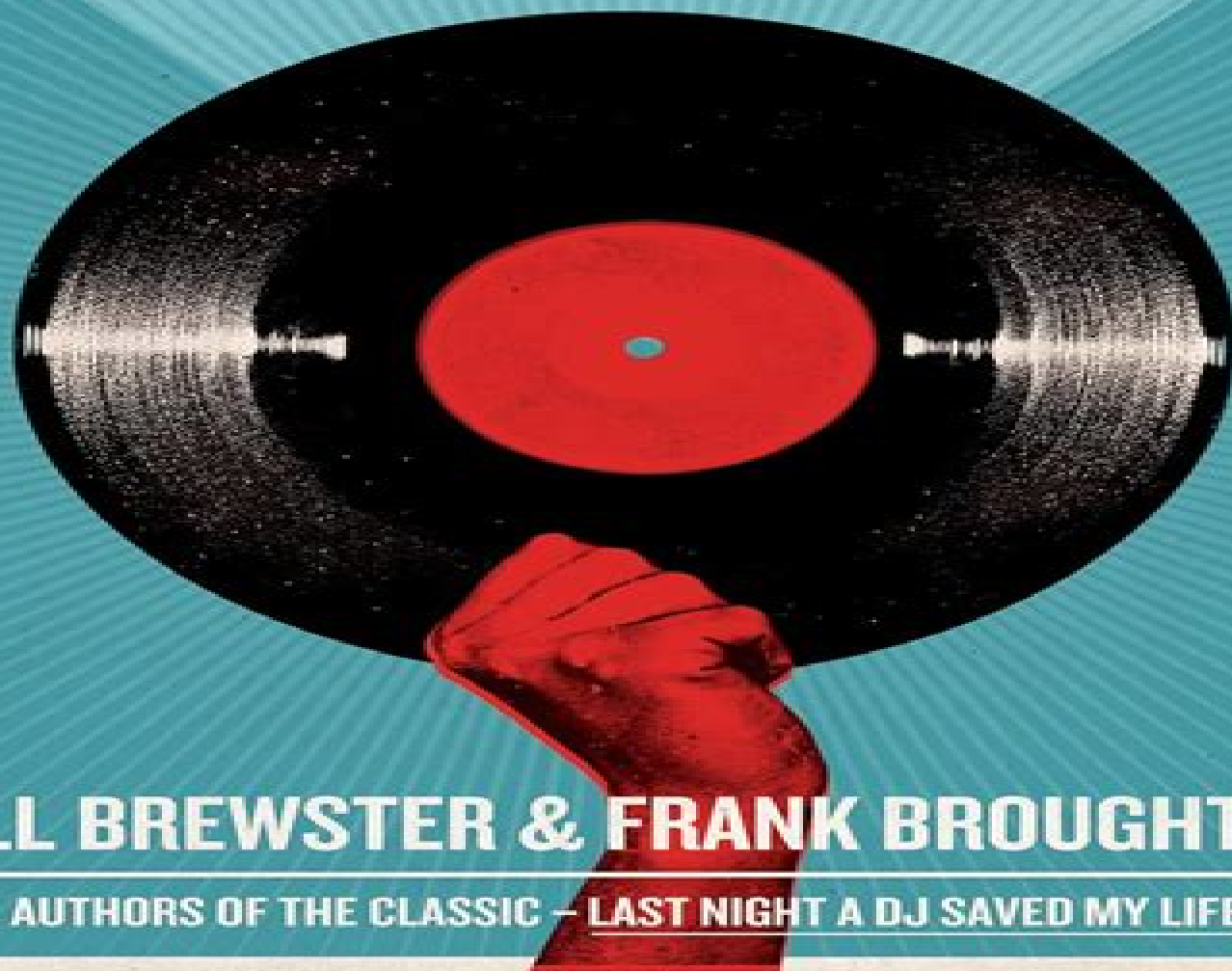


# THE RECORD PLAYERS

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## DJ REVOLUTIONARIES



BLACK KODAL

**BILL BREWSTER & FRANK BROUGHTON**

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AUTHORS OF THE CLASSIC – LAST NIGHT A DJ SAVED MY LIFE

# The Record Players Dj Revolutionaries

**Jens Gerrit Papenburg**



## **The Record Players Dj Revolutionaries:**

**The Record Players** Bill Brewster, Frank Broughton, 2010 Collects firsthand accounts in a vibrant oral history of the rise of the DJ culture and includes songs lists discographies and photos *The Record Players* Bill Brewster, Frank Broughton, 2011-04-12 From the co authors of the classic *Last Night a DJ Saved My Life* A fascinating oral history of record spinning told by the groundbreaking DJs themselves Acclaimed authors and music historians Bill Brewster and Frank Broughton have spent years traveling across the world to interview the revolutionary and outrageous DJs who shaped the last half century of pop music *The Record Players* is the fun and revealing result a collection of firsthand accounts from the obsessives the playboys and the eccentrics that dominated the music scene and contributed to the evolution of DJ culture In the sixties radio tastemakers brought their sound to the masses while early trendsetters birthed the role of the club DJ at temples of hip like the Peppermint Lounge By the seventies DJs were changing the course of popular music and in the eighties young innovators wore out their cross faders developing techniques that turned their craft into its own form of music With discographies favorite songs and amazing photos of all the DJs as young firebrands *The Record Players* offers an unparalleled music education from records to synthesizers from disco to techno and from influential cliques to arenas packed with thousands of dancing fans

**Sounds and the City** B. Lashua, K. Spracklen, S. Wagg, 2014-05-27 This book explores the ways in which Western derived music connects with globalization hybridity consumerism and the flow of cultures Both as local terrain and as global crossroads cities remain fascinating spaces of cultural contestation and meaning making via the composing playing recording and consumption of popular music

**Hip Hop around the World** Melissa Ursula Dawn Goldsmith, Anthony J. Fonseca, 2018-12-01 This set covers all aspects of international hip hop as expressed through music art fashion dance and political activity Hip hop music has gone from being a marginalized genre in the late 1980s to the predominant style of music in America the UK Nigeria South Africa and other countries around the world *Hip Hop around the World* includes more than 450 entries on global hip hop culture as it includes music art fashion dance social and cultural movements organizations and styles of hip hop Virtually every country is represented in the text Most of the entries focus on music styles and notable musicians and are unique in that they discuss the sound of various hip hop styles and musical artists lyrical content vocal delivery vocal ranges and more Many additional entries deal with dance styles such as breakdancing or b boying b girling popping locking clowning and krumping and cultural movements such as black nationalism Nation of Islam Five Percent Nation and Universal Zulu Nation Country entries take into account politics history language authenticity and personal and community identification Special care is taken to draw relationships between people and entities such as mentor apprentice producer musician and more

**Vinyl** Dominik Bartmanski, Ian Woodward, 2020-06-08 Recent years have seen not just a revival but a rebirth of the analogue record More than merely a nostalgic craze vinyl has become a cultural icon As music consumption migrated to digital and online this seemingly obsolete medium became the fastest growing format

in music sales Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs from the late 1980s the recording industry regarded it as an outdated relic consigned to dusty domestic corners and obscure record shops So why is vinyl now experiencing a rebirth of its cool Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies Presenting vinyl as a multifaceted cultural object they investigate the reasons behind its persistence within our technologically accelerated culture Informed by media analysis urban ethnography and the authors interviews with musicians DJs sound engineers record store owners collectors and cutting edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London New York Tokyo Melbourne and especially Berlin what emerges is a story of a modern icon

**DJ Culture in the Mix** Bernardo Attias, Anna Gavanas, Hillegonda Rietveld, 2013-10-24 The DJ stands at a juncture of technology performance and culture in the increasingly uncertain climate of the popular music industry functioning both as pioneer of musical taste and gatekeeper of the music industry Together with promoters producers video jockeys VJs and other professionals in dance music scenes DJs have pushed forward music techniques and technological developments in last few decades from mashups and remixes to digital systems for emulating vinyl performance modes This book is the outcome of international collaboration among academics in the study of electronic dance music Mixing established and upcoming researchers from the US Canada the UK Germany Austria Sweden Australia and Brazil the collection offers critical insights into DJ activities in a range of global dance music contexts In particular chapters address digitization and performativity as well as issues surrounding the gender dynamics and political economies of DJ cultures and practices

*America in the British Imagination* J. Lyons, 2013-12-18 How was American culture disseminated into Britain Why did many British citizens embrace American customs And what picture did they form of American society and politics This engaging and wide ranging history explores these and other questions about the U S s cultural and political influence on British society in the post World War II period

*"K for the Way"* Todd Craig, 2023-09-15 K for the Way explores writing rhetoric and literacy from the perspective of the Hip Hop DJ Todd Craig a DJ himself establishes and investigates the function of DJ rhetoric and literacy illuminating the DJ as a fruitful example for re envisioning approaches to writing research and analysis in contemporary educational settings Because it is widely recognized that the DJ was the catalyst for the creation of Hip Hop culture this book begins a new conversation in which Hip Hop DJs introduce ideas about poetics and language formation through the modes practices and techniques they engage in on a daily basis Using material from a larger qualitative research study that illustrates the Hip Hop DJ as a twenty first century new media reader writer and literary critic Craig blends interviews from prominent and influential DJs in the Hip Hop community with narrative and interdisciplinary scholarship from writing studies Hip Hop studies African American studies urban education and ethnomusicology The voices of DJs sit front and center presenting a revolutionary conversation about writing and communication in the twenty first century Weaving Craig s life experiences with important discussions of

racial literacies K for the Way is a layered and utterly singular exploration of culture identity and literacy in America

Media Narratives in Popular Music Chris Anderton, Martin James, 2021-12-16 The historical significance of music makers music scenes and music genres has long been mediated through academic and popular press publications such as magazines films and television documentaries Media Narratives in Popular Music examines these various publications and questions how and why they are constructed It considers the typically linear narratives that are based on simplifications exaggerations and omissions and the histories they construct an approach that leads to totalizing official histories that reduce otherwise messy narratives to one dimensional interpretations of a heroic and celebratory nature This book questions the basis on which these mediated histories are constructed highlights other hidden histories that have otherwise been neglected and explores a range of topics including consumerism the production pressure behind documentaries punk fanzines Rolling Stones covers and more

**Collaboration, Engagement, and Tradition in Contemporary and Electronic Music** Marc Estibeiro, Dave Payling, David Cotter, 2024-12-12 Collaboration Engagement and Tradition in Contemporary and Electronic Music NoiseFloor Perspectives illuminates practices at the forefront of modern music making and is built on a rich collection of concerts and talks representing over a decade of artistic insight and creative practice showcased at the annual NoiseFloor event Exploring the themes of collaboration engagement and tradition this cutting edge collection offers chapters on a range of pressing issues including AI in music audiovisual composition environmental sound and interactive sound systems NoiseFloor s aim is to showcase research and original works by international composers and performers and has attracted prolific artists in a wide range of related fields many of whom have contributed to this volume This book provides a timely snapshot of new and emerging developments in the broad field of contemporary music making Collaboration Engagement and Tradition in Contemporary and Electronic Music will be of interest to postgraduates and advanced undergraduates working in the areas of contemporary music electronic music and music technology This book is also ideal for composers artists and researchers investigating theoretical concepts and compositional practices in contemporary music

**Listening Devices** Jens Gerrit Papenburg, 2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period Listening Devices develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n roll culture and the disco and club culture of the 1970s and 1980s

Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present

**Hip Hop, Hegel, and the Art of Emancipation** Jim Vernon, 2018-07-04 This book argues that Hip Hop s early history in the South Bronx charts a course remarkably similar to the conceptual history of artistic creation presented in Hegel s Lectures on Aesthetics It contends that the resonances between Hegel s account of the trajectory of art in general and the historical shifts in the particular culture of Hip Hop are both numerous and substantial enough to make us re think not only the nature and import of Hegel s philosophy of art but the origin essence and lesson of Hip Hop As a result the book articulates and defends a unique reading of Hegel s Aesthetics as well as providing a philosophical explanation of the Hip Hop community s transition from total social abandonment to some limited form of social inclusion via the specific mediation of an artistic culture grounded in novel forms of sensible expression Thus the fundamental thesis of this book is that Hegel and Hip Hop are mutually illuminating and when considered in tandem each helps to clarify and reinforce the validity and power of the other

Assimilate S. Alexander Reed, 2013-06-03 In Assimilate S Alexander Reed provides the first ever critical history of industrial music Through a series of revealing explorations of works spanning the entirety of industrial music s past and drawing on extensive interviews with musicians record label owners DJs and concert promoters Reed paints a thorough historical picture that includes not only the bands but the structures that supported them and the scenes they created

**Do You Remember House?** Micah Salkind, 2018-12-19 This book tells the full story of house music in Chicago from its emergence to its queer remediation to its memorialization from the late 70s to the present

**The History of Live Music in Britain, Volume II, 1968-1984** Simon Frith, Matt Brennan, Martin Cloonan, Emma Webster, 2019-03-04 To date there has been a significant gap in work on the social history of music in Britain from 1950 to the present day The three volumes of Live Music in Britain address this gap and do so through a unique prism that of live music The key theme of the books is the changing nature of the live music industry in the UK focused upon popular music but including all musical genres Via this focus the books offer new insights into a number of other areas including the relationship between commercial and public funding of music changing musical fashions and tastes the impact of changing technologies the changing balance of power within the music industries the role of the state in regulating and promoting various musical activities within an increasingly globalised music economy and the effects of demographic and

other social changes on music culture Drawing on new archival research a wide range of academic and non academic secondary sources participant observation and a series of interviews with key personnel the books have the potential to become landmark works within Popular Music Studies and broader cultural history The second volume covers the period from Hyde Park to the Hacienda 1968 84 **The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education** David James Elliott, Marissa Silverman, Gary McPherson, 2019 The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education offers critical perspectives on a wide range of conceptual and practical issues in music education assessment and evaluation as these apply to music education in schools and community settings **Bring That Beat Back** Nate Patrin, 2020-06-09 How sampling remade hip hop over forty years from pioneering superstar Grandmaster Flash through crate digging preservationist and innovator Madlib Sampling incorporating found sound and manipulating it into another form entirely has done more than any musical movement in the twentieth century to maintain a continuum of popular music as a living document and in the process has become one of the most successful and commercial strains of postmodern art Bring That Beat Back traces the development of this transformative pop cultural practice from its origins in the turntable manning record spinning hip hop DJs of 1970s New York through forty years of musical innovation and reinvention Nate Patrin tells the story of how sampling built hip hop through the lens of four pivotal artists Grandmaster Flash as the popular face of the music s DJ born beginnings Prince Paul as an early champion of sampling s potential to elaborate on and rewrite music history Dr Dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition and Madlib as the underground experimentalist and record collector antiquarian who constantly broke the rules of what the mainstream expected from hip hop From these four artists histories and the stories of the people who collaborated competed and evolved with them Patrin crafts a deeply informed eminently readable account of a facet of pop music as complex as it is commonly underestimated the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth century America And you can nod your head to it **In the Time of Sky-Rhyming** Assistant Professor of Latinx Communities Jonathan E Calvillo, Jonathan E Calvillo, 2024-10-04 Jonathan E Calvillo explores the rise of Hip Hop on the West Coast and the integral role the Los Angeles Latine community had on the movement and in turn Hip Hop s impact on Latines as it became a space for community expression and coping with inequality Building his narrative around interviews and oral histories he explores how incoming migrants local born Latines and other minoritized populations joined Black Americans in the 1980s to build early underground sites of Hip Hop innovation contributing to the genre s global expansion The book details how Hip Hop s deep impact on Latines was based in part on the inequality marginalization and injustice that many Latines of this era faced themes which were addressed in the movement Many creatives from Brown Los Angeles found their place in early underground expressions of Hip Hop including in breaking rhyming DJing and graffiti elements During this

period Central American refugees were settling in the urban corridors of the region young Chicanos were coming of age in the post civil rights era Caribbean migrants moved from East to West South American immigrants were finding their place and Latines were interacting with Black Americans and other minoritized populations such as ethnic Samoans Filipinos and Koreans Through the lens of Los Angeles Hip Hop history this project speaks to the migratory flows of urban Brown Los Angeles the relations between Black Americans and Latines in Los Angeles and the formation of the racialized subcultures emblematic of urban Los Angeles In documenting this story the book sidesteps a media heavy music industry account of Hip Hop history Instead it privileges original oral histories and secondary accounts of dozens of artists to present a grassroots oriented narrative of the intraethnic interracial negotiations that fueled Latines identification with and contributions to Hip Hop

*The Birth of Breaking* Serouj "Midus" Aprahamian, 2023-07-27 The untold story of how breaking one of the most widely practiced dance forms in the world today began as a distinctly African American expression in the Bronx New York during the 1970s Breaking is the first and most widely practiced hip hop dance in the world with around one million participants in this dynamic multifaceted artform and as of 2024 Olympic sport Yet despite its global reach and nearly 50 year history stories of breaking s origins have largely neglected the African Americans who founded it Dancer and scholar Serouj Midus Aprahamian offers for the first time a detailed look into the African American beginnings of breaking in the Bronx New York The Birth of Breaking challenges numerous myths and misconceptions that have permeated studies of hip hop s evolution considering the influence breaking has had on hip hop culture Including previously unseen archival material interviews and detailed depictions of the dance at its outset this book brings to life this buried history with a particular focus on the early development of the dance the institutional settings where hip hop was conceived and the movement s impact on sociocultural conditions in New York City throughout the 1970s By featuring the overlooked first hand accounts of over 50 founding b boys and b girls alongside movement analysis informed by his embodied knowledge of the dance Aprahamian reveals how indebted breaking is to African American culture as well as the disturbing factors behind its historical erasure

**Do You Remember House?** Micah E. Salkind, 2019 Today no matter where you are in the world you can turn on a radio and hear the echoes and influences of Chicago house music Do You Remember House tells a comprehensive story of the emergence and contemporary memorialization of house in Chicago tracing the development of Chicago house music culture from its beginnings in the late 70s to the present Based on expansive research in archives and his extensive conversations with the makers of house in Chicago s parks clubs museums and dance studios author Micah Salkind argues that the remediation and adaptation of house music by crossover communities in its first decade shaped the ways that Chicago producers DJs dancers and promoters today re remember and mobilize the genre as an archive of collectivity and congregation The book s engagement with musical kinesthetic and visual aspects of house music culture builds from a tradition of queer of color critique As such Do You Remember House considers house music s liberatory potential in terms of



its genre defiant repertoire in motion Ultimately the book argues that even as house music culture has been appropriated and exploited the music's porosity and flexibility have allowed it to remain what pioneering Chicago DJ Craig Cannon calls a musical Stonewall for queers and people of color in the Windy City and around the world

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