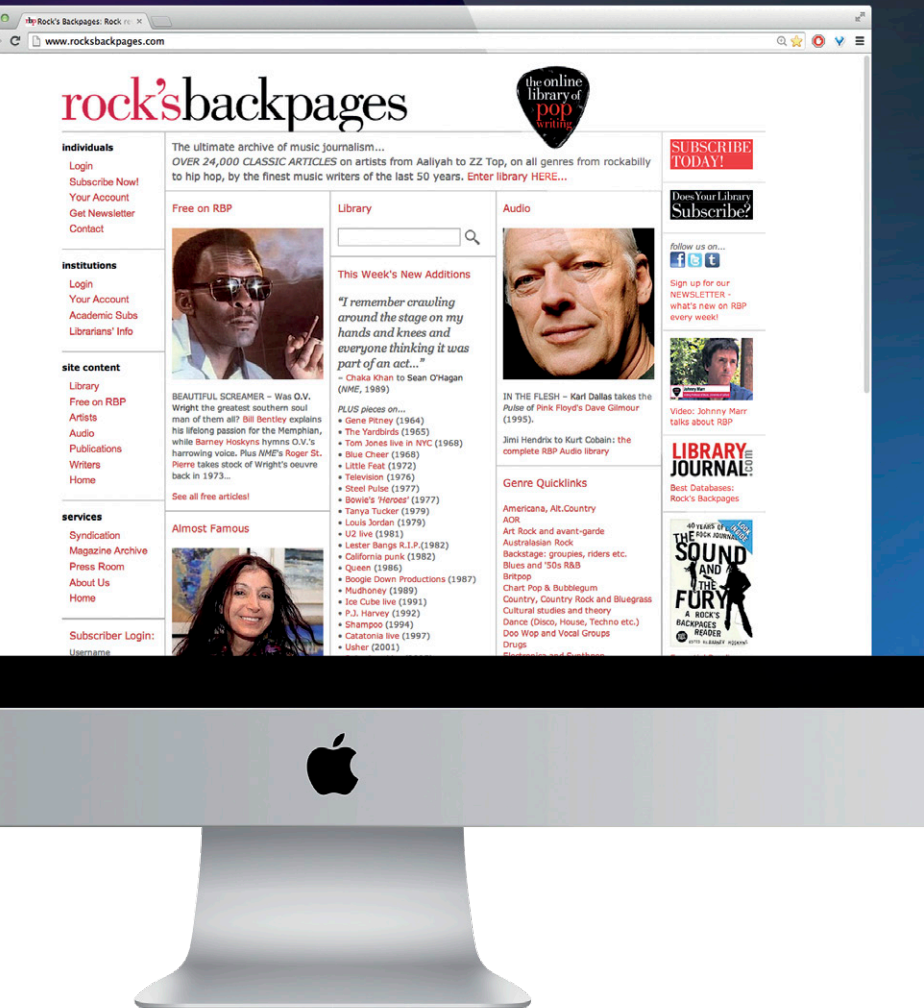




**The Online Library of  
Music Journalism**

"An essential resource"  
– *Library Journal*



“Reading rock articles was a crucial part of my education, formation, and inspiration. The great thing about **Rock's Backpages** is that it's been done by experts, by people who've got a feeling for it. For me it's definitive...” —**Johnny Marr**

Online music journalism library **Rock's Backpages** at [www.rockedbackpages.com](http://www.rockedbackpages.com) is the largest database of music journalism online, featuring—as of Spring 2014—over 25,000 articles on thousands of artists from Elvis Presley to Lady Gaga.

**Rock's Backpages** has been praised by *Library Journal* as “an essential resource for modern and contemporary music libraries and for cultural studies collections” and was runner-up in the Best Niche Resource category in the Journal's Best Databases Awards of 2011.



## background

**Rock's Backpages** features the work of many of the world's best-known music journalists past and present, including **Lester Bangs**, **Nick Kent**, **Lenny Kaye**, **Nick Tosches**, **Carol Cooper**, **Dave Marsh**, **Ben Fong-Torres**, **Penny Valentine**, **Jon Savage**, **Charles Shaar Murray** and **Simon Reynolds**.

"For the price of a subscription," wrote Ian Burrell in *The Independent*, "users can access classic Lester Bangs, such as a 1973 profile of Iggy and the Stooges in *Stereo Review* in which he observed the emergence of glam fashions, or a 1972 write-up of Slade in *Phonograph Record* which was broadly complimentary despite describing Noddy Holder's band as *the usual dull dorkoid pack of Limey jerks*".





## background

The archive draws on numerous publications from *Creem* and *Trouser Press* to *Rolling Stone*, and from *New Musical Express* and *Melody Maker* to *MOJO*. It is fully searchable by artist, genre, writer or keyword (allowing search by album or single title, date etc).

**Rock's Backpages** also features a library of over 400 audio interviews, including classic conversations with **Jimi Hendrix** (1970), **Kate Bush** (1980), **Mick Jagger** (1973), **Michael Jackson** (1980), **Joni Mitchell** (1994), **Kurt Cobain** (1993), **Bob Marley** (1975), **David Bowie** (1995), **Pink Floyd** (1971), **Patti Smith** (1976), **Johnny Cash** (1996), **The Clash** (1978), **Run DMC** (1986), **Fleetwood Mac** (1977), **Morrissey** (1989), **Bo Diddley** (1970), **Jerry Garcia** (1969), **Elliott Smith** (1998), **Donna Summer** (1976), **Marc Bolan** (1974), **Sandy Denny** (1977) and hundreds more.

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## Library Search:

## Welcome to the Rock's Backpages Library

- Search all articles using Quick Search or the drop-down menu clicking on article titles to read them.
- Individual subscribers will be asked for username and password (already entered). All other articles are then available for reading.
- All content on the site is the property of Rock's Backpages by copyright laws.

Please ensure that pop-ups are enabled for this site to allow you to access the drop-down menus.

## Quick Search

go

## Search by ARTIST

Artists A - B

Artists C - D

Artists E - J

Artists K - N

Artists O - R

Artists S - T

Artists U - Z

Artists by number

Click for the **full A-Z list of artists**

## Quick Search by WRITER

Writers

Click for the **full A-Z list of writers**

## Quick Search by SUBJECT

Associated subjects and genres

## Free this week:

John Abbey introduces  
**Bobby Womack** (1945-2014)

Vivien Goldman spent  
entertaining after her  
**Bobby Womack** (NME, 1970)

Never Mind The  
Soul Man: Paolo  
**Womack** (NME, 1970)

Hilarious: Pete  
**Artist Formerly**  
(Time Out, 1999)

Peter Paphides  
the life of **Nick**  
Monthly, 2004

Pete Paphides  
**Paolo Nutini**

See all free

## New to S

AUDIO:

Barney Hoskyns  
**Geffen** (Rolling Stone, 1999)

FEATURE:

David Gray  
svengali

**Subscribers include** over 180 academic institutions worldwide, including **Berklee College of Music, Brown, Columbia, Cornell, Harvard, NYU, Penn State, Princeton, Syracuse, UCLA and Yale** in the USA, and in the UK, the Universities of **Leeds, Sheffield, Sussex and Warwick**, and Public Libraries in Glasgow, Manchester, Peterborough and Oxfordshire. Our subscribers also include institutions in Europe (**National Library of Norway, Oslo University, Turku Libraries**) and Australasia (**Monash, Melbourne, Victoria, Auckland**) along with the **BBC, Oxford University Press, San Francisco Public Library, CBC-Radio Canada** and the **Rock and Roll Hall of Fame**.

“**Rock’s Backpages** has become an invaluable resource to students studying music, media and communication at the University of Leeds. On our popular music BA the archive provides material to support study on genre, politics and subcultures for essays at all levels. As a library for primary sources for the popular music journalism module I run it is perfect.”

**SIMON WARNER**

Senior Teaching Fellow, School of Music,  
University of Leeds

“I have made extensive use of **Rock’s Backpages** over the past couple of years. Not only am I impressed by its ease and speed of access, but also by the way that it is constantly improving and updating its archive. I consider it an invaluable asset to any researcher or serious fan of the subject.”

**DR RON MOY**

Senior Lecturer in Popular Music Studies,  
Liverpool John Moores University

“For anyone exploring the history of popular music, **Rock’s Backpages** is a goldmine. Its vast yet constantly expanding database of hard-to-find primary materials is high in quality, wide in scope, easy to access, and fully cross-referenced.”

**DALE CARTER**

Associate Professor of American Studies,  
University of Aarhus, Denmark

“**Rock’s Backpages** has been an invaluable addition to the Syracuse University library. We teach a number of classes—ranging from the History of Rock survey to the Popular Music Studies seminar—where students have used **Rock’s Backpages** to aid with paper projects and presentations.”

**THEO CATEFORIS**

Assistant Professor of Music History and  
Cultures, Syracuse University



## the database

There are currently over 25,000 articles on the site. These feature over four-and-a-half thousand artists and range from 500-word album (or concert) reviews to 10,000-word interviews and features.

The articles are full text, primary-source and fully searchable (by artist, date, genre, keyword etc.) including an advanced search option and faceted search results.

Written by over 600 of the biggest names in music journalism, they are taken from the widest possible range of publications in the US and UK: from *Creem* and *Rolling Stone*, and from *NME* to *MOJO*. "The listing of magazines is colossal," wrote *Library Journal* reviewer Matthew Moyer in September 2011.

The archive covers all genres of popular music from the 1950s to the present: from **Abba** to **Zappa** and **Aaliyah** to **ZZ Top**.





**Rock's Backpages** is operated by Backpages Limited, a company set up in 2000 and run by a team with long experience in music journalism. Co-founder and editorial director **Barney Hoskyns** is a former US editor of *MOJO* and author of such books as *Hotel California* and the Tom Waits biography *Lowside of the Road*.

"There is nothing out there that is even remotely like **Rock's Backpages** for exploring the past 50 years of rock music history or the culture that rock music helped to shape," noted *Alexander Street Press*. "Be cool. Subscribe."

In addition to its database, **Rock's Backpages** has produced a number of eBooks and audio downloads for Kindle and MP3 players. Kindle-edition eBooks include reissues of titles such as Simon Reynolds' *Blissed Out* and anthologies of articles about **Bob Dylan** and **Nirvana**. Audio downloads include interviews with **Jimi Hendrix** and **Joni Mitchell**.



**Rock's Backpages** is available by annual subscription and pricing is based on the type, size and location of the subscribing institution. Academic institutions are based on the full-time equivalent number of students (FTE), Public Libraries on the population served, and corporate or non-profit organisations are based on the number of employees.

**We offer** large discounts for consortia and group purchasing. Multi-year subscription agreements and Perpetual Access Purchases are available.

**Rock's Backpages** provides usage statistics as COUNTER compliant level one. Auto-Citations are provided in the Harvard format. The resource is also discoverable via OCLC WorldCat, the EBSCO Discovery Service™ (EDS) and ProQuest's Summon™ discovery service.

**Access authentication** is available via the UK Access Management Federation (Shibboleth), IP Range, Library Card

Login, Referring URL and via Username and Password.

**Subscribing institutions** may co-brand the resource with their own logo and a brief message.

**Find out more** about the **Rock's Backpages** team at [www.rocksbbackpages.com/about](http://www.rocksbbackpages.com/about)

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“As comprehensive as a Google search, but with less insane liars.”

**LAUREN LAVERNE**

“There’s no finer website for the Archivalist Snob than **Rock’s Backpages**.”

**SNOBSITE.COM**

“**Rock’s Backpages** is as important to my research in writing my books as Graham Greene.”

**ANDREW LOOG OLDHAM**

“**Rock’s Backpages** is an invaluable tool to remind me of what was really was going on in the ’60s and ’70s when I started out in this wonderful business.”

**DAVID ENTHOVEN**

(Manager, Robbie Williams)

“Rock music journalism is a unique niche, and a peculiarly self-referential and exclusive one. The barrier to entry is low, especially in the era of file sharing, podcasting, and blogging, but with any given article, essay, polemic, or review,

the observer maybe almost as interesting as the observed.

“Anyone can dance about architecture, but how did Lester Bangs or Ian MacDonald do it? Reading or listening to really good rock journalism is almost as much fun as experiencing the music itself: this guy really gets it, man.

In a way, it’s very satisfying to read an original turn of phrase and know that one is looking at tomorrow’s rock cliché—as opposed to reading the same clichéd opinions about the same artists over and over again.

“To look back on the rock writing of yesteryear is to see how the attitudes of audiences, as well as those of musicians, have changed—and how they have remained the same.”

**GENEVIEVE WILLIAMS**

**Music Library Association (Notes, Volume 63, Number 1, September 2006, pp. 155-157)**



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