



**The Online Library of
Music Journalism**
“An essential resource”
- *Library Journal*

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This Week's New Additions

"I remember crawling around the stage on my hands and knees and everyone thinking it was part of an act..."

— Chaka Khan to Sean O'Hagan (NME, 1989)

PLUS pieces on...

- The Yardbirds (1965)
- Gene Pitney (1964)
- The Ronettes in NYC (1968)
- Don Cherry (1969)
- Little Feat (1972)
- Television (1976)
- Steel Pulse (1977)
- Bowie Herod (1977)
- Tom Tom Club (1979)
- Louis Jordan (1979)
- U2 live (1981)
- Lester Bangs R.I.P. (1982)
- California punk (1982)
- The Clash (1982)
- Boogie Down Productions (1987)
- Mudhoney (1989)
- Ice Cube live (1991)
- U2, Harpo (1992)
- Depeche Mode (1993)
- Catatonia live (1997)
- Usher (2001)

IN THE FLESH — Karl Dallas takes the Pulse of Pink Floyd's Dave Gilmour (1995).

Jimi Hendrix to Kurt Cobain: the complete RBP Audio library

LIBRARY JOURNAL.COM

Genre Quicklinks

- Americana, Alt.Country
- AOI
- Art Rock and avant-garde
- Australasian Rock
- Blues: groups, riders etc.
- Blues and '50s R&B
- Britpop
- Chart Pop & Bubblegum
- Country, Country Rock and Bluegrass
- Dance (Disco, House, Techno etc.)
- Doo Wop and Vocal Groups
- Drugs
- Electronica and Dance

Best Databases:
Rock's Backpages

See all free articles!

Almost Famous



THE SOUND AND THE FURY: A ROCK'S BACKPAGES READER

Rock's Backpages

“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.rocksbackpages.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.

Explore Rock's Backpages: reviews.libraryjournal.com/2014/04/reference/ereviews/explore-rocks-backpages-research

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BY CHERYL LAGUARDIA & BONNIE J.M. SWOGER ON APRIL 14, 2014 LEAVE A COMMENT

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By Cheryl LaGuardia

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rock's backpages

The ultimate archive of music journalism...
OVER 24,000 CLASSIC ARTICLES on artists from Aaliyah to ZZ Top, on all genres from rockabilly to hip hop, by the finest music writers of the last 50 years. [Enter library HERE...](#)

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Now for RBP Subscribers
"Am I a bitch goddess? What is a bitch? What is a podfessor?"
-Barbra Streisand to Revision Eldridge (Nedra Nader, 1999)
PLUS pieces on...

Audio

"TALKIN' BLUES" - Bob Marley in 'Talkin' Blues' with Kari Dallas

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Sign up for our NEWSLETTER - what's new on RBP every week!

Video
Johnny Marr - "I'm a Dull Dorkoid" (about RBP)

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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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.

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Click for the [full A-Z list of artists](#)

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Writers

Click for the [full A-Z list of writers](#)

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Associated subjects and genres

Subjects

Free this week:

John Abbey introduces **Bobby Womack** (

Vivien Goldman's entertaining afternoons with **Bobby Womack**

Never Mind The R&B Soul Man: Paolo **Womack** (NME,

Hilarious: Pete Fonda's **Artist Formerly Known As** (Time Out, 199

Peter Paphides' **Paolo Nutini** (

Pete Paphides' **Paolo Nutini** (

See all free books

New to **Spotify**

AUDIO:

Barney Holley, **Geffen** (

FEATURE:

David Grusvengal

academic resource

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**.

sometestimonials

“**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

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The Rolling Stones: Rolling Stones
Interview by Barbara Charone, *Creem*, January 1978
MICK JAGGER sat athletically on the floor of the *Rolling Stones'* New York office listening to *The Best of Ray Charles*. ...

The Rolling Stones
Profile by Kris DiLorenzo, *Grooves*, January 1979
FOR THE past fifteen years the *Rolling Stones* have been known as "world's greatest rock and roll band." That's why it's hard for most

The Rolling Stones
Book Excerpt by David Dalton, Lenny Kaye, *Rock 100*, 1977
THEY HAVE PARTICIPATED IN AND provoked the transformation of morals and manners of their generation so effectively that to future social historians the *Rolling* ...

The Rolling Stones: Rolling Stones: Undercover
Review by Anthony DeCurtis, *Record Magazine*, 1984
VIOLENCE of both sexual and political nature is never more than a shout away on *Undercover*, the *Rolling Stones'* first studio LP since 1981's much ...

The Rolling Stones in Paris
Report by Keith Altham, *NME*, April 1966
LIKE THE PIED PIPER the *Rolling Stones* call the tune in France wherever they drive in Paris their two long, sleek, black limousines ...

Marianne Faithfull, The Rolling Stones: Rolling Stones To Mellow
Report and Interview by Keith Altham, *NME*, September 1969
THE TIMES THEY have a-changed, as Bob Dylan predicted ... the *Rolling Stones*. There was a time when one a

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**.



rocksbackpagesaudio

ARTIST

Jimi Hendrix

INTERVIEWER

Keith Altham

DATE

11th September 1970

this interview is provided by www.rocksbackpages.com

TIME CHART	RECORDING ONE DIRECTION	RECORDING BOTH DIRECTIONS
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about us

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**.

subscription costs

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

LAUREN LAVERNE

“There’s no finer website for the Archivist 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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