

Gogo Live The Musical Life And Death Of A Chocolate City

The Hypersexuality of RaceGo-Go GorillasDream CityAmerican StoriesHero-A-Go-GoSmithsonian Rock and RollDeconstructing TyroneGo-Go LiveCinderOne Night on TV Is Worth Weeks at the ParamountPlease Kill MeBlack Lives Matter and MusicGo! Go! Cory Carson: Meet Cory Carson Board BookLucky Broken GirlRace, Class, and Politics in the Cappuccino CityTV-a-Go-GoGo-Go LiveTake Me Out the the Go-GoGo! Go! Go!WHEREASTwenty Thousand RoadsMurder-a-Go-Go'sScar TissueGo, Go, Grapes!Land of a Thousand BridgesWe Got the Beat10 Albums That Changed My LifeUnder the Big Black SunNew Black ManNever Let Me GoThe Great Society SubwayS Street RisingThe BeatMore Fun in the New WorldRocksGo Go SadieA Mouth Is Always MuzzledLips UnsealedBlack Lives Matter and MusicGroove Theory

The Hypersexuality of Race

Go-go is the conga drum-inflected black popular music that emerged in Washington, D.C., during the 1970s. The guitarist Chuck Brown, the "Godfather of Go-Go," created the music by mixing sounds borrowed from church and the blues with the funk and flavor that he picked up playing for a local Latino band. Born in the inner city, amid the charred ruins of the 1968 race riots, go-go generated a distinct culture and an economy of independent, almost exclusively black-owned businesses that sold tickets to shows and recordings of live go-gos. At the peak of its popularity, in the 1980s, go-go could be heard around the capital every night of the week, on college campuses and in crumbling historic theaters, hole-in-the-wall nightclubs, backyards, and city parks. Go-Go Live is a social history of black Washington told through its go-go music and culture. Encompassing dance moves, nightclubs, and fashion, as well as the voices of artists, fans, business owners, and politicians, Natalie Hopkinson's Washington-based narrative reflects the broader history of race in urban America in the second half of the twentieth century and the early twenty-first. In the 1990s, the middle class that had left the city for the suburbs in the postwar years began to return. Gentrification drove up property values and pushed go-go into D.C.'s suburbs. The Chocolate City is in decline, but its heart, D.C.'s distinctive go-go musical culture, continues to beat. On any given night, there's live go-go in the D.C. metro area.

Go-Go Gorillas

Joe Perry's New York Times bestselling memoir of life in the rock-and-roll band Aerosmith: "An insightful and harrowing roller coaster ride through the career of one of rock and roll's greatest guitarists. Strap yourself in" (Slash). Before the platinum records or the Super Bowl half-time show or the Rock and Roll Hall of Fame, Joe Perry was a boy growing up in small-town Massachusetts. He idolized Jacques Cousteau and built his own diving rig that he used to explore a local lake. He

dreamed of becoming a marine biologist. But Perry's neighbors had teenage sons, and those sons had electric guitars, and the noise he heard when they started playing would change his life. The guitar became his passion, an object of lust, an outlet for his restlessness and his rebellious soul. That passion quickly blossomed into an obsession, and he got a band together. One night after a performance he met a brash young musician named Steven Tyler; before long, Aerosmith was born. What happened over the next forty-five years has become the stuff of legend: the knockdown, drag-out, band-splintering fights; the drugs, the booze, the rehab; the packed arenas and timeless hits; the reconciliations and the comebacks. *Rocks* is an unusually searching memoir of a life that spans from the top of the world to the bottom of the barrel—several times. It is a study of endurance and brotherhood, with Perry providing remarkable candor about Tyler, as well as new insights into their powerful but troubled relationship. It is an insider's portrait of the rock and roll family, featuring everyone from Jimmy Page to Alice Cooper, Bette Midler to Chuck Berry, John Belushi to Al Hirschfeld. It takes us behind the scenes at unbelievable moments such as Joe and Steven's appearance in the movie of Sgt. Pepper's Lonely Hearts Club Band (they act out the murders of Peter Dinklage and the Bee Gees). Full of humor, insight, and brutal honesty about life in and out of one of the biggest bands in the world, *Rocks* is "well-paced, well-plotted...a mini-masterpiece" (The Boston Globe).

Dream City

Discover the music that influenced some of the biggest stars in music history. A personal, heartfelt, insightful, informational, and highly illustrated look at the music that matters the most to the artists that fans love the most.

American Stories

In fun verse, the author creates a rhyming story about different fruits you can find at a fruit stand.

Hero-A-Go-Go

Music has always been integral to the Black Lives Matter movement in the United States, with songs such as Kendrick Lamar's "Alright," J. Cole's "Be Free," D'Angelo and the Vanguard's "The Charade," The Game's "Don't Shoot," Janelle Monae's "Hell You Talmbout," Usher's "Chains," and many others serving as unofficial anthems and soundtracks for members and allies of the movement. In this collection of critical studies, contributors draw from ethnographic research and personal encounters to illustrate how scholarly research of, approaches to, and teaching about the role of music in the Black Lives Matter movement can contribute to public awareness of the social, economic, political, scientific, and other forms of injustices in our society. Each chapter in *Black Lives Matter and Music* focuses on a particular case study, with the

goal to inspire and facilitate productive dialogues among scholars, students, and the communities we study. From nuanced snapshots of how African American musical genres have flourished in different cities and the role of these genres in local activism, to explorations of musical pedagogy on the American college campus, readers will be challenged to think of how activism and social justice work might appear in American higher education and in academic research. *Black Lives Matter and Music* provokes us to examine how we teach, how we conduct research, and ultimately, how we should think about the ways that black struggle, liberation, and identity have evolved in the United States and around the world.

Smithsonian Rock and Roll

Summoned to the Great Gorilla Villa by King Big Daddy to meet the newest member of their family, ten gorillas arrive on time using various forms of transportation, including hot-air balloon, taxicab, and pogo stick.

Deconstructing Tyrone

The astonishing, powerful debut by the winner of a 2016 Whiting Writers' Award *WHEREAS* her birth signaled the responsibility as mother to teach what it is to be Lakota therein the question: What did I know about being Lakota? Signaled panic, blood rush my embarrassment. What did I know of our language but pieces? Would I teach her to be pieces? Until a friend comforted, Don't worry, you and your daughter will learn together. Today she stood sunlight on her shoulders lean and straight to share a song in Diné, her father's language. To sing she motions simultaneously with her hands; I watch her be in multiple musics. —from "WHEREAS Statements" *WHEREAS* confronts the coercive language of the United States government in its responses, treaties, and apologies to Native American peoples and tribes, and reflects that language in its officiousness and duplicity back on its perpetrators. Through a virtuosic array of short lyrics, prose poems, longer narrative sequences, resolutions, and disclaimers, Layli Long Soldier has created a brilliantly innovative text to examine histories, landscapes, her own writing, and her predicament inside national affiliations. "I am," she writes, "a citizen of the United States and an enrolled member of the Oglala Sioux Tribe, meaning I am a citizen of the Oglala Lakota Nation—and in this dual citizenship I must work, I must eat, I must art, I must mother, I must friend, I must listen, I must observe, constantly I must live." This strident, plaintive book introduces a major new voice in contemporary literature.

Go-Go Live

From the Booker Prize-winning author of *The Remains of the Day* and *When We Were Orphans*, comes an unforgettable edge-of-your-seat mystery that is at once heartbreakingly tender and morally courageous about what it means to be human. Hailsham seems like a pleasant English boarding school, far from the influences of the city. Its students are well

tended and supported, trained in art and literature, and become just the sort of people the world wants them to be. But, curiously, they are taught nothing of the outside world and are allowed little contact with it. Within the grounds of Hailsham, Kathy grows from schoolgirl to young woman, but it's only when she and her friends Ruth and Tommy leave the safe grounds of the school (as they always knew they would) that they realize the full truth of what Hailsham is. *Never Let Me Go* breaks through the boundaries of the literary novel. It is a gripping mystery, a beautiful love story, and also a scathing critique of human arrogance and a moral examination of how we treat the vulnerable and different in our society. In exploring the themes of memory and the impact of the past, Ishiguro takes on the idea of a possible future to create his most moving and powerful book to date.

Cinder

Music has always been integral to the Black Lives Matter movement in the United States, with songs such as Kendrick Lamar's "Alright," J. Cole's "Be Free," D'Angelo and the Vanguard's "The Charade," The Game's "Don't Shoot," Janelle Monae's "Hell You Talmbout," Usher's "Chains," and many others serving as unofficial anthems and soundtracks for members and allies of the movement. In this collection of critical studies, contributors draw from ethnographic research and personal encounters to illustrate how scholarly research of, approaches to, and teaching about the role of music in the Black Lives Matter movement can contribute to public awareness of the social, economic, political, scientific, and other forms of injustices in our society. Each chapter in *Black Lives Matter and Music* focuses on a particular case study, with the goal to inspire and facilitate productive dialogues among scholars, students, and the communities we study. From nuanced snapshots of how African American musical genres have flourished in different cities and the role of these genres in local activism, to explorations of musical pedagogy on the American college campus, readers will be challenged to think of how activism and social justice work might appear in American higher education and in academic research. *Black Lives Matter and Music* provokes us to examine how we teach, how we conduct research, and ultimately, how we should think about the ways that black struggle, liberation, and identity have evolved in the United States and around the world.

One Night on TV Is Worth Weeks at the Paramount

The Beat! was the first book to explore the musical, social, and cultural phenomenon of go-go music. In this edition, updated by a substantial chapter on the current scene, authors Kip Lornell and Charles C. Stephenson, Jr., place go-go within black popular music made since the middle 1970s—a period during which hip-hop has predominated. This styling reflects the District's African American heritage. Its super-charged drumming and vocal combinations of hip-hop, funk, and soul evolved and still thrive on the streets of Washington, DC, and in neighboring Prince George's County, making it the most geographically compact form of popular music. Go-go—the only musical form indigenous to Washington, DC—features

a highly syncopated, nonstop beat and vocals that are spoken as well as sung. The book chronicles its development and ongoing popularity, focusing on many of its key figures and institutions, including established acts such as Chuck Brown (the Godfather of Go-Go), Experience Unlimited, Rare Essence, and Trouble Funk; well-known DJs, managers, and promoters; and filmmakers who have incorporated it into their work. The Beat! provides longtime fans and those who study American musical forms a definitive look at the music and its makers.

Please Kill Me

In the tradition of the autobiography/memoir, TMOTTGoGo's Kato Hammond opens up for the first time about the inside stories of his life growing up in the legendary musical genre of Go-Go - which is still going strong today. In Take Me Out To The Go-Go, Kato Hammond exposes his unrepentant, unbridled life as a guitarist, actor, dancer, playwright, through bands such as Pure Elegance, Little Benny & The Masters, and Proper Utensils, to the Godfather of Go-Go Media. He delves deep into his volatile, profound, and enduring relationships and reveals an ultimate story of endurance, that started in the 1970s with a young Kato, a kid who despite negative statistics, took bold steps and sacrifices through lessons learned. Kato takes you through a personal look into a human story through the Go-Go music culture, the people who inspired him, the ones who enabled him, the ones who tried to control him, the ones who changed him, the one's who gave him opportunities, and the ones who tried to take them away. Take Me Out To The Go-Go is a whole story: a loner's story, a musician's story, an actor's story, a writer's story, a recovery story, a love story, a success story, a failure story, a visionary story, and a re-construction story.

Black Lives Matter and Music

Learn facts about Costa Rica.

Go! Go! Cory Carson: Meet Cory Carson Board Book

This autobiography by one of rock-and-roll's most important foremothers, June Millington, tells the story that's never been told: how girls in the mid-60's started all-girl bands, learned to play electric, and became Fanny, one of the first all-female rock bands to be signed to a major label. Fanny soon began recording and touring worldwide with bands like Chicago and Dr. John. After Fanny, June became involved in the women's music movement when she was asked to play on and tour behind Cris Williamson's "The changer and the changed," which would become the defining album of that genre. Women's music quickly evolved into an independent feminist music network that included (often collectively run) production companies, venues, festivals, record labels, and distribution networks. Land of a thousand bridges chronicles the story of a

young girl born to a mixed-race couple in the Phillipines, who traveled to the US with big dreams of becoming a rock star, and made those dreams come true.

Lucky Broken Girl

From the desolate coal-mining hollers of West Virginia to Washington, DC's ghettos and the Mormon communities of Utah, this engrossing journalistic account travels the country with unprecedented scope to grapple with political issues and to tell the stories of the players, the hopeful true believers, the skeptics, the winners, and the losers. Following the long and fractious political process that will either deliver Barack Obama a chance to be a truly transformative president or place him alongside one-term leaders such as Jimmy Carter, this chronicle also observes the Republican Party tear itself apart to find a fitting opponent for Obama. It analyzes whether America's first black president will meet the enormous expectations of his voters and the rest of the world. With wry humor and cutting insight, this book explores an extraordinary moment in United States history and shares tales of people, identity, and culture.

Race, Class, and Politics in the Cappuccino City

With a new afterword covering the two decades since its first publication, two of Washington, D.C.'s most respected journalists expose one of America's most tragic ironies: how the nation's capital, often a gleaming symbol of peace and hope, is the setting for vicious contradictions and devastating conflicts over race, class, and power. Jaffe and Sherwood have chillingly chronicled the descent of the District of Columbia—congressional hearings, gangland murders, the establishment of home rule and the inside story of Marion Barry's enigmatic dynasty and disgrace. Now their afterword narrates the District's transformation in the last twenty years. New residents have helped bring developments, restaurants, and businesses to reviving neighborhoods. The authors cover the rise and fall of Mayors Adrian Fenty and Vince Gray, how new corruption charges are taking down politicians and businessmen, and how a fading Barry is still a player. The "city behind the monuments" remains flawed and polarized, but its revival is turning it into a distinct world capital—almost a dream city. Harry Jaffe has been a national editor at The Washingtonian magazine since 1990. He has received a number of awards for investigative journalism and feature writing from the Society of Professional Journalists. He has taught journalism at Georgetown University and American University. His work has appeared in Esquire, Regardie's, Outside, Philadelphia Magazine, National Geographic Traveler, The Washington Post, The Los Angeles Times, The Chicago Tribune, and other newspapers. Jaffe was born and raised in Philadelphia and began his journalism career with the Rutland (Vermont) Herald. He is the co-author of Dream City: Race, Power and the Decline of Washington, D.C. He lives in Clarke County, Virginia, and Washington, D.C., with his wife and daughters. Tom Sherwood is a reporter for NBC4 in Washington, specializing in politics and the District of Columbia government. Tom also is a commentator for WAMU 88.5 public radio and a columnist for the

Current Newspapers. Tom has twice been honored as one of the Top 50 Journalists in Washington by Washingtonian magazine. He began his journalism career at The Atlanta Constitution and covered local and national politics for The Washington Post from 1979 to 1989. He is the co-author of Dream City: Race, Power and the Decline of Washington, D.C. A native of Atlanta, he currently resides in Washington, D.C. and has one son, Peyton.

TV-a-Go-Go

A study of the Asian woman as sexual icon in visual culture.

Go-Go Live

Tony Bolden presents an innovative history of funk music focused on the performers, regarding them as intellectuals who fashioned a new aesthetic. Utilizing musicology, literary studies, performance studies, and African American intellectual history, Bolden explores what it means for music, or any cultural artifact, to be funky. Multitudes of African American musicians and dancers created aesthetic frameworks with artistic principles and cultural politics that proved transformative. Bolden approaches the study of funk and black musicians by examining aesthetics, poetics, cultural history, and intellectual history. The study traces the concept of funk from early blues culture to a metamorphosis into a full-fledged artistic framework and a named musical genre in the 1970s, and thereby Bolden presents an alternative reading of the blues tradition. In part one of this two-part book, Bolden undertakes a theoretical examination of the development of funk and the historical conditions in which black artists reimagined their music. In part two, he provides historical and biographical studies of key funk artists, all of whom transfigured elements of blues tradition into new styles and visions. Funk artists, like their blues relatives, tended to contest and contextualize racialized notions of blackness, sexualized notions of gender, and bourgeois notions of artistic value. Funk artists displayed contempt for the status quo and conveyed alternative stylistic concepts and social perspectives through multimedia expression. Bolden argues that on this road to cultural recognition, funk accentuated many of the qualities of black expression that had been stigmatized throughout much of American history.

Take Me Out the the Go-Go

Longlisted for the PEN/Diamonstein-Spielvogel Award “A deeply felt and passionately expressed manifesto.” —Kirkus Reviews (starred) A meditation in the spirit of John Berger and bell hooks on art as protest, contemplation, and beauty in politically perilous times As people consider how to respond to a resurgence of racist, xenophobic populism, A Mouth Is Always Muzzled tells an extraordinary story of the ways art brings hope in perilous times. Weaving disparate topics from

sugar and British colonialism to attacks on free speech and Facebook activism and traveling a jagged path across the Americas, Africa, India, and Europe, Natalie Hopkinson, former culture writer for the Washington Post and The Root, argues that art is where the future is negotiated. Part post-colonial manifesto, part history of British Caribbean, part exploration of art in the modern world, *A Mouth Is Always Muzzled* is a dazzling analysis of the insistent role of art in contemporary politics and life. In crafted, well-honed prose, Hopkinson knits narratives of culture warriors: painter Bernadette Persaud, poet Ruel Johnson, historian Walter Rodney, novelist John Berger, and provocative African American artist Kara Walker, whose homage to the sugar trade *Sugar Sphinx* electrified American audiences. *A Mouth Is Always Muzzled* is a moving meditation documenting the artistic legacy generated in response to white supremacy, brutality, domination, and oppression. In the tradition of Paul Gilroy, it is a *cri de coeur* for the significance of politically bold—even dangerous—art to all people and nations.

Go! Go! Go!

In December 2015, the Smithsonian called on rock and roll lovers around the world to collect photos and stories of their favorite moments in music. Fans dug through attics, basements, closets, shoeboxes, digital cameras, and photo albums to post great rock shots to rockandroll.si.edu. From Woodstock to the Whisky a Go Go, from Lollapalooza to the 9-30 Club, and all the rockin' places in between, fans overwhelmingly responded with their favorite rock and roll moments. Iconic artists ranging from the Who to Nirvana to Chuck Berry to the Jimi Hendrix and many more are celebrated here. There are early photographs of everyone from Run-D.M.C. to the Runaways, and contemporary shots of some of the biggest names in music, including Bruce Springsteen, the Rolling Stones, and Metallica. Presented together, these photographs create a kaleidoscopic history of the artists, the musical styles, the venues, the concerts, and the fans. This is rock and roll as it has never been seen before.

WHEREAS

Go-go is an upbeat, funky Black popular music from Washington, D.C. with a history as long as that of house or hip-hop. Natalie Hopkinson is the Media and Culture Critic for The Root, with access to clubs, producers, and artists, and is therefore well-placed to tell the story of the music from the 70s to the present. With the regentrification of the District, more of the Black population and the go-go industry have moved to the Maryland suburbs. In *Go-Go Live*, Hopkinson gives a critical, inside account of the scene and how it survives in a changing city.

Twenty Thousand Roads

For long-time residents of Washington, DC's Shaw/U Street, the neighborhood has become almost unrecognizable in recent years. Where the city's most infamous open-air drug market once stood, a farmers' market now sells grass-fed beef and homemade duck egg ravioli. On the corner where AM.PM carryout used to dish out soul food, a new establishment markets its \$28 foie gras burger. Shaw is experiencing a dramatic transformation, from "ghetto" to "gilded ghetto," where white newcomers are rehabbing homes, developing dog parks, and paving the way for a third wave coffee shop on nearly every block. *Race, Class, and Politics in the Cappuccino City* is an in-depth ethnography of this gilded ghetto. Derek S. Hyra captures here a quickly gentrifying space in which long-time black residents are joined, and variously displaced, by an influx of young, white, relatively wealthy, and/or gay professionals who, in part as a result of global economic forces and the recent development of central business districts, have returned to the cities earlier generations fled decades ago. As a result, America is witnessing the emergence of what Hyra calls "cappuccino cities." A cappuccino has essentially the same ingredients as a cup of coffee with milk, but is considered upscale, and is double the price. In Hyra's cappuccino city, the black inner-city neighborhood undergoes enormous transformations and becomes racially "lighter" and more expensive by the year.

Murder-a-Go-Go's

In 1960s New York, fifth-grader Ruthie, a Cuban-Jewish immigrant, must rely on books, art, her family, and friends in her multicultural neighborhood when an accident puts her in a body cast.

Scar Tissue

Based on the Netflix original series, this adorable tabbed board book is perfect for any Go! Go! Cory Carson fan! Ride along the winding streets of Bumperton Hills as you meet all of the cars in Cory's neighborhood. From Cory to Chrissy, this delightful book is filled with things that go! Go! Go! Cory Carson features Cory, a little kid car with an engine that runs on fun! Cory and his family live in the town of Bumperton Hills, a charming neighborhood filled with characters of all different makes and models. While navigating the winding roads of childhood, Cory's eager and playful spirit sometimes veers him off course. Luckily his friends and family are always there to get Cory back on track!

Go, Go, Grapes!

Sequel to Grammy-nominated bestseller *Under the Big Black Sun*, continuing the up-close and personal account of the L.A. punk scene, with 50 rare photos Picking up where *Under the Big Black Sun* left off, *More Fun in the New World* explores the years 1982 to 1987, covering the dizzying pinnacle of L.A.'s punk rock movement as its stars took to the national -- and

often international -- stage. Detailing the eventual splintering of punk into various sub-genres, the second volume of John Doe and Tom DeSavia's west coast punk history portrays the rich cultural diversity of the movement and its characters, the legacy of the scene, how it affected other art forms, and ultimately influenced mainstream pop culture. The book also pays tribute to many of the fallen soldiers of punk rock, the pioneers who left the world much too early but whose influence hasn't faded. As with *Under the Big Black Sun*, the book features stories of triumph, failure, stardom, addiction, recovery, and loss as told by the people who were influential in the scene, with a cohesive narrative from authors Doe and DeSavia. Along with many returning voices, *More Fun in the New World* weaves in the perspectives of musicians Henry Rollins, Fishbone, Billy Zoom, Mike Ness, Jane Weidlin, Keith Morris, Dave Alvin, Louis Pérez, Charlotte Caffey, Peter Case, Chip Kinman, Maria McKee, and Jack Grisham, among others. And renowned artist/illustrator Shepard Fairey, filmmaker Allison Anders, actor Tim Robbins, and pro-skater Tony Hawk each contribute chapters on punk's indelible influence on the artistic spirit. In addition to stories of success, the book also offers a cautionary tale of an art movement that directly inspired commercially diverse acts such as Green Day, Rancid, Red Hot Chili Peppers, Wilco, and Neko Case. Readers will find themselves rooting for the purists of punk juxtaposed with the MTV-dominating rock superstars of the time who flaunted a "born to do this, it couldn't be easier" attitude that continued to fuel the flames of new music. *More Fun in the New World* follows the progression of the first decade of L.A. punk, its conclusion, and its cultural rebirth.

Land of a Thousand Bridges

Publisher Description

We Got the Beat

As plague ravages the overcrowded Earth, observed by a ruthless lunar people, Cinder, a gifted mechanic and cyborg, becomes involved with handsome Prince Kai and must uncover secrets about her past in order to protect the world in this futuristic take on the Cinderella story.

10 Albums That Changed My Life

Musical performance has been a part of television since the introduction of the medium. The styles and production requirements of music and of television have long influenced the other. Murray Forman gives the history of this interaction, going back to the early years of television, before the broadcast networks, up through the late fifties. He explores the full range of popular music from show tunes to Latin in a wide variety of television programs, and shows how the standards of presentation and performance developed.

Under the Big Black Sun

During the height of the crack epidemic that decimated the streets of D.C., Ruben Castaneda covered the crime beat for the Washington Post. The first in his family to graduate from college, he had landed a job at one of the country's premier newspapers. But his apparent success masked a devastating secret: he was a crack addict. Even as he covered the drug-fueled violence that was destroying the city, he was prowling S Street, a 24/7 open-air crack market, during his off hours, looking for his next fix. Castaneda's remarkable book, *S Street Rising*, is more than a memoir; it's a portrait of a city in crisis. It's the adrenalin-infused story of the street where Castaneda quickly became a regular, and where a fledgling church led by a charismatic and streetwise pastor was protected by the local drug kingpin, a dangerous man who followed an old-school code of honor. It's the story of Castaneda's friendship with an exceptional police homicide commander whose career was derailed when he ran afoul of Mayor Marion Barry and his political cronies. And it's a study of the city itself as it tried to rise above the bloody crack epidemic and the corrosive politics of the Barry era. *S Street Rising* is *The Wire* meets the Oscar-winning movie *Crash*. And it's all true.

New Black Man

An up-close and personal account of the L.A. punk scene, told by those who were there, with 50 rare photos

Never Let Me Go

Ten years ago, Mark Anthony Neal's *New Black Man* put forth a revolutionary model of Black masculinity for the twenty-first century—one that moved beyond patriarchy to embrace feminism and combat homophobia. Now, Neal's book is more vital than ever, urging us to imagine a New Black Man whose strength resides in family, community, and diversity. Part memoir, part manifesto, this book celebrates the Black man of our times in all his vibrancy and virility. The tenth anniversary edition of this classic text includes a new foreword by Joan Morgan and a new introduction and postscript from Neal, which bring the issues in the book up to the present day.

The Great Society Subway

The former lead singer of the Go-Go's and Nutrisystem spokesperson recounts her career both as a woman band member and solo artist, describing her struggles with sobriety, self-esteem, and spirituality.

S Street Rising

An exuberant celebration of dance and play in picture book form, based on Charlotte Caffey's joyful classic made famous by the Go-Go's. See the people walking down the street Fall in line just watching all their feet They don't know where they want to go But they're walking in time They got the beat We Got the Beat is a children's picture book based on the hit song by the 1980s new wave group the Go-Go's. Consisting of five members, the all-female band rocked the nation with their charisma and musical genius. Their hit song "We Got the Beat" spent three weeks at #2 on the Billboard 100 and became their signature song. Says the New York Times: the Go-Go's "taught a new generation the power of the girl gang." With lyrics by Go-Go's member Charlotte Caffey and illustrations by Kaitlyn Shea O'Connor, this picture book tells the story of what it is like to live life dancing to the beat, while enjoying friends, nature, and the fun that surrounds you. We Got the Beat will make both parents and children get their groove on and show off their best dance moves. "Songs like 'We Got the Beat' were built with a timeless durability as solidly constructed as a Motown hit." --New York Times

The Beat

"Ranks up there with the great rock & roll books of all time."—Time Out New York "Lurid, insolent, disorderly, funny, sometimes gross, sometimes mean and occasionally touching . . . Resounds with authenticity."—The New York Times "No volume serves juicier dish on punk's New York birth . . . Tales of sex, drugs and music that will make you wish you'd been there."—Rolling Stone A contemporary classic, Please Kill Me is the definitive oral history of the most nihilistic of all pop movements. Iggy Pop, Richard Hell, the Ramones, and scores of other punk figures lend their voices to this decisive account of that explosive era. This 20th anniversary edition features new photos and an afterword by the authors. "Utterly and shamelessly sensational."—Newsday

More Fun in the New World

Welcome to the CAMP AGE, when spies liked their wars cold and their women warm, good guys beat bad guys with a pun and a punch, and Batman shook a mean cape. HERO-A-GO-GO celebrates the camp craze of the Swinging Sixties, when just about everyone—the teens of Riverdale, an ant and a squirrel, even the President of the United States—was a super-hero or a secret agent. Back Issue magazine and former DC Comics editor MICHAEL EURY takes you through that coolest cultural phenomenon with this lively collection of nostalgic essays, histories, and theme song lyrics of classic 1960s characters like Captain Action, Herbie the Fat Fury, Captain Nice, Atom Ant, Scooter, ACG's Nemesis, Dell's super-Frankenstein and Dracula, the "split!" Captain Marvel, and others! Featuring interviews with Bill Mummy (Lost in Space), Bob Holiday (It's a Bird ... It's a Plane ... It's Superman), Ralph Bakshi (The Mighty Heroes, Spider-Man), Dean Torrence (Jan and Dean Meet Batman), Ramona Fradon (Metamorpho), Tony Tallarico (The Great Society Comic Book), Vince Gargiulo (Palisades Park historian), Joe Sinnott (The Beatles comic book), Jose Delbo (The Monkees comic book), and many more!

Rocks

At his pinnacle, author Rob Atteberry was a fit guy, an overachiever who competed in triathlons and chased after personal bests both at work and at home. He was a husband and a father with responsibilities, deadlines, and projects to complete. In 2012, just turning forty years old, Atteberry was diagnosed with lymphoma. In *Go! Go! Go!* Atteberry shares his inspirational story of fighting and beating cancer twice, transforming his life from workaholic to athlete and family man. He tells how he began his cancer journey as a young, busy executive and came out of it a broken man, unable to walk or talk and in desperate need to rebuild his life. His narrates a story of survival, spurred on by the support of his family, friends, and faith in God. Atteberrys story in *Go! Go! Go!* teaches an important life lesson: slow down and appreciate what matters most in life.

Go Go Sadie

A portrait of today's African-American male evaluates both archetypes and stereotypes, exploring black masculinity as it is represented by a range of personalities, from professionals and hip-hop figures to family men and criminals. Original.

A Mouth Is Always Muzzled

A portrait of rock music legend Gram Parsons documents his extraordinary talent for integrating country music and rock and roll, his influence on music, his turbulent and self-destructive lifestyle, and his tragic death.

Lips Unsealed

In this "vivid and inspiring" NYT bestseller (Newsweek), the Red Hot Chili Peppers' lead singer and songwriter shares a searingly honest account of life in the rock scene's fast lane -- from the darkness into the light. In 1983, four self-described "knuckleheads" burst out of the mosh-pitted mosaic of the neo-punk rock scene in L.A. with their own unique brand of cosmic hardcore mayhem funk. Over twenty years later, the Red Hot Chili Peppers, against all odds, have become one of the most successful bands in the world. Though the band has gone through many incarnations, Anthony Kiedis, the group's lyricist and dynamic lead singer, has been there for the whole roller-coaster ride. In *Scar Tissue*, Kiedis delivers a compelling life story from a man "in love with everything" -- the darkness, the death, the disease. Even his descent into drug addiction was a part of that journey, another element transformed into art. Whether he's honoring the influence of the beautiful, strong women who have been his muses or remembering the roaring crowds of Woodstock and the Dalai Lama's humble compound, Kiedis shares a compelling story about the price of success and excess. *Scar Tissue* is a story of dedication and

debauchery, of intrigue and integrity, of recklessness and redemption -- a story that could only have come out of the world of rock.

Black Lives Matter and Music

The Go-Go's made music on their own terms and gave voice to a generation caught between the bra-burning irreverence of the seventies and the me-first decadence of the eighties. Anthems like "We Got the Beat," "Our Lips Are Sealed," and "Vacation" are an indelible part of our collective soundtrack, but more than that, they speak to the power and possibility of youth. Inspired by punk but not yoked to it, the Go-Go's broke important musical ground by combining cheeky lyrics, clever hooks, and catchy melodies, perfectly capturing what it feels like to be young and female in the process. But beyond the Go-Go's effervescent sound and cheerful pop stylings, a darkness underlies many of their lyrics and melodies, hinting at the heartache and frustration inherent in growing up. In other words, plenty to inspire murder and mayhem. Net proceeds from Murder-a-Go-Go's benefit Planned Parenthood, a crucial provider of women's affordable reproductive healthcare. With a foreword by Go-Go's co-founder Jane Wiedlin and original stories by twenty-five kick-ass authors, editor Holly West has put together an all-star crime fiction anthology inspired by one of the most iconic bands of the eighties and beyond. Praise for MURDER-A-GO-GO'S: "I always suspected that twinkle in the Go-Gos' eyes was a coded invitation to a darker world. In the hands of these 25 stellar crime fiction writers, 'We Got the Beat' and 'Our Lips Are Sealed' become evil little gems. A totally rad read." —Alan Hunter, Original MTV VJ, SiriusXM Host "Shock and awe, that sums up my reaction to Murder-A-Go-Go's. Shock to live in times when 'The Whole World Lost Its Head' and awe at the response of these gifted writers. Buckle up for a ride that will leave 'Skidmarks on Your Heart.'" —Sara Paretsky, bestselling author of the V.I. Warshawski crime series "Who knew those happy songs by one of all-time favorite bands, the Go-Go's could inspire such dark, noir, spine-tingling stories?! It's a collection of tales of distinctly female rage—the murderous kind and otherwise—to keep you up at night!" —Alison Arnglim, TV's Nellie Oleson and author of Confessions of a Prairie Bitch "This is the music-driven anthology you didn't know you needed, but after you read it, you'll realize your bookshelf was lacking without it. This is a killer line-up of writers, and under Holly's steady hand, they don't play a single false note. Murder-A-Go-Go's has got the beat." —Rob Hart, author of The Warehouse "Like the songs these writers used for muses, each story contains the energy of a pop group and the rawness of a punk band, with some of the darkness and vulnerability that underscores the Go-Go's themselves thrown in for good measure." —Steph Post, author of Miraculum "The Go-Go's spun some of the brightest, catchiest all-girl pop back in the day. But they always carried more weight than your average pop band: the burden of trailblazing and pioneering; the bad kids in the back of the class breaking all the rules and looking damn cool doing it. This collection commandingly captures that sweet subversion." —Joe Clifford, author of The One That Got Away "Beneath the pop stylings and sensibilities of the Go-Go's pulsed the heart of a punk band. In this eye-opening anthology, some of the sharpest voices of contemporary short crime fiction tease out the aches and anxieties echoing through the groundbreaking group's music: the

dark sides of desire, the missed opportunities, the tangled regrets. These stories—they got the beat.” —Art Taylor, award-winning author of *On the Road with Del & Louise: A Novel in Stories* “Holly West (editor)’s *Murder-A-Go-Go’s* is murderous fun from the first story to the last. Each masterful tale is distinctive, but this collection is so much more than the sum of its parts, infused with all the talent and skill of some of the best short story writers working in crime fiction today.” —Jennifer Hillier, author of *Creep* and *Jar of Hearts*

Groove Theory

From Elvis and a hound dog wearing matching tuxedos and the comic adventures of artificially produced bands to elaborate music videos and contrived reality-show contests, television--as this critical look brilliantly shows--has done a superb job of presenting the energy of rock in a fabulously entertaining but patently "fake" manner. The dichotomy of "fake" and "real" music as it is portrayed on television is presented in detail through many generations of rock music: the Monkees shared the charts with the Beatles, Tupac and Slayer fans voted for corny American Idols, and shows like "Shindig!" and "Soul Train" somehow captured the unhinged energy of rock far more effectively than most long-haired guitar-smashing acts. Also shown is how TV has often delighted in breaking the rules while still mostly playing by them: Bo Diddley defied Ed Sullivan and sang rock and roll after he had been told not to, the Chipmunks' subversive antics prepared kids for punk rock, and things got out of hand when "Saturday Night Live" invited punk kids to attend a taping of the band Fear. Every aspect of the idiosyncratic history of rock and TV and their peculiar relationship is covered, including cartoon rock, music programming for African American audiences, punk on television, Michael Jackson's life on TV, and the tortured history of MTV and its progeny.

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