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We Gotta Get Out of This Place: The True, Tough Story of Women in Rock

Gerri Hirshey

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Gerri Hirshey : We Gotta Get Out of This Place: The True, Tough Story of Women in Rock before purchasing it in order to gage whether or not it would be worth my time, and all praised We Gotta Get Out of This Place: The True, Tough Story of Women in Rock:

0 of 0 people found the following review helpful. love itBy Sarah BartenI love this book. I enjoy Hirshey's writing and I like the way she humanizes these iconic women. If you're looking for an encyclopedic recounting of the facts

regarding recording dates and the correct spellings of collaborating artists, this book may baffle you. Like a rock and roll artist, Hirshey lays out her impressions, thoughts, and explanations with no other purpose but to please herself with the crazy, mixed up reality that is performance art. I think most avid listeners of rock and roll will get this and appreciate what Hirshey's accomplished with *We Gotta Get Out of This Place*. 9 of 11 people found the following review helpful. The only thing this book has going for it is its dust jacket. By C. L. Taylor. What a disappointment! This book is a complete waste of time and money, and if you are looking for a "true, tough story of women in rock" you've come to the WRONG PLACE. It says nothing of any substance about Women in rock, makes all sorts of references to non-female acts, and skips around through a bunch of nothing subjects. There are no discography's in it, no chronological list of women's accomplishments over the past decades, no anything. It rambles on and on, places labels on this and that, jumps around from unrelated non-topic to unrelated non-topic. The only thing this book has going for it is the picture of Courtney on the cover. Don't buy it; it's a waste of money. I'd give it a zero rating, but the scale does not incorporate that. I say "no stars" for this one. 0 of 0 people found the following review helpful. History music lovers need this. By Melissa LaPlant. If you love music and music history, this book is a must have. Great stories about the women who have great voices.

Rock and roll has traditionally been a boys' game. A male-controlled field, it forced female artists to work twice as hard, usually for half the recognition. No matter the obstacles, however, women have always been drawn to the restless life of the road, to the glamour of the stage, to the need to make a joyful noise. Beginning in the early days with Bessie Smith, Mahalia Jackson, and Maybelle Carter, Hirshey takes us on a wild ride through a century of popular music and the women who made it. We are whiskered to in the dark night of Janis Joplin's soul and pinioned to the studio wall by Aretha's mighty pipes. We listen in as Phil Spector and Ellie Greenwich build the Ronettes' perfect pop moment, "Be My Baby." Joni Mitchell rewrites womanhood, and Debbie Harry and Patti Smith tear it down again. We meet Madonna at nineteen, debating what she's willing to do for a record deal, and find out what Tina Turner thinks of being called a victim. Hirshey gleefully deconstructs vitriol queen Courtney Love, country darling Dolly Parton, neohippie Sarah McLachlan, and provocateur fatale Lil' Kim. Whitney Houston and Cher elucidate the meaning of diva, while Lauryn Hill and Missy Elliott look to the female rock star of the future. Through it all, one of rock's best journalists delivers a passionate history of women in rock that is deft, provocative, and always deeply entertaining.

From Publishers Weekly. It was the "chick" that came before the "women in rock" tag; and it was the women rockers' need to break out that made them fly the coop. So argues Rolling Stone road warrior Hirshey (*Nowhere to Run: The Story of Soul Music*) in this unabashedly subjective history lite. That's not to say that this study doesn't serve a purpose. With its rapid-fire alliteration ("Punk poetics were determinedly pustular"), jump-cut transitions and discussion of fashion, this could act as a hip primer for readers new to the field. To her credit, Hirshey also emphasizes deserving hip-hop up-and-comers like Lauryn Hill and Missy "Misdemeanor" Elliott. Coverage, however, often favors those whom Hirshey has previously interviewed for Rolling Stone and other publications. Although Aretha Franklin, Tina Turner, Cher, Madonna and Whitney Houston get their due, on the flip side, people from blues heavyweights (Ma Rainey) to riot grrrls (Kathleen Hannah) get short shrift. Some of Hirshey's commentary, e.g., her profile of Blondie singer/songwriter Deborah Harry, appeared in Rolling Stone's 1997 "Women in Rock" issue. Though definitiveness was never her goal, Hirshey's stab at "women in rock" is neither tough nor substantive enough to satisfy those whose rock reading has moved beyond the pages of glossy mags. Agent, Philippa Brophy at Sterling Lord Literistic. (Apr.) Forecast: While this volume will find its way into the hands of college-age women, it's unlikely to reach a much wider readership. Copyright 2001 Cahners Business Information, Inc. From Library Journal. Rolling Stone veteran journalist Hirshey (*Nowhere To Run: The Story of Soul Music*) tries to pack the history of women in rock into 288 pages; it doesn't work, and not solely because of the page crunch. To her credit, Hirshey starts with rock's foremother the blues but she continues down an uneven path. Her lineage of female foundation-layers is scant and scattered. Few pages sometimes just paragraphs are allocated to ground-breakers like Bessie Smith and Janis Joplin. She relies too heavily on her vault of rock interviews to fill pages (some of the information previously appeared in Rolling Stone's special "Women in Rock" issue in 1997). As a result, those artists she has never met are often slighted. All in all, this effort reads like an informal diary of her relationship with her rock gal pals. Not recommended; instead, public libraries should invest in Gillian G. Gaar's *She's a Rebel* (Seal Pr., 1992) and Barbara O'Dair's *The Rolling Stone Book of Women in Rock: Trouble Girls* (LJ 1/97). Robert Morast, "Argus Leader Daily," Sioux Falls, SD Copyright 2001 Reed Business Information, Inc. From Booklist. Hirshey's survey of women in rock proves better than most, because it is current enough to cover the '90s, when the pop music marketplace, always seeking something "different," decided that "that something was female voices." So the longtime Rolling Stone reporter recounts the stories of Liz Phair, Polly Jean Harvey, and Bikini Kill, among others; quotes Andrea Juno; calls the Spice Girls "the Village People of our time"; and lets Courtney Love rear her ugly head. She rehearses the history of earlier rockin' women, too, including especially nice bits on the Ronettes and the importance of physical appearance in many stars' careers, even before

Britney Spears. Hirshey's writing is vintage RS stuff, full of sprawling perspectives, really long evocative sentences, and a certain jejuneness that makes its thesaurus-mongering wordiness work in a Kerouacish or maybe Hunter Thompsonesque manner. Well-researched and entertainingly edgy, this is pretty much prime stuff for gender-unbiased readin' rockers. Mike TribbyCopyright American Library Association. All rights reserved