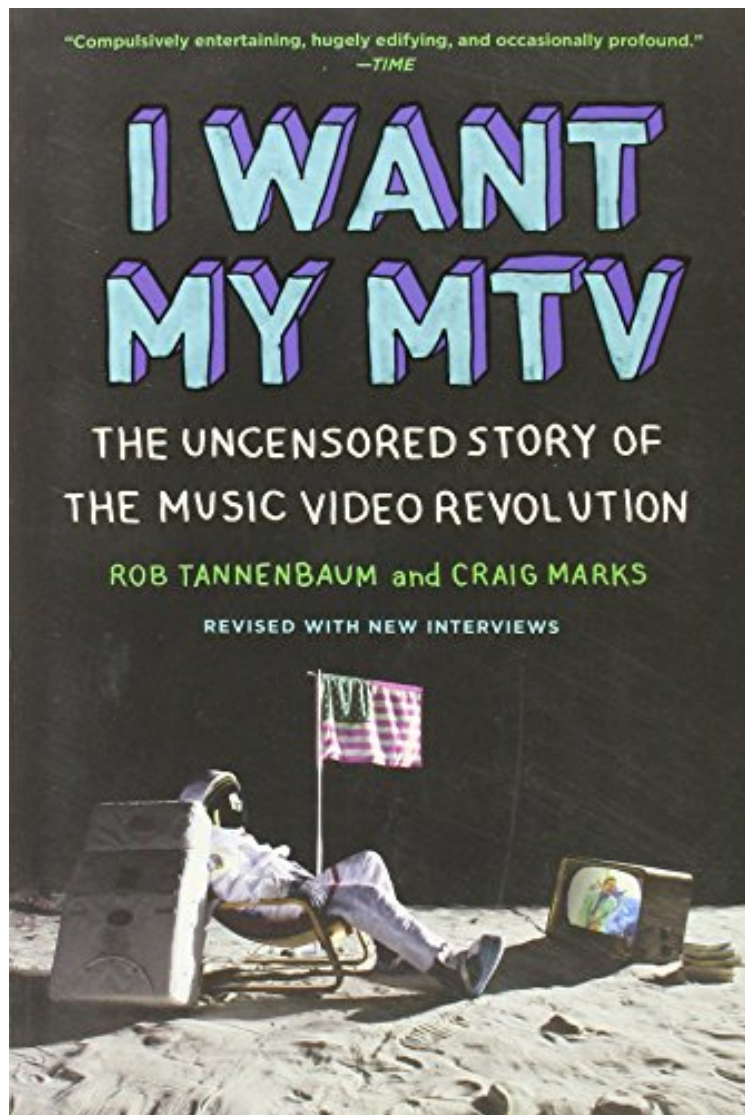


[Free] I Want My MTV: The Uncensored Story of the Music Video Revolution

I Want My MTV: The Uncensored Story of the Music Video Revolution

Rob Tannenbaum, Craig Marks

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Rob Tannenbaum, Craig Marks : I Want My MTV: The Uncensored Story of the Music Video Revolution before purchasing it in order to gage whether or not it would be worth my time, and all praised I Want My MTV: The Uncensored Story of the Music Video Revolution:

0 of 0 people found the following review helpful. Excellent book. Great read.By dan jacobsTerrific book. Great interviews. Great flow. Wonderful to hear the story (stories) from all the different perspectives and egos. A great

read. 1 of 1 people found the following review helpful. As a kid of Oz in the '80s this book sang to me. By Tablet My formative years were the '80s, late '80s in fact, when the ABC [Australian government broadcaster] gave us Rage, midnight to 9 am of music clips on Saturday mornings. It became currency to us and it all happened because MTV in the US created a demand for music clips. It was akin to the internet in this shared ability to love music and see artists perform. This book does not disappoint. Not only do you get the how and why of MTV but its impact on viewers and performers both. MTV helped define youth culture pre-internet and it still impacts on us to day. A worthy read and a reminder of singable songs and outrageous fashions. 0 of 0 people found the following review helpful. Like you were there. By P. Preston Priceless history of an era that redefined pretty well everything. Told in a form of anecdotes which gives it a fresh intimacy - full of delicious cattiness, insights, score-settling, tales of drugs and loose women - nothing held back. Like you were there with the old-timers hearing their stories. Great fun to have your laptop nearby to refresh yourself of the ground-breaking videos the making of which you'll be reading.

Named One of the Best Books of 2011 by NPR Spin - USA Today CNBC - Pitchfork - The Onion - The Atlantic - The Huffington Post VEVO - The Boston Globe - The San Francisco Chronicle For fans of VJ: The Unplugged Adventures of MTV's First Wave Remember the first time you saw Michael Jackson dance with zombies in "Thriller"? Diamond Dave karate kick with Van Halen in "Jump"? Tawny Kitaen turning cartwheels on a Jaguar to Whitesnake's "Here I Go Again"? The Beastie Boys spray beer in "(You Gotta) Fight for Your Right (To Party)"? Axl Rose step off the bus in "Welcome to the Jungle"? Remember When All You Wanted Was Your MTV? It was a pretty radical idea—a channel for teenagers, showing nothing but music videos. It was such a radical idea that almost no one thought it would actually succeed, much less become a force in the worlds of music, television, film, fashion, sports, and even politics. But it did work. MTV became more than anyone had ever imagined. I Want My MTV tells the story of the first decade of MTV, the golden era when MTV's programming was all videos, all the time, and kids watched religiously to see their favorite bands, learn about new music, and have something to talk about at parties. From its start in 1981 with a small cache of videos by mostly unknown British new wave acts to the launch of the reality-television craze with *The Real World* in 1992, MTV grew into a tastemaker, a career maker, and a mammoth business. Featuring interviews with nearly four hundred artists, directors, VJs, and television and music executives, *I Want My MTV* is a testament to the channel that changed popular culture forever.

.com A Look Inside *I Want My MTV* In their 2011 book *I Want My MTV: The Uncensored Story of the Music Video Revolution*, authors Craig Marks and Rob Tannenbaum revisit the golden age of music videos, from 1981 to 1992, based on interviews with more than 400 people. As they learned, sometimes bad videos happen to great songs. Here are ten examples. Psychedelic Furs, "Pretty in Pink" (1984; 1986) One of the great songs of the 80s, but as a video, it's a two-time dud. The original video, from 1981, was too dreary and claustrophobic to capitalize on MTV's emerging Anglophilia. Five years later, a new version, rerecorded and re-filmed for the John Hughes movie of the same name, lacked the snarl of the original; Andie, Blaine and Ducky should never have even bothered. Fleetwood Mac, "Hold Me" (1982) Making a video in the desert is sweaty and difficult, especially with a band that can't stand one another: It was so hot, and we weren't getting along, Stevie Nicks recalls. *Hold Me* is like a sun-baked hallucination, with sand dunes, guitars, Magritte paintings, Nicks in five-inch platform heels, and an obligatory, early-1980s slow-motion shot of breaking glass. Director Steve Barron: That wasn't a good video. Producer Simon Fields: John McVie was drunk and tried to punch me. It was a [expletive] nightmare, a horrendous day in the desert. Rick James, "Super Freak" (1982) Not long after MTV launched with a nearly all-white playlist, Rick James decried the network as racist, charging that MTV's segregated programming was taking black people back 400 years. James was enraged that MTV refused to air *Super Freak*; in fairness to the network, this gully video, starring James and a multiracial array of hot messes in streetwalker garb, was more akin to Pootie Tang than, say, Billie Jean. Carolyn Baker, who was MTV's director of acquisitions, says, "As a black woman, I did not want that representing my people as the first black video on MTV." Grandmaster Flash and the Furious Five, *The Message* (1982) In the concluding scene, two cops arrest Flash and his band mates, possibly for the crime of making this awful video. The lyrics describe and denounce the dangers of urban poverty so why are these rappers dressed like low-budget Michael Jacksons? An immortal song, but the video was pure ghetto, says Def Jam executive Bill Adler. Some of the earliest rap videos were terrible. Bruce Springsteen, "Dancing in the Dark" (1984) Springsteen is adorably dorky in his first-ever video appearance, no more so than during his infamous new-wave dance-off with audience plant Courtney Monica Geller Cox. Directed by famed filmmaker Brian DePalma, *Dancing in the Dark* was catnip to MTV's teen demo (girls in particular), but Springsteen's longtime manager, Jon Landau, says the singer had "mixed feelings" about the video: "It broadened Bruce's appeal, but the whole thing was slick and high gloss. Not a typical Bruce Springsteen thing."