

Radiohead And Philosophy

Chuck Klosterman

Radiohead and Philosophy Brandon W. Forbes, George A. Reisch, 2009-04-01 Since their breakthrough hit Creep in 1993, Radiohead has continued to make waves throughout popular and political culture with its views about the Bush presidency (its 2003 album was titled Hail to the Thief), its anti-corporatism, its pioneering efforts to produce ecologically sound road tours, and, most of all, its decision in 2007 to sell its latest album, In Rainbows, online with a controversial pay-what-you-want price. Radiohead and Philosophy offers fresh ways to appreciate the lyrics, music, and conceptual ground of this highly innovative band. The chapters in this book explain how Radiohead's music connects directly to the philosophical phenomenology of thinkers like Maurice Merleau-Ponty and Martin Heidegger, the existentialism of Albert Camus and Jean Paul Sartre, and the philosophical politics of Karl Marx, Jean Baudrillard, and Noam Chomsky. Fans and critics know that Radiohead is the only band that matters on the scene today — Radiohead and Philosophy shows why.

Radiohead and Philosophy Jason T. Eberl, Brandon W. Forbes, 2010-10 Not only is Radiohead the most innovative and influential rock band it's also the most philosophically and culturally relevant. Since the 1993 breakthrough hit Creep, the band keeps on making waves, with its view of the Bush presidency (Hail to the Thief), its anti-corporatism, its ecologically conscious road tours, its videos, and its decision to sell In Rainbows online at a 'pay whatever you want' price. Composed by a team of Radiohead fans who also think for a living, Radiohead and Philosophy is packed like a crushed tin box with insights into the meaning and implications of Radiohead's work. Paranoid or not, you'll understand Radiohead better than any android. Can a rock band still matter? Can it be a positive force in a postmodern world? For millions, Radiohead can, and these thought-provoking essays address how and why Radiohead makes a difference by working at the margins of popular culture.

Dexter and Philosophy Richard Greene, George A. Reisch, Rachel Robison, 2011-04-12 What explains the huge popular following for Dexter, currently the most-watched show on cable, which sympathetically depicts a serial killer driven by a cruel compulsion to brutally slay one victim after another? Although Dexter Morgan kills only killers, he is not a vigilante animated by a sense of justice but a charming psychopath animated by a lust to kill, ritualistically and bloodily. However his gory appetite is controlled by "Harry's Code," which limits his victims to those who have gotten away with murder, and his job as a blood spatter expert for the Miami police department gives him the inside track on just who those legitimate targets

may be. In *Dexter and Philosophy*, an elite team of philosophers don their rubber gloves and put Dexter's deeds under the microscope. Since Dexter is driven to ritual murder by his "Dark Passenger," can he be blamed for killing, especially as he only murders other murderers? Does Dexter fit the profile of the familiar fictional type of the superhero? What part does luck play in making Dexter who he is? How and why are horror and disgust turned into aesthetic pleasure for the TV viewer? How essential is Dexter's emotional coldness to his lust for slicing people up? Are Dexter's lies and deceptions any worse than the lies and deceptions of the non-criminals around him? Why does Dexter long to be a normal human being and why can't he accomplish this apparently simple goal?

Everything in Its Right Place Brad Osborn, 2017 *Everything in its Right Place* identifies the secret to Radiohead's immense commercial and critical success in the band's ability to navigate a sweet spot between expectation and surprise. The author uses tools from musical perception, semiotics, and music theory to demonstrate this reconciliation of extremes, and analyzes musical meaning with lyrics, biographical details, and intertextual relationships.

Radiohead's Kid A Marvin Lin, 2011-01-27 >

The Mystic Experience Jordan Paper, 2012-02-01 The mystic, zero, or void experience—the ecstatic disappearance of self along with everything else—is considered by those who have had it to be the most beautiful, blissful, positive, profound, and significant experience of their lives. Offering both a descriptive and a comparative perspective, this book explores the mystic experience across cultures as both a human and cultural event. The book begins and ends with descriptions of the author's own mystical experiences, and looks at self-reported experiences by individuals who do not link their experiences to a religious tradition, to determine characteristics of this universal human experience. These characteristics are compared to statements of acknowledged mystics in diverse religious traditions. The mystic experience is also situated within other ecstatic religious experiences to distinguish it from similar, but distinct, experiences such as lucid dreams, shamanism, and mediumism. Jordan Paper goes on to look at how the mystic experience has been considered in various fields, such as sociology, psychology, anthropology, biology, and comparative religious studies.

Led Zeppelin and Philosophy Scott Calef, 2011-08-31 Led Zeppelin, who bestrode the world of rock like a colossus, have continually grown in popularity and influence since their official winding up in 1980. They exasperated critics and eluded classification, synthesizing blues, rock, folk, rockabilly, funk, classical, country, Indian, and Arabic techniques. They performed the alchemical trick of transmuting base lead into gold—and platinum—and diamond. They did what they would, finding wisdom through personal excess and artistic self-discipline. "Not a coda to Zeppelin's legacy, but a blast of metaphysical graffiti as relevant today as the first time we heard the opening chords of 'Stairway to Heaven'. From Kant to 'Kashmir', from Freud to 'Fool in the Rain', Calef and company explore Zeppelin's music in an introspective, suggestive manner worthy of both a blistering Page solo and a bawdy Bonham stomp." —BRANDON W. FORBES, co-editor of *Radiohead*

and Philosophy “Led Zeppelin’s albums, personalities, live performances, art work, myths, influences, and more, all come under the microscope. Compelling insights and observations add more depth to a subject that continues to thrill and inspire. Each chapter is driven by an unquenchable thirst for Zeppelin knowledge and pulls the reader deeper into the world of Led Zeppelin . . .” —DAVE LEWIS, editor, *Tight But Loose*

The Rolling Stones and Philosophy Luke Dick, George A. Reisch, 2011 From their commanding role in the so-called British Invasion of the early 1960s to their status as the elder statesmen (and British Knight) of rock and roll, the Stones have become more than an evanescent phenomenon in pop culture. They have become a touchstone not only for the history of our times--their performance at the Altamont Raceway marked the end of the sixties, while their 1990 concert in Prague helped Czechoslovakia and other eastern bloc nations celebrate their newfound freedom (and satisfaction) out from under Moscow's thumb. Because of their longevity, the music and career of the Stones--much more than The Beatles--stand as touchstones in the personal lives of even casual Stones fans. Everyone of a certain age remembers the Stones on Ed Sullivan, the death of founder Brian Jones, their favorite songs, concerts, or videos, and their stance in the classic Beatles versus Stones debates. In the wake of Keith Richards's bestselling autobiography, *Life* (2010), many are now reliving these events and decades from the viewpoint of the band's endearing and seemingly death-defying guitarist. The chapters in *The Rolling Stones and Philosophy* celebrate the Stones' place in our lives by digging into the controversies, the symbols, and meanings the band and its songs have for so many. What might you mean (and what did Mick mean) by sympathy for the Devil? Did the Stones share any of the blame for the deaths at Altamont, as critic Lester Bangs charged they did in *Rolling Stone* magazine? What theories of ethics and personality lay behind the good-boy image of the Beatles and the bad-boy reputation the Stones acquired? If Keith Richards really had his blood replaced four separate times, does that make him a zombie? How do the Glimmer Twins help us refine our understanding of friendship? Written by a dozen philosophers and scholars who adore the Rolling Stones not only for their music, this book will become required reading for anyone seeking maximum satisfaction from the world's greatest rock and roll band.

This Isn't Happening Steven Hyden, 2020-09-29 THE MAKING AND MEANING OF RADIOHEAD'S GROUNDBREAKING, CONTROVERSIAL, EPOCHDEFINING ALBUM, KID A. In 1999, as the end of an old century loomed, five musicians entered a recording studio in Paris without a deadline. Their band was widely recognized as the best and most forward-thinking in rock, a rarefied status granting them the time, money, and space to make a masterpiece. But Radiohead didn't want to make another rock record. Instead, they set out to create the future. For more than a year, they battled writer's block, intra-band disagreements, and crippling self-doubt. In the end, however, they produced an album that was not only a complete departure from their prior guitar-based rock sound, it was the sound of a new era--and it embodied widespread changes catalyzed by emerging technologies just beginning to take hold of the culture. What they created was *Kid A*. Upon its release

in 2000, Radiohead's fourth album divided critics. Some called it an instant classic; others, such as the UK music magazine *Melody Maker*, deemed it tubby, ostentatious, self-congratulatory... whiny old rubbish. But two decades later, *Kid A* sounds like nothing less than an overture for the chaos and confusion of the twenty-first century. Acclaimed rock critic Steven Hyden digs deep into the songs, history, legacy, and mystique of *Kid A*, outlining the album's pervasive influence and impact on culture in time for its twentieth anniversary in 2020. Deploying a mix of criticism, journalism, and personal memoir, Hyden skillfully revisits this enigmatic, alluring LP and investigates the many ways in which *Kid A* shaped and foreshadowed our world.

Kid A Mnesia Thom Yorke, Stanley Donwood, 2021-11-11 Whilst these records were being conceived, rehearsed, recorded and produced, Thom Yorke and Stanley Donwood made hundreds of images. These ranged from obsessive, insomniac scrawls in biro to six-foot-square painted canvases, from scissors-and-glue collages to immense digital landscapes. They utilised every medium they could find, from sticks and knives to the emerging digital technologies. The work chronicles their obsessions at the time: minotaurs, genocide, maps, globalisation, monsters, pylons, dams, volcanoes, locusts, lightning, helicopters, Hiroshima, show homes and ring roads. What emerges is a deeply strange portrait of the years at the commencement of this century. A time that seems an age ago - but so much remains the same.

Radiohead John Aizlewood, 2022-07-05 Radiohead are not like other bands. For over three decades they have charted a singular course. As their music has become more beautiful, more strange, and more uncompromising, the band who make it have become more popular, evolving from the indie clubs of Britain to Stadia across the globe, while selling over 30 million albums. And they have done it their way. Their line-up has remained unchanged since they met at school, but these five very different characters have always remained united in their quest to keep pushing boundaries. They have changed musical direction almost as many times as they have made albums and the band who seemed destined to be one-hit-wonders when *Creep* was a global hit in the early '90s, evolved into trailblazers who have embraced rock, dance, electronica, classical music, and pop without sacrificing what makes them special. Radiohead are proof that selling records need not mean selling out and this is their story.

Facebook and Philosophy D. E. Wittkower, 2010-09-15 Facebook and Philosophy is an entertaining, multi-faceted exploration of what Facebook means for us and for our relationships. With discussions ranging from the nature of friendship and its relationship to friending, to the (debatable) efficacy of online activism, this book is the most extensive and systematic attempt to understand Facebook yet. And with plenty of new perspectives on Twitter and Web 2.0 along the way, this fun, thought-provoking book is a serious and significant contribution for anyone working with social media, whether in academia, journalism, public relations, activism, or business. Exploring far-reaching questions — Can our interactions on Facebook help us care about each other more? Does Facebook signal the death of privacy, or (perhaps worse yet) the death of our desire for

privacy? — Facebook and Philosophy is vital reading for anyone involved in social networks today.

Philosophy of Western Music Andrew Kania, 2020-04-08 This is the first comprehensive book-length introduction to the philosophy of Western music that fully integrates consideration of popular music and hybrid musical forms, especially song. Its author, Andrew Kania, begins by asking whether Bob Dylan should even have been eligible for the Nobel Prize in Literature, given that he is a musician. This motivates a discussion of music as an artistic medium, and what philosophy has to contribute to our thinking about music. Chapters 2-5 investigate the most commonly defended sources of musical value: its emotional power, its form, and specifically musical features (such as pitch, rhythm, and harmony). In chapters 6-9, Kania explores issues arising from different musical practices, particularly work-performance (with a focus on classical music), improvisation (with a focus on jazz), and recording (with a focus on rock and pop). Chapter 10 examines the intersection of music and morality. The book ends with a consideration of what, ultimately, music is. Key Features Uses popular-song examples throughout, but also discusses a range of musical traditions (notably, rock, pop, classical, and jazz) Explains both philosophical and musical terms when they are first introduced Provides publicly accessible Spotify playlists of the musical examples discussed in the book Each chapter begins with an overview and ends with questions for testing comprehension and stimulating further thought, along with suggestions for further reading

Radiohead and the Global Movement for Change Phil Rose, 2015-12-03 Even prior to the field's invention, Susanne Langer implied that the arts are all subtopics of Communication Studies. This unique project has effectively allowed the author to combine his backgrounds in the interdisciplinary fields of popular music studies, cultural theory, communication studies, and the practice of music criticism. This book investigates the fascinating and important work of the British group Radiohead, named by Time Magazine among its Top 100 Most Influential People of 2008, and focuses particularly on their landmark recording *OK Computer* (1997), a document preserved as part of the Library of Congress National Recording Registry in 2015. Probing the band's exploration of the crucial issues surrounding contemporary technological development, especially as it relates to the concern of human survival, *Radiohead and the Global Movement for Change* is essentially a work of criticism that in its analysis combines what is known as 'musical hermeneutics' with the media ecology perspective. In this way, the author delineates how Radiohead's work operates as a clarion call that directs our attention to the troubling complex of cultural conditions that Neil Postman (1992) identifies as 'Technopoly' or 'the surrender of culture to technology'—a phenomenon that must become more broadly recognized and comprehended in order for it to be successfully confronted. This book's distinguishing features include: 1) its edifying analysis of a richly profound and celebrated musical text; 2) its extended focus upon what Martin Heidegger famously refers to as 'the question concerning technology'; 3) its use of the media ecology scholarly tradition at whose core lies communication study; and 4) its innovative and unique deployment of the affect-script theory of American personality theorist Silvan Tomkins in the study of musical communication.

The Big Bang Theory and Philosophy Dean A. Kowalski,2012-05-08 A lighthearted meditation on the philosophical quandaries of the hit television show *The Big Bang Theory* Ever wonder what Aristotle might say about the life Sheldon Cooper leads? Why Thomas Hobbes would applaud the roommate agreement? Who Immanuel Kant would treat with haughty derision for weaving un-unravelable webs? And—most importantly—whether Wil Wheaton is truly evil? Of course you have. Bazinga! This book mines the deep thinking of some of history's most potent philosophical minds to explore your most pressing questions about *The Big Bang Theory* and its nerdy genius characters. You might find other philosophy books on science and cosmology, but only this one refers to Darth Vader Force-chokes, cloning Leonard Nimoy, and oompa-loompa-like engineers. Fo-shizzle. Gives you irresistibly geek-worthy insights on your favorite *Big Bang Theory* characters, story lines, and ideas Examines important themes involving ethics and virtue, science, semiotics, religion, and the human condition Brings the thinking of some of the world's greatest philosophers to bear on *The Big Bang Theory*, from Aristotle and Plato to Nietzsche, Wittgenstein, Simone de Beauvoir, and more Essential reading for every *Big Bang Theory* fan, this book explores whether comic-book-wielding geeks can lead the good life, and whether they can know enough science to tear the mask off nature and stare at the face of God.

Fear Stalks the Land! Thom Yorke,Stanley Donwood,2021-11-11 In which the writings of the authors Thom Yorke and Stanley Donwood are gathered together. This commonplace book includes faxes, notes, fledgling lyrics, sketches, lists of all kinds and scribblings towards nirvana, as were sent between the two authors during the period 1999 to 2000 during the creation of the Radiohead albums *Kid A* and *Amnesiac*. This is a document of the creative process and a mirror to the fears, portents and fantasies invoked by the world as its citizens faced a brave new millennium.

Radiohead James Doheny,2012 With complex, haunting soundscapes and raw, soul-searching lyrics, Radiohead has blazed an uncompromising trail to become one of the most critically acclaimed, socially aware, and perennially popular rock acts in the world. Like such predecessors as Pink Floyd, U2, and REM, the band has maintained its underground cred even while residing at the heart of the popular mainstream. Now writer and musicologist James Doheny reveals the inside story behind every Radiohead song in a comprehensive and insightful book no true fan will want to be without.

Against Everything Mark Greif,2016 These essays address such key topics in the cultural, political, and intellectual life of our time as the tyranny of exercise, the tyranny of nutrition and food snobbery, the sexualization of childhood (and everything else), the philosophical meaning of Radiohead, the rise and fall of the hipster, the impact of the Occupy Wall Street movement, and the crisis of policing. Four of the selections address, directly and unironically, the meaning of life what might be the right philosophical stance to adopt toward one's self and the world. -- Amazon.com.

Sex, Drugs, and Cocoa Puffs Chuck Klosterman,2004-06-22 Now in paperback after six hardback printings, the damn funny...wild collection of bracingly intelligent essays about topics that aren't quite as intelligent as Chuck

Klosterman'(Esquire). Following the success of Fargo Rock City, Klosterman, a senior writer at Spin magazine, is back with a hilarious and savvy manifesto for a youth gone wild on pop culture and media, taking on everything from Guns'n'Roses tribute bands to Christian fundamentalism to internet porn. 'Maddeningly smart and funny' - Washington Post'

Life's Too Short to Pretend You're Not Religious David Dark,2022-12-13 We can't just be done with religion, argues David Dark. The fact of religion is the fact of us. Religion is the witness of everything we're up to--for better or worse. David Dark is one of today's most respected thinkers, public intellectuals, and cultural critics at the intersection of faith and culture. Since its original release, Dark's Life's Too Short to Pretend You're Not Religious has become essential reading for those engaged in the conversation on religion in contemporary American society. Now, Dark returns to his classic text and offers us a revised, expanded, and reframed edition that reflects a more expansive understanding, employs inclusive language, and tackles the most pressing issues of the day. With the same keen powers of cultural observation, candor, and wit his readers have come to know and love, Dark weaves in current themes around the pandemic and vaccine responses, Black Lives Matter, the #MeToo and #ChurchToo movements, Critical Race Theory, and more. By looking intentionally at our weird religious background (we all have one), he helps us acknowledge the content of our everyday existence--the good, the bad, and the glaringly inconsistent. When we make peace with the idea of being religious, we can more practically envision an undivided life.

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