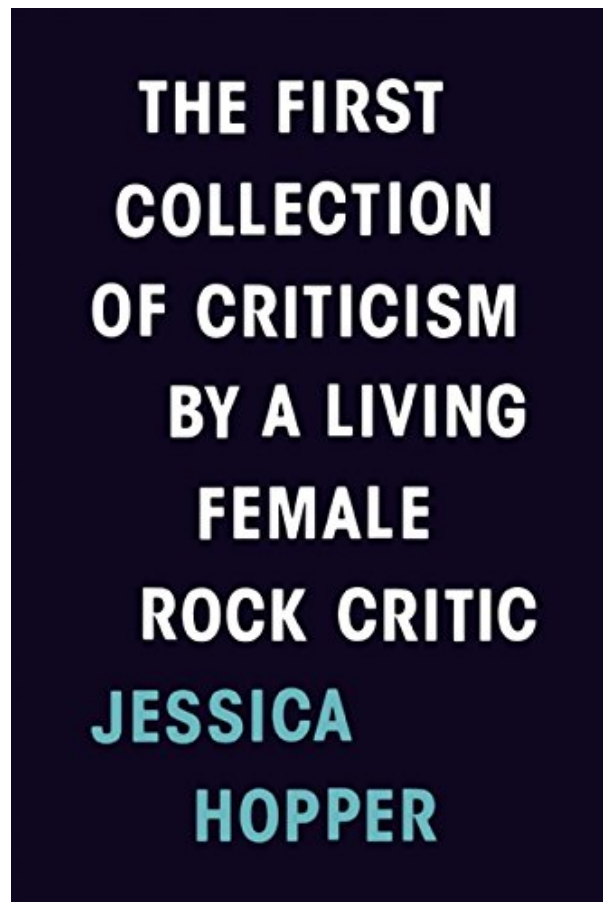


**THE FIRST COLLECTION OF CRITICISM BY  
A LIVING FEMALE ROCK CRITIC BY  
JESSICA HOPPER**



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3 of 3 people found the following review helpful.

This book is not only ridiculously great, it is an Important

By J. LeMay

This book is not only ridiculously great, it is an Important, Essential Book for a number of reasons too lengthy to get into in the space of an Amazon review. Incomparable and peerless (although she is a champion of all of her peers, as well as a longtime mentor for scores of writers), Hopper not only gets to the heart of the matter in this collection (whatever that matter may be) right off the bat, she expertly asks the hard questions of the music she's writing about, the fans who love that music, and herself as a life-long music fan and critic. Hopper masters what few critics can do (and what even fewer can do well): digging deep into the anatomy of the magnetic bond (or lack thereof) between music and listener, critically investigating music cultures, and critically investigating her own relationship with it all simultaneously. She takes no prisoners; her voice is singular and essential. Buy this book for yourself, and for anyone you know who loves music. You will laugh, you will cry. Promise.

5 of 6 people found the following review helpful.

Criticism so sharp, this book reads like a brace of daggers

By Rachel E. Pollock

Reading Hopper's essays and reviews and interviews, i found myself on a roller coaster ride, zooming from turns of phrase that made me laugh out loud to high-fivably incisive bits of analysis. I haven't read an actual book-book that made me think and feel the way this one did since those RE/Search collections from the wayback machine: *Angry Women* and *Incredibly Strange Music* and such.

What is it like to read this book if you are someone who never paged through *Factsheet Five* in the cavedwelling days of the netless 90s, hoping to find somebody writing a zine about things you cared about? Because that's what this book feels like: my favorite zine's full print run, a best-of collection of music writing that exactly typifies what fans of rock music need to read from a writer with an encyclopedic knowledge of the oeuvre and an insightful feminist perspective. I'm not twenty years old, looking desperately for smart female voices that spark in the dark and illuminate things i've been suspecting about music and art and gender and politics, but if i were, I'd clutch this book close to my heart and thumb all the

gold leaf off the edges of its pages by month's end. As it is though, i speed-read it cover to cover, and sat down to make a list of the friends i plan to loan it to or buy it for.

Some of the pieces in here stand side by side with the literary rock writing of John Jeremiah Sullivan and Steve Almond. Hopper's not punching above her weight here—she's in the same class.

1 of 1 people found the following review helpful.

A Refreshing Perspective on my Beloved Rock Music

By Caitlin Leasure

There are many things to love about this collection of essays. The writing is honest and often times witty. As a long-time lover of classic and alt-rock, I can identify so much with Ms. Hopper's conflicted stance on the whole subject. As a genre that has largely been male-dominated and is rife with misogyny, it is only natural for our female population to ask the questions, "Where do we fit?" and "Where is our voice?" Thankfully here is a book that at least furthers the dialogue.

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