



The Last Party: Britpop, Blair and the Demise of English Rock

By John Harris

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industry, "Britpop", often marks the onset of a decline. Central to this book is the thesis that the groups that defined "Britpop" ended up cutting the British indie rock tradition loose from its ideological and aesthetic moorings. Indie rock in Britain had, in the wake of punk and throughout the 1980s, taken an oppositional stance to the mainstream music industry and the government. The project of forging a sound for British rock that did not derive from recent North American music also included, as one of its primary criteria, the necessity for chart-based financial success. The Last Party: Britpop, Blair & the Demise of English Rock. by John Harris. Excellent condition - \$8. do NOT contact me with unsolicited services or offers. post id: 7168737962. posted: 2020-07-30 12:35. updated: 2020-08-01 12:51. How Britpop bred the Brit brat The Last Party: Britpop, Blair and the Demise of English Rock by John Harris 448pp, Fourth Estate, £15.99 (plus £2.25 p&p) 0870 1557222. 12:01AM BST 15 May 2003. The Last Party may, flaws aside, be the loveliest and certainly the most human - book about pop music I've read. Many of the flaws can be found in the preface and first chapter where John Harris, striving needlessly for gravitas, overuses words such as "mores" and "pivotal". This is the kind of inelegant language that makes most books about pop no fun to read at all. The depressing thing about Britpop was the inevitability with which its luminaries descended into cliché. Almost instantly, just about everyone involved became brattish, or a heroin addict, or both.

'THE LAST PARTY is that rare thing, a book principally about rock musicians that is a compulsive page-turner.' The Sunday Times.
'Compelling it reminds us what a corrosive and mean place the pop world can be.' With the whole Britpop ideal moving into more paranoid terms what with endless amount of hard drugs it seemed inevitable it would collapse. All the bands in heroin-stooped madness that all the creative juices just seem to curdle up and be spewed out like a really bad hangover. Everybody had moved on. If you were still playing Britpop by then you were sadly laughed at for jumping on the bandwagon while it had no wheels and was about to crash.

Britpop in numbers: -There were an astonishing 2.6 million ticket applications for the Oasis gig at Knebworth in 1996. 1 in 24 of the British public wanted to see them play. In the end the band played to 250,000 fans across two nights with a guest list that ran to 7,000. - 'Definitely, Maybe', Oasis's debut album, went straight to No 1, selling 100,000 copies in 4 days and outselling the Three Tenors in second place by a factor of 50%. -On its first day in the shops Oasis's second album, 'What's The Story, Morning Glory', was selling at a rate of 2 copies a mi 'THE LAST PARTY is that rare thing, a book principally about rock musicians that is a compulsive page-turner.' The Sunday Times. 'Compelling it reminds us what a corrosive and mean place the pop world can be.'Â With the whole Britpop ideal moving into more paranoid terms what with endless amount of hard drugs it seemed inevitable it would collapse. All the bands in heroin-stooped madness that all the creative juices just seem to curdle up and be spewed out like a really bad hangover. Everybody had moved on. If you were still playing Britpop by then you were sadly laughed at for jumping on the bandwagon while it had no wheels and was about to crash. industry, "Britpop"™, often marks the onset of a decline. Central to this book is the thesis that the groups that defined "Britpop"™ ended. up cutting the British indie rock tradition loose from its ideological and aesthetic. moorings. Indie rock in Britain had, in the wake of punk and throughout the 1980s, taken an oppositional stance to the mainstream music industry and the government. The project of forging a sound for British rock that did not derive from recent. North American music also included, as one of its primary criteria, the necessity for. chart-based financial success.