

BIBLIOGRAPHY

Abbott, G. 1993. *Rack, Rope and Red-Hot Pincers: A History of Torture and its Instruments*. Great Britain: Headline Book Publishing.

Abrash, M. 1983. 'Dante's Hell as an Ideal Mechanical Environment' *Clockwork Worlds: Mechanized Environments in Science Fiction*. Erlich, R.D., Dunn, T.P. (eds.): 21-26. Connecticut: Greenwood Press.

Adcock, C. 1992. 'Marcel Duchamp's Gap Music: Operations in the Space Between Art and Noise'. *Wireless Imagination: Sound, Radio and the Avant-Garde*. Kahn, D., Whitehead, G. (eds.): 105-138. Cambridge: MIT Press.

Adorno, T. 1973. *Philosophy of Modern Music*. London: Sheed & Ward Ltd.
— 1990. 'On Popular Music' *On Record*. Frith, S., Goodwin, A. (eds.): 301-314. London: Routledge.

Aldiss, B. W. 1982. 'Robots: Low-Voltage Ontological Currents' *The Mechanical God: Machines in Science Fiction*. Dunn, T.P., Erlich, R.D. (eds.): 3-9. Connecticut: Greenwood Press.

Allighieri, D. 2002. *Hell*. (Translation J. D. Sinclair) Harmondsworth: Penguin Classics.
—1939. *The Divine Comedy I: Inferno*. Oxford: Oxford University Press.

Althusser, L. 1970. *For Marx*. Translation Ben Brewster. New York: Random House.

Ang, I. 1985. *Watching Dallas: Soap Opera and the Melodramatic Imagination*. London: Methuen.
—1996. *Living Room Wars: Rethinking Media Audiences for a Postmodern World*. London: Routledge.

Apollonio, U. 1973. *Futurist Manifestos*. London: Thames and Hudson.

Arnett, J.J. 1995. *Metalheads: Heavy Metal Music and Adolescent Alienation*. Colorado: Westview Press.

Arwas, V. (ed.). 1993. 'The Great Russian Utopia'. *Art and Design Magazine*. London: Academy Editions.

Ash, B. 1975. *Faces of the Future: The Lessons of Science Fiction* London: Elek/Pemberton.

Attali, J. 1996 (1985). *Noise: The Political Economy of Music*. Minnesota: Minnesota University Press.

- Bainbridge, W. S. 1991. 'Social Construction From Within: Satan's Progress' *The Satanism Scare* Richardson, J.T., Best, J., Bromley, D. G. (eds.): 297-310. New York: Aldine De Gruyter.
- Baker, B. 1998. *The Automatic Eye: Mechanization of the Self in Postwar American Dystopias*. Ph.D. Thesis, University of Liverpool.
- Bangs, L. 1995. 'Kraftwerk Feature' *Faber Book of Pop*. Kureishi, H. (ed.): 481-486. London: Faber
- Banks, J. 1996. *Monopoly Television: MTV's Quest to Control the Music*. Colorado: Westview Press, Inc.
- 1998. 'Video in the Machine: The incorporation of music video into the recording industry' *Popular Music* 16/3: 293-310.
- Barber, B. 2001 (1995). *Jihad Vs. McWorld: Terrorism's Challenge to Democracy*. New York: Ballantine Books.
- Barber-Keršovan, A. 1989. 'Laibach in Ljubljana: A symbolic challenge to a system of socialist self-government' *1789-1989 Musique, Histoire, Démocratie*. Hennion, A. (ed.): 705-712. Paris : IASPM Paris Editions de la Maison des Sciences de l'Homme.
- Barr, T. 1998. *Kraftwerk: From Düsseldorf to the Future (With Love)*. London: Edbury Press.
- Beadle, J. J. 1993. *Will Pop Eat Itself? Pop Music in the Soundbite Era*. London: Faber & Faber.
- Beebee, T. O. 1994. *The Ideology of Genre: A Comparative Study of Generic Instability*. Pennsylvania: Pennsylvania State University Press.
- Bennett, A. 2000. *Popular Music and Youth Culture: Music, Identity and Place*. Hampshire: Macmillan Press Ltd.
- Benshoff, H. M. 2002. 'The Monster and the Homosexual' *Horror: The Film Reader* Jancovich, M. (ed.): 91-102. London: Routledge.
- Berger, H. M. 1999. *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*. Hanover: Wesleyan University Press.
- Bergman, B., Horn, R. 1985. *Experimental Pop*. Dorset, UK: Quarto.
- Berry, W. 1987 (1976). *Structural Functions in Music*. New York: Dover Publications.
- Best, J. 1991. 'Endangered Children and Antisatanist Rhetoric' *The Satanism Scare* Richardson, J. T., Best, J., Bromley, D. G. (eds.): 76-94. New York: Aldine De Gruyter.

- Björnberg, A. 1985. 'On Aeolian Harmony in Rock Music' Paper Presented to the Third International Conference of IASPM, Montreal.
[Http://www.theblackbook.net/acad/papers/other.html](http://www.theblackbook.net/acad/papers/other.html) (12/04/01).
 —1987. *En Liten Sång Som Alla Andra: Melodifestivalen 1959-1983* (=A Little Song Like All Others: The Melody Festival 1959-1983). Ph.D. Dissertation. Göteborg: Gothenburg University, Department of Musicology.
 —1990. 'Sounding the Mainstream. An Analysis of the Songs Performed in the Swedish Eurovision Song Contest Semi-Finals 1959-1983' *Popular Music Research*. Roe, K., Carlsson, U. (eds.): 121-132. Göteborg: Nordicom-Sweden.
 —2000. 'Structural Relationships of Music and Images in Music Video' *Reading Pop: Approaches to Textual Analysis in Popular Music*. Middleton, R (ed.): 347-378. Oxford: Oxford University Press
- Blacking, J. 1973. *How Musical is Man?* Seattle: University of Washington Press.
- Blades, J. 1970. *Percussion Instruments and their History*. London: Faber and Faber.
- Booker, M. K. 1994. *The Dystopian Impulse in Modern Literature*. London: Greenwood Press.
- Borthwick, S. 1998. *Dance, Culture, Television: An Analysis of the Politics of Contemporary Dance Culture and its Televisual Representations*. Ph.D. Thesis Liverpool John Moores University.
- Boss, P. 1986. 'Vile Bodies and Bad Medicine' *Screen* 27/1: 14-25.
- Bottning, F. 1996. *Gothic*. London: Routledge.
- Boulle, P. 2001. *La planète des singes*. Harmondsworth: Penguin.
- Bourdieu, P. 1992 (1979). *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge.
- Boyd, K. 1995. 'You Want to do What? Where? Women's Stories Around Their Experiences with Body Art' Fourth Year Undergraduate Thesis, Brock University.
[Http://www.bmezzine.com/culture/project.doc](http://www.bmezzine.com/culture/project.doc) (11/11/00).
- Brackett, D. 1995. *Interpreting Popular Music*. Cambridge: Cambridge University Press.
- Bradby, B., Torode, B. 2000. 'Pity Peggy Sue' *Reading Pop: Approaches to Textual Analysis in Popular Music* Middleton, R. (ed.): 203-228. Oxford: Oxford University Press.
- Bradbury, R. 1983. 'The Fog Horn' *The Stories of Ray Bradbury Volume One*. London: Grafton Books: 432-440.

- Bradley, L. 2000. *Bass Culture: When Reggae was King*. London: Viking.
- Brake, M. 1980. *The Sociology of Youth Culture and Youth Subcultures*. London: Routledge & Kegan Paul Ltd.
- Brandle, L., Kahle, M. 1993. 'Interview with BB' *The Noctarian Principle* Issue 1 *EST* [Http://www.hyperreal.org/intersection/zines/est/intervs/](http://www.hyperreal.org/intersection/zines/est/intervs/) (28/3/99).
- Bredel, H. 2002. *Skinheads: gefahr von rechts? (= Skinheads: Danger from the right?)* Berlin: Rhombus-Verlag.
- Briggs, B., Green, S. 1999. 'Hate calls, threats target "Goth" youths' *Denver Post* April 22.
- Bromley, D. G. 1991. 'Satanism: The New Cult Scare' *The Satanism Scare* Richardson, J. T., Best, J., Bromley, D. G. (eds.): 49-74. New York: Aldine De Gruyter.
- Bruce, G. B., Emmett, (eds.) n.d. 'Drummer's and Fifer's Guide' [Http://www.fifeanddrum.org](http://www.fifeanddrum.org) (21/11/01).
- Brunsdon, G. Morley, D. 1978. *Everyday Television: Nationwide*. London: British Films Institute.
- Bryan, C. (ed.). 1997. *Essential Industrial Guitar*. USA: Warner Brothers.
- Buddensieg, T. 1984. *Industriekultur*. Massachusetts: MIT Press.
- Burgess, A. 1962. *A Clockwork Orange*. London: Penguin.
- Burroughs, W. S. 1966. *The Soft Machine*. New York: Grove Press.
- Bussy, P. 1993. *Kraftwerk: Man Machine & Music*. Middlesex: SAF Publishing.
- Cameron, J., Wisher, W. 1991. *Terminator 2: Judgment Day*. Screenplay. [Http://www.screentalk.org](http://www.screentalk.org) (01/07/02).
- Cangioli, A. 1993. *Einstürzende Neubauten*. Rome: Stampa Alternativa.
- Cantwell, R. 1992. *Blue Grass Breakdown: The Making of the Old Southern Sound*. Illinois: Da Capo Press.
- Capek, K. 1966 (1923). *RUR and the Insect Play*. London: Oxford University Press.
- Cavallaro, D. 2000. *Cyberpunk and Cyberculture: Science Fiction and the Work of William Gibson*. London: Athalone Press.

Cavicchi, D. 1998. *Tramps Like Us: Music & Meaning Among Springsteen Fans*. New York: Oxford University Press.

Chasse, K.P. 1991. 'Styles and Development of Industrial Experimental Music in the Local and International Scenes' *Escape From Noise*.
[Http://www.bradley.edu/~ftp/EFN/efn/noise03](http://www.bradley.edu/~ftp/EFN/efn/noise03) (28/3/99).

Chomsky, N. 1989. *Necessary Illusions: Thought Control in Democratic Societies*. Toronto: Anansi Press.

Cloonan, M., Johnson, B. 2002. 'Killing me softly with his song: an initial investigation into the use of popular music as a tool of oppression'. *Popular Music* 21/1: 27-40.

Clough, R.T. 1961. *Futurism*. New York: Greenwood Press.

Clover, C. J. 1993. *Men Women and Chainsaws: Gender in the Modern Horror Film*. Norwich: British Film Institute.

Cohen, A. P. 1985. *The Symbolic Construction of Community*. London: Tavistock Publications.

Cohen, S. 1973. *Folk Devils and Moral Panics*. Hertsfordshire: Paladin Press.

Cohen, S. 1993. 'Ethnography and Popular Music Studies' *Popular Music* 12/2: 123-138.

Collins, C. 1973. *Evgenij Zamjatin: An Interpretive Study*. The Hague: Mouton & Co.

Collins, K. 1999. 'Dead Channel Surfing: Industrial Music and Cyberpunk Literature' <http://www.cogwheel.org>.

—2000. 'The Future's Not What it Used to Be: The Aesthetic of the Machine in 20th Century Futuristic Fantasies' paper delivered at Back to the Future Liverpool, September 2000.

—Forthcoming (2003) 'I'll be Back: Recurrent Sonic Motifs in the Terminator Films' *Off The Planet*. Hayward, P. (ed). Perfect Beat, Australia.

Collins, K. Tagg, P. 2001. 'The Sonic Aesthetics of the Industrial: Re-Constructing Yesterday's Soundscape for Today's Alienation and Tomorrow's Dystopia' *Sound Practice* UK: UKISC.

Conason, J. 1999. 'Hitler Youth?' *Salon News*. 04 May 1999.

[Http://www.salon.com/news/col/cona/1999/05/04/nazis.html](http://www.salon.com/news/col/cona/1999/05/04/nazis.html) (10/07/02).

Cone, E. T. (ed). 1971. *Berlioz: Fantastic Symphony*. London: W.W. Norton & Company.

Cooke, D. 1989 (1959). *The Language of Music*. Oxford: Oxford University Press.

Cope, D. H. 1985. *New Directions in Music 5th Ed.* Indiana: WC Brown Publishers.

Copeland, C. n.d 'The Matrix as Messiah Movie'.

[Http://awesomehouse.com/matrix/parallels.html](http://awesomehouse.com/matrix/parallels.html) (07/0701).

—n.d. 'The Matrix; A Cyberpunk Parable?'

[Http://www.awesomehouse.com/Matrix/The_Matrix.PDF](http://www.awesomehouse.com/Matrix/The_Matrix.PDF) (07/07/01)

Coreno, T. 1994. 'Guerilla Music: Avant-Garde Voice as Oppositional Discourse' *Adolescents and their Music: If it's too Loud, You're Too Old*. Epstein, J. S. (ed.): 189-224. New York: Garland.

Coupland, D. 1996. *Microserfs*. Great Britain: Flamingo.

—2000 (1992). *Generation X: Tales for an Accelerated Culture*. London: Abacus.

Cresswell, T. (ed). 1999. *Juice Magazine*. Issue 80. New South Wales: Terraplane Press.

Cross, A. 1995. *Alternative Music Almanac v. 1.0* Toronto: Collectors Guide.

Csicsery-Ronay, I. 1988. 'Cyberpunk and Neuromanticism' *Storming the Reality Studio*. McCaffery, L. (ed.): 182-193. USA: Duke University Press.

Cyborg 26. 1999. 'Industrial Essay' [Http://members.tripod.com/rivethead3/essay.html](http://members.tripod.com/rivethead3/essay.html) (11/01/00).

Davis, D. 1965. *Art and the Future: A History/Prophecy of the Collaboration between Science, Technology and Art*. London: Thames & Hudson.

Davis, W. 1988. *Passage of Darkness: The Ethnobiology of the Haitian Zombie*. Chapel Hill: University of North Carolina Press.

Deranged Psyche 1997. 'The Leather Side of Electro.' *Sideline 2*: 46-47.

Derrick, L. 1997. 'City of Night' *New Times Los Angeles Online*:

<http://www.newtimesla.com/issues/1997-07-10/music5.html> (10/12/01).

Dery, M. 1989. 'Cyberpunk: Riding the shockwave with the Toxic Underground' *Keyboard*, May: 75-89.

—1996. *Escape Velocity: Cyberculture at the End of the Century*. Kent: Hodder & Stoughton.

DeVeaux, S. 1997. *The Birth of BeBop: A Social and Musical History*. London: Picador.

Dick, P. K. 1997 (1968). *Do Androids Dream of Electric Sheep*. London: Harper Collins.

- Donohoe, F. 1993. *Music For the Last Factory : Fans, Genre and Industrial Music* Mlitt Dissertation, Strathclyde University.
- Doray, B. 1988. *From Taylorism to Fordism: A Rational Madness*. London: Free Association Press.
- Duguid, B. 1996. 'A Prehistory of Industrial Music'
[Http://www.hyperreal.org/intersection/zines/est/intervs/index/est/articles/ \(7/4/99\)](http://www.hyperreal.org/intersection/zines/est/intervs/index/est/articles/(7/4/99))
- Duncombe, S. 1997. *Zines and the Politics of Alternative Culture*. London: Verso.
- Dundas, Z. 2000. 'Lord of Chaos: Activists Accuse Portland Writer and Musician Michael Moynihan of Spreading Extremist Propaganda, but they're not Telling the Whole Story' *Willamette Week Culture Feature*.
[Http://www.wweek.com/html/leada081600.html](http://www.wweek.com/html/leada081600.html) (10/10/00).
- During, S. (ed.). 1993. *The Cultural Studies Reader*. London: Routledge.
- Dwyer, S. 1999. *Rapid Eye Movement*. London: Creation Books.
- Ebert, R. 1997. 'Tetsuo II: Body Hammer' *Chicago Sun-Times*
[Http://www.suntimes.com/ebert/ebert_reviews/1997/060/062704.html](http://www.suntimes.com/ebert/ebert_reviews/1997/060/062704.html) (07/07/01).
- Eco, U. 1979. *The Role of the Reader*. Bloomington: Indiana University Press.
- Ellis, B. 1991. 'Legend Trips and Satanism: Adolescents' Ostensive Traditions as "Cult" Activity'. *The Satanism Scare*. Richardson, J. T., Best, J., Bromley, D.G. (eds.): 279-296. New York: Aldine De Gruyter.
- Ellis, C. 1985. *Aboriginal Music: Education for Living*. St Lucia: University of Queensland Press.
- Ellison, H. 1987. 'A Boy and his Dog' *The Essential Ellison*, Dowling, T., Delap, R., Lamont, G. (eds.). Omaha, Nebraska: The Nemo Press.
- Ellison, M. 1989. *Extensions of the Blues*. London: John Calder.
- Elster, J. 1983. *Sour Grapes: Studies in the Subversion of Rationality*. Cambridge: Cambridge University Press.
- Fabbri, F. 1981. 'A Theory of Musical Genres: Two Applications'
[Http://www.theblackbook.net/acad/others/ffabri81a.PDF](http://www.theblackbook.net/acad/others/ffabri81a.PDF) (12/03/02).
- Featherstone, M., Burrows, R., (eds.) 1995. *Cyberspace/Cyberbodies/Cyberpunk: Cultures of Technological Embodiment*. London: Sage.
- Feld, S. 1982. *Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press.

- 1984. 'Sound Structure as Social Structure' *Ethnomusicology*, September.
1986. *Fighting Noise*. France: OECD (Organisation for Economic Co-Operation and Development).
- Finnegan, R. 1989. *The Hidden Musicians: Music-Making in an English Town*. Cambridge: Cambridge University Press.
- Fisher, M. 1999. 'Gunmen Recalled as Outcasts' *Washington Post*, Wednesday April 21, 1999: A1.
- Fiske, J. 1990. *Introduction to Communication Studies* London: Routledge
- 1992. 'The Cultural Economy of Fandom' *The Adoring Audience: Fan Culture and Popular Media* Lewis, L. A.(ed): 30-49. London: Routledge.
- Fletcher, V. J. 1983. *Dreams and Nightmares: Utopian Visions in Modern Art* Washington: Smithsonian Institution Press.
- Flint, R. W. (ed.). 1968. *Marinetti: Selected Writings*. London: Secker & Warburg.
- Fontana, P. n.d. 'Generation Exile and Neo Restoration'
[Http://www.awesomehouse.com/Matrix/Exiles.PDF](http://www.awesomehouse.com/Matrix/Exiles.PDF) (07/07/01).
- Ford, S. 1999. *Wreckers of Civilisation*. UK: Blackdog Publishing.
- Foucault, M. 1980. *Power-Knowledge*. Brighton: Harvester Press.
- Frängér, W. 1951. *The Millenium of Hieronymous Bosch*. Illinois: University of Chicago Press.
- Friesen, B. K., Helfrich, W. 1998. 'Social Justice and Sexism for Adolescents: A Content Analysis of Lyrical Themes and Gender Presentations in Canadian Heavy Metal Music, 1985-1991' *Adolescents and their Music: If it's too Loud, You're too Old* Epstein, J. S. (ed.): 263-285. New York: Garland.
- Frith, S., Horne, H. 1987. *Art Into Pop*. New York: Methuen & Co.
- Frith, S. 1998. *Performing Rites: Evaluating Popular Music*. Oxford: Oxford University Press.
- Fuchs, C. J. 1995. 'Death is Irrelevant': Cyborgs, Reproduction, and the Future of Male Hysteria' Gray, C.H. (ed): 281-300. *The Cyborg Handbook*. London: Routledge.
- Gamman, L., Makinen, M.1994. *Female Fetishism: A New Look*. London: Lawrence & Wishart.
- Gasset, J. O. y, 1939. 'Thoughts on Technology' *Philosophy and Technology*. Mitchanm, C., Mackey, R. (eds.) :290-313. New York: Free Press.

Gay, P. du., Negus, K. 1994. 'The Changing Sites of Sound: Music retailing and the composition of consumers' *Media Culture & Society*. 16/3: 395-413.

Geldern, J. von, Stotes, R. (eds.) 1995. *Mass Culture in Soviet Russia*. Indiana: Indiana University Press.

Gibson, W. 1984. *Neuromancer*. New York: Berkley Publishing Group.
—1986. *Count Zero*. London: Harper Collins.
—1996. *Idoru*. New York: Berkley Books.

Gill, J. 1995. *Queer Noises*. London: Cassell.

Glass, D.C., Singer, J. E. 1972. *Urban Stress: Experiments on Noise and Social Stressors*. New York: Academic Press.

Godlovitch, S. 1998 *'Musical Performance: A Philosophical Study*. London: Routledge.

Goldberg, R. 1979. *Performance Art*. London: Thames and Hudson.

Goodwin, A. 1992. *Dancing in the Distraction Factory: Music Television and Popular Culture*. Minnesota: University of Minnesota Press.

Göransson, M. 1992. 'Cyberpunk' *Release Electronic Music Magazine* NR 1 and 2 (Sweden).

Gourley, B. 1993. 'Interview with Bill Leeb' [Http://www.chaoscontrol.com/archives](http://www.chaoscontrol.com/archives) (10/01/99).

Graaf, J. de, Wann, D. Naylor, T. H. 2001. *Affluenza: The All-Consuming Epidemic*. San Francisco: Berrett-Koehler Publishers, Inc.

Gracyk, T. 1996. *Rhythm And Noise; An Aesthetics of Rock*. USA: Duke University Press.

Griffin, W. n.d. 'Laibach: The Instrumentality of the State Machine'
[Http://www.artmargins.com/content/feature/griffin1.html](http://www.artmargins.com/content/feature/griffin1.html) (14/10/00).

Griffiths, D. 2000. 'Three Tributaries of "The River"' *Reading Pop: Approaches to Textual Analysis in Popular Music*. Middleton, R. (ed.): 192-202. Oxford: Oxford University Press.

Griffiths, P. 1978. *Modern Music*. Spain: Artes Graficas Toledo S.A.

Grixti, J. 1989. *Terrors of Uncertainty: The Cultural Contexts of Horror Fiction*. London: Routledge.

Grunenberg, C. (ed.) 1997 *Gothic: Transmutations of Horror in Late 20th Century Art*. Cambridge: MIT Press.

Grynszpan, E. n.d. 'La musique Industrielle: malaise dans la culture'
[Http://zerez/free.fre/texte/indus/indus.htm](http://zerez.free.fre/texte/indus/indus.htm) (06/03/02).

Guffey, G. R. 1986. 'Noise, Information, and Statistics in Stanislaw Lem's The Investigation.' *Hard Science Fiction*. Slusser, G., Rabkin, E. (eds.): 164-213 USA: Southern Illinois University Press.

Gunn, J. 1994. 'Industrial Music for Industrial People' Undergraduate Thesis, University of Minnesota. [Http://www.tc.umn.edu/nlhome/m0941/gunn—25/sluehis.html](http://www.tc.umn.edu/nlhome/m0941/gunn—25/sluehis.html) (09/10/99).

Haluska, B. 1999. 'KMFDM provides last gasp Defunct German industrial band succeeds with final effort' *The Cavalier Online Edition* April 23, 1999.
[Http://www.cavalierdaily/Archives/1999/April/23/aekmfdm.asp](http://www.cavalierdaily/Archives/1999/April/23/aekmfdm.asp) (14/03/01).

Harpold, T. 1996. 'Negative Prosthesis: Tsukamoto's Tetsuo: The Iron Man'
[Http://media.ankara.edu.tr/~erdogan/cyborg.htm](http://media.ankara.edu.tr/~erdogan/cyborg.htm) (07/07/01).

Hart, M. Lieberman. F. 1991. *Planet Drum: A Celebration of Percussion and Rhythm*. New York: Harper Collins.

Harvey, P. 1990. *An Introduction to Buddhism: Teachings, History and Practices*. Cambridge: Cambridge University Press.

Hassan, I. 1963. 'The Subtracting Machine' *William S. Burroughs At The Front: A Critical Reception 1959-1989*. Skerl, S (ed.): 4-23. Carbondale: Southern Illinois Press.

Hayward, P. forthcoming (2003). 'Sci-Fidelity' *Off the Planet*. Hayward, P. (ed.): Introduction. Australia: Perfect Beat.

Hebdige, D. 1979 *Subculture: the Meaning of Style*. Suffolk: Richard Clay Press.

Heer, J. 2002. 'I was a Teenage Trotskyist' *Saturday Post (National Post, Canada)*. June 8, 2002: C1.

Heffer, S. 2002. 'They're Not so Nazi' *Daily Mail (UK)*. July 20, 2002: 15.

Heilbut, A.1992. *The Gospel Sound: Good News and Bad Times*. New York: Limelight Editions.

Heldreth, L. 1983. 'Clockwork Reels: Mechanized Environments in Science Fiction Films.' *Clockwork Worlds: Mechanized Environments in Science Fiction*. Erlich, R.D., Dunn, T.P (eds.): 213-223. Connecticut: Greenwood Press.

- Herman, E.S., Chomsky, N. 1994. *Manufacturing Consent : The Political Economy of the Mass Media*. London: Vintage.
- Hesmondhalgh, D. 1996. *Independent Record Companies and Democratisation in the Popular Music Industry*. Ph.D. Thesis, Goldsmiths College, University of London.
- 1998. 'Post-Punk's Attempt to Democratiser the Music Industry: the Success and Failure of Rough Trade' *Popular Music* 16/3: 255-274.
- Hess, R. 2000. 'Early 20th Century "Fascist": Music'
<http://upsky2.tripod.com/music/fascistmusic.html> (02/04/01).
- Heumann, M. 1998. 'Entertainment Through Pain'
<http://www.primenet.com/~aboo/nin/nin.html> (10/01/99).
- Hillegas, M. 1967. *The Future as Nightmare: H.G. Wells and Anti-Utopians*. New York: Oxford University Press.
- Hills, M. 2002. *Fan Cultures*. London: Routledge.
- Hoban, R. 1982. *Riddley Walker*. London: Picador.
- Hobson, D. 1982. *Crossroads: The Drama of a Soap Opera*. London: Methuen.
- Hockenos, P. 1993. *Free to Hate: The Rise of the Right in Post-Communist Eastern Europe*. London: Routledge.
- Hodge, R., Kress, G. 1988. *Social Semiotics*. Cambridge: Polity Press
- Hodkinson, P. 2001. *Subculture as Substance: The Identities, Values, Practices and Infrastructure of the Goth Scene*. Ph.D. Thesis. University of Birmingham.
- Holmsten, C. 2000. 'Project-X: Professionella musikvideos tillhör definitivt sällsyntheterna i synthgenren' *PRGDA* Nr 2000.1 Årgång 7.
- Home, S. 1998. 'The Sound of Sadism: Whitehouse and the "New" "British" Art' *Outtakes*. London: Sabotage Editions.
- 2000. 'We Mean it Man: Punk Rock and Anti-Racism, or, Death In June Not Mysterious' *Anamorphosis*. London: Sabotage Editions.
- Hood, M. 1990. 'Universal Aspects of Javanese Musical Improvisation'. *La musica come linguaggio universale*. R. Pozzi (ed.): 203-214. Firenze: Leo S. Olschki.
- Hughes, R. 1968. *Heaven and Hell in Western Art*. London: Weidenfeld and Nicolson.
- 1991 (1980). *The Shock of the New: Art and the Century of Change* London: Thames and Hudson.
- Hutchings, Peter. 1993. *Hammer and Beyond: The British Horror Film* Manchester: Manchester University Press.

- 1999. “‘We’re the Martians Now’”: British SF Invasion Fantasies of the 1950s and 1960s’ in *British Science Fiction*. Hunter, I.Q. (ed.): 22-47. London: Routledge.
- Huxley, A. 1970 (1932). *Brave New World*. London: Chatto and Windus.
- Iyengar, S., Kinder, D.R. 1987. *News That Matters: Television and American Public Opinion*. Chicago: University of Chicago Press.
- Jakubowski, M., Murray, C. S. n.d. ‘Music’. *The Encyclopedia of Science Fiction*
Clute, J., Nicholls, P. UK Grolier Interactive: Focus Multimedia Limited. PC Software.
- James, M. 1997. *State of Bass: Jungle: The Story So Far* London: Boxtree.
- Jancovich, M. 1996. *Rational Fears: American Horror in the 1950s*. Manchester: Manchester University Press
—(ed.) 2002. *Horror: The Film Reader*. London: Routledge
- Jenson, J. 1992. ‘Fandom as Pathology: The Consequences of Characterization’ *The Adoring Audience: Fan Culture and Popular Media*. Lewis, L. A.(ed): 9-29. London: Routledge.
- Johnson, B. 2000. *The Inaudible Music: Jazz, Gender and Australian Modernity*. Sydney: Currency Press.
- Jones, S. 1992. *Rock Formation: Music, Technology and Mass Communication*. London: Sage.
- Joseph, J. 1999. ‘Who is the Trenchcoat Mafia?’ *ABCNews.com* April 21st
<http://abcnews.com> (14/05/01).
- Kaiser, G. 1972 (1918). *Five Plays*. London: Calder and Boyars Ltd.
- Karlin, F. Wright, R. 1990. *On The Track: A Guide to Contemporary Film Scoring*. New York: Schirmer Books.
- Keil, C. 1991 (1966). *Urban Blues*. Chicago: University of Chicago Press.
—1979. *Tiv Song: The Sociology of Art in a Classless Society*. Chicago: University of Chicago Press.
- Kelleghan, F. 1996. ‘Sound Effects in SF and Horror Films’, talk held at the International Conference on the Fantastic in the Arts 21 March.
<Http://www.filmsound.org/articles/horrorsound/horrorsound.htm> (01/08/01).
- Kellner, D. 1995: ‘Mapping the Present from the Future: From Baudrillard to Cyberpunk’. *Media Culture*, London: Routledge.
- Kempster, C. 1996. *History of House*. London: Sanctuary Publishing Ltd.

- Kerbel, M. R. 1995. *Remote and Controlled: Media Politics in a Cynical Age*. Oxford: Westview.
- Kirkpatrick, B. (ed.). 2000. *Roget's Thesaurus*. UK: Penguin
- Kline, N. 2000. *No Logo*. London: Flamingo.
- Knapp, B.L. 1989. *Machine, Metaphor, and the Writer: A Jungian View*. USA: Pennsylvania State University Press.
- Kopf, B. 1991. 'The Tyranny of the Beat: Original Soundtracks from the Grey Area'. Liner Notes, Mute 961237-2.
- KPM Music Recorded Library Catalogue* (n.d.) London.
- Krims, A. 2000. *Rap Music and the Poetics of Identity*. Cambridge: Cambridge University Press.
- Kruse, H. 1993. 'Subcultural identity in Alternative Music Culture' *Popular Music* 12/1: 31-34.
- Kryter, K.D. 1970. *The Effects of Noise on Man*. London: Academic Press.
- Kugler, A., Burgess, A. 1994. 'Fear is the Mind Killer: Secrets of the Process Church' *Alternative Press*, issue unknown: 31- 33.
- Kumar, K. 1987. *Utopia and Anti-Utopia in Modern Times*. Oxford: Basil Blackwell.
- Lacasse, S. 2000. *Listen to My Voice*. Ph.D. Thesis. University of Liverpool.
- Laing, D. 1985. *One Chord Wonders*. Milton Keynes: Open University Press.
- Landa, M. de. 1996. 'Markets and Antimarkets in the World Economy' *Techno Science and Cyber Culture*. Aronowitz, S. (ed.): 180-194. New York: Routledge.
- Leary, T. 1991. 'The Cyberpunk; The Individual as Reality Pilot' *Storming The Reality Studio*. McCaffery, L. (ed.): 243-258. USA: Duke University Press.
—1994. *Chaos and Cyberculture*. USA: Ronin Publishing, Inc.
- Lee, S. 1995. 'Re-Examining the concept of the 'independent' record company: the case of Wax Trax! Records' *Popular Music* 14/1: 13-31.
- Leeuwen, T. van. 1999. *Speech, Music, Sound*. London: Macmillan.
- Leiss, W., Kline, S., Jhally, S. 1990. *Social Communication in Advertising*. London: Routledge.

- Lewis, K., Weber, H. 1988. 'Zamyatin's We, the Proletarian Poets and Bogdanov's Red Star' *Zamyatin's We: A Collection of Critical Essays*. Kern, G (ed). Ann Arbor: Ardis.
- Lewis, L.A. (ed.) 1992. *The Adoring Audience: Fan Culture and Popular Media* London: Routledge.
- Lewis, S.1998. 'Situating Industrial Music: An Avant-Garde in Popular Music' *Music on Show: Issues of Performance*. Hautamäki, T., Järviluoma, H. (eds.): 183-197. Finland: Tampere University Department of Folk Tradition.
- Locher, D. A. 1994. 'The Industrial Identity Crisis: The Failure of a Newly Forming Subculture to Identify Itself' *Adolescents and their Music: If it's too loud, You're too Old*. Epstein, J. S. (ed.): 100-117. New York: Garland.
- Lomax, A. 1968. *Folk Song Style and Culture*. New Brunswick: Transaction Books.
- Longhurst, B. 1995. *Popular Music and Society*. Cambridge: Polity Press.
- Lucic, K. 1991. *Charles Sheeler and the Cult of the Machine*. London: Reaktion Books.
- Lukács, G. 1980. *Essays on Realism*. London: Lawrence and Wishart.
- Luff, W. (ed.) 1999. *Rock Sound*. September. London UK.
- Mannheim, K. 1968 (1936). *Ideology and Utopia: An Introduction to the Sociology of Knowledge*. London: Routledge.
- Marcuse, H. 1974. *Eros and Civilization: A Philosophical Enquiry Into Freud*. Boston: Beacon Press.
- Martin, P. J. 1995. *Sounds and Society: Themes in the Sociology of Music*. Manchester: Manchester University Press.
- Martínez, J.L. 1997. *Semiosis in Hindustani Music*. Imatra: Acta Semiotica Fennica V
- Marx, K. 1973. *Capital: A Critique of Political Economy*. London: Lawrence and Wishart.
- Marx, S. 1983. 'The Shepherd's Philosophy: Pastoral and The Good Life' <http://cla.calpoly.edu/~smarx/Publication/Shepherd> (10/04/02).
—1984. *Youth Against Age: Generational Strife in Renaissance Poetry*. <http://cla.calpoly.edu/~smarx/Publication/YouthAge> (10/04/02).
- Mayo, M. 2000. *Cultures, Communities, Identities: Cultural Strategies for Participation and Empowerment*. New York: Palgrave.

- McCaffery, L. 1990. *Across the Wounded Galaxies*. Chicago: University of Illinois Press
- (ed.) 1991a. *Storming the Reality Studio*. USA: Duke University Press.
- 1991b. 'Cutting Up: Cyberpunk, Punk Music and Urban Decontextualizations' in *Storming the Reality Studio*. McCaffery, L.(ed.). USA: Duke University Press
- McClary, S. 1991. *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota Press.
- McClary, S., Walser, R. 1990. 'Start Making Sense! Musicology Wrestles with Rock' *On Record*. Frith, S., Goodwin, A. (eds.): 277-292. London: Routledge.
- McRobbie, A. 1990. 'Settling Accounts with Subcultures: A Feminist Critique'. *On Record*. Frith, S., Goodwin, A. (eds.): 66-80. London: Routledge.
- Meyer, L. B. 1984 (1956) *Emotion and Meaning in Music*. Chicago: Chicago University Press.
- Michelsen, M. 1998. 'Fremtidslegender: Musikalsk Fortid og nutid i David Bowies Dystopier' *Dansk Årbog for Musikforskning XXVI*: 21-33.
- Middleton, R. 1990. *Studying Popular Music* Buckingham: Open University Press.
- 1993. 'Popular Music Analysis and Musicology: Bridging the Gap' *Popular Music* 12/2: 177-190.
- 2000 (ed.) *Reading Pop: Approaches to Textual Analysis in Popular Music* Oxford: Oxford University Press.
- Milton, J. 1989 (1667). *Paradise Lost*. London Penguin Classics.
- Mimicry. 'Uniting the Industrial Front'. Advertisement. *Effigy*: #7 2000. Back Cover.
- Monroe, A. 1999. 'Thinking about Mutation: Genres in 1990s Electronica' *Living Through Pop*. Blake, A.(ed.):146-158. London: Routledge.
- Moore, A.F. 1993. *Rock: The Primary Text*. Buckingham: Open University Press.
- Moore, S. 1993. *Interpreting Audiences: The Ethnography of Media Consumption*. London: Sage.
- Morley, D. 1980. *The 'Nationwide' Audience*. London: British Film Institute.
- Naremore, J., Brantlinger, P (eds.)1991. *Modernity and Mass Culture* Indiana: Indiana University Press.
- Nattiez, J.-J. 1976. *Fondements d'une sémiologie de la musique*. Paris: Ugé.
- 1989. 'Reflections on the development of semiology in music', trans. K. Ellis, *Music Analysis*, 8: 21-75.

- Neal, C. 1987. *Tape Delay*. Middlesex: SAF.
- Negus, K. 1992. *Producing Pop: Culture and Conflict in the Popular Music Industry*. London: Routledge.
- 1999. *Music Genres and Corporate Cultures*. London: Routledge.
- Neue Slowenische Kunst*. 1991. Los Angeles: Amok Press.
- Newman, K. 1999. *Millenium Movies: End of the World Cinema*. London: Titan Books .
- Nicholls, P. (ed.) 1976. *Science Fiction at Large*. London: Victor Gollancz, Ltd.
- Nolan, W. F., Johnson, G.C. 1970. *Logan's Run*. London: Corgi.
- Novotny, P. 1997. 'No Future! Cyberpunk, Industrial Music, and the Aesthetics of Postmodern Disintegration' *Political Science Fiction*. Hassler, D. M., Wilcox, C. (eds.): 99-123. USA: University of South Carolina Press.
- Oliver, P. 1968. *Screening the Blues: Aspects of the Blues Tradition*. London: Cassell.
- 1990 (1960). *Blues Fell this Morning: Meaning in the Blues*. Cambridge: Cambridge University Press.
- Orwell, G. 1984 (1949). *1984*. New York: Harcourt Brace Jovanovich, Inc.
- P-Orridge, G., Carter, C., Tutti, C. F., Christopherson, P. n.d. 'Music From the Death Factory' <http://www.gl.umbc.edu/~vijay/tg/> (28/3/99).
- Pehrson, L. 1999. 'Mördarna var fascinerade av döden' (= 'Killers were fascinated with death') *Dagens Nyheter*, April 4 1999.
- Pijnappel, J. 1993. *Fluxus Today and Yesterday*. UK: VCH Publishers.
- Pirrenne, C. 2002 'Le rock cosmique Berinois' Paper Delivered to IASPM Canada, Montreal, May 2002.
- Porush, D. 1985. *The Soft Machine: Cybernetic Fiction*. New York: Methuen.
- Poschardt, U. 1995. *DJ Culture*: Hamburg: Rogner & Bernhard, GMBH & Co.
- Potter, J. 1998. *Vocal Authority: Singing Style and Ideology*. Cambridge: Cambridge University Press.
- Potter, R. A. 1995. *Spectacular Vernaculars: Hip-Hop and the Politics of Postmodernism*. New York: State University of New York Press.
- 1998. 'Not the Same: Race, Repetition, and Difference in Hip-Hop and Dance Music' *Mapping the Beat: Popular Music and Contemporary Theory*. Swiss, T., Sloop, J., Herman, A. (eds.): 31-47. USA: Blackwell.

Rabkin, E. S., Greenberg, M.H., Olander, J.D. (eds). 1983. *The End Of The World*. USA: Southern Illinois University Press.

Radway, J. A. 1987. *Reading the Romance: Women, Patriarchy and Popular Literature*. London: Verso.

Ramet, S. P. (ed). 1994. *Rocking the State: Rock Music and Politics in Eastern Europe and Russia*. Colorado: Westview Press.

Recorded Music Library Selected Sound Supplement no.1, 2, 3. 1971. Hamburg

Reesman, B. 1999. 'Les femmes electroniques' *Interface* 11: 44-47.

Remington, T. 1995. *Nine Inch Nails*. USA: Omnibus Press.

Reynolds, S. 1990. *Blissed Out: The Raptures of Rock*. London: Serpent's Tail.
—1998. *Energy Flash* London: Picador.

Reynolds, S. Press, J. 1995. *The Sex Revolts; Gender, Rebellion and Rock'N'Roll* London: Serpent's Tail.

Ribrant, G. 1999. *Style Parameters in Film Sound*. Stockholms Universitet Filmvetenskapliga Institutionen. <http://www.filmsound.org> (10/10/01).

Richardson, J. T., Best, J., Bromley, D. G. (eds.) 1991. *The Satanism Scare*. New York: Aldine De Gruyter.

Richter, H. 1965. *Dada Art and Anti-Art*. London: Thames and Hudson
—1967. *Dada 1916-1966: Documents of the Dada Movement*. Cologne: Goethe Institut.

Riley, M.F. 1993. 'Chris & Cosey In Perspective' *MFTEQ Ghafran*: 2-12.

Ritzer, G. 1996. *The McDonaldization of Society*. California: Pine Forge Press.
—1998. *The McDonaldization Thesis: Explorations and Extensions*. London: Sage.

Roberts, M. 2000. 'For the Record MDFMK's Sascha Konietzko on Controversy, Scapegoating and Columbine' [Http://www.phoenixnewtimes.com/issues/2000-06-15/music2.html](http://www.phoenixnewtimes.com/issues/2000-06-15/music2.html) (14/10/00).

Robins, K., Webster, F. 1999. *Times of the Technoculture: From the Information Society to the Virtual Life*. London: Routledge.

Rodgers-Melnick, A. 1999. 'Goths: Morose Outcasts in Dire Need of Acceptance' April 27. *Post-Gazette*. [Http://www.post-gazette.com/headline/19990417goths3.asp](http://www.post-gazette.com/headline/19990417goths3.asp) (25/3/01).

- Roe, K., Carlsson, U. (eds). 1990. *Popular Music Research*. Göteborg: Nordicom-Sweden.
- Rosar, W. H. 2001. 'The *Dies Irae* in *Citizen Kane*: Musical Hermeneutics Applied to Film Music' *Film Music: Critical Approaches*. Donnelly, K.J (ed.): 103-116. Edinburgh: Edinburgh University Press.
- Rose, T. 1994. *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover: Wesleyan University Press.
- Rösing, H. 1984. 'Listening Behaviour and Musical Preferences in the Age of "Transmitted Music"' *Popular Music 4: Performers and Audiences*. Middleton, R., Horn, D. (eds.): 119-150. Cambridge: Cambridge University Press.
- Ross, A. 1991. *Strange Weather: Culture, Science and Technology in the Age of Limits*. London: Verso.
- Rósz, M. 1982. *Double Life: The Autobiography of Miklós Rósz, Composer in the Golden Years of Hollywood*. Tunbridge Wells: Baton Press.
- Rovira, J. n.d. 'Baudrillard and Hollywood: Subverting the Mechanism of Control and The Matrix' http://members.aol.com/_h_al/antiutopia/matrix.htm (07/07/01).
- Rowe, L., Gray, C. 1991. 'Cauldrons Bubble, Satan's Trouble, But Witches are Okay: Media Constructions of Satanism and Witchcraft' *The Satanism Scare* Richardson, J. T., Best, J., Bromley, D. G. (eds.): 263-278. New York: Aldine De Gruyter.
- Rubin, W.S. 1968. *Dada Surrealism and Their Heritage*. New York: Museum of Modern Art.
- Rushkoff, D. 1997. *The Ecstasy Club*. London: Hodder and Stoughton.
- Sabin, R (ed.) 1999. *Punk Rock: So What? The Cultural Legacy of Punk*. London: Routledge.
- Sachs, C. 1953. *Rhythm and Tempo*. USA: Vail-Ballou Press
- Savage, J. 1983. 'Introduction' *The Industrial Culture Handbook*. Vale, V. (ed): 1-3. San Francisco: Re/Search.
- Sayre, H. M. 1989. *The Object of Performance*. Chicago: University of Chicago Press.
- Schow, D. J. 1999. 'Introduction' *Millenium Movies: End of the World Cinema*. Newman, K. (ed.). London: Titan Books
- Selected Sound Recorded Music Library Catalogue* (n.d). Hamburg.
- Selected Sound Recorded Music Library Catalogue no.2* (n.d). Hamburg.

- Shafer, R. M. 1977. *The Tuning of the World*. Toronto: McClelland and Stewart.
- Shank, B. 1994. *Dissonant Identities: The Rock 'n' Roll Scene in Austin, Texas*. New England: Wesleyan University Press.
- Shapiro, P. (ed.). 2000. *Modulations: A History of Electronic Music*. New York: Caipirinha Productions, Inc.
- Shepherd, J., Horn, D., Laing, D., Oliver, P., Tagg, P., Wicke, P., Wilson, J. (eds.). 1997. *Popular Music Studies: A Select Bibliography*. London: Mansell.
- Shepherd, J. 1991. *Music As Social Text*. Cambridge: Polity Press.
- Shepherd, J. Wicke, P. 1997. *Music and Cultural Theory*. Cambridge: Polity Press.
- Shuker, R. 1998. *Key Concepts in Popular Music*. London: Routledge.
- Sirius, R.U. 1999. *21st Century Revolutionary*. Belgium: FringeCore.
- Sirius, R.U., St. Jude, Nagel, B. 1996. *The Cyberpunk Handbook*. USA: Arrow Books Ltd.
- Sisk, D. W. 1997. *Transformations of Language in Modern Dystopias*. London: Greenwood Press.
- Smith, R. 1999. 'Tick Tock Bang: Noise in Modern Art' Broadcast January 27, 1999 CBC Radio One, Canada 21:05. Script: <http://radio.cbc.ca/programs/idas/shows/noise/script> (14/04/00).
- Smith, S. R. 1998. 'When it all Changed': Cyberpunk and the Baby Boom's Rejection of Religious Institutions' *Adolescents and their Music: If it's too Loud, You're too Old*. Epstein, J.S. (ed.): 222-261. New York: Garland.
- Smith, S. E. 2000. *Dancing in the Street: Motown and the Cultural Politics of Detroit*. Cambridge: Harvard University Press.
- Sobchack, V. 1980. *The Limits of Infinity: The American Science Fiction Film 1950-75*. London: Thomas Yoseloff Ltd.
- Soccio, L. 1998. 'Not Just Another Boring Day: Boredom, Shock Tactics and Industrial Culture' Unpublished Paper Delivered to IASPM Los Angeles.
- Sonnenschein, D. 2000. Interview with Dane Davis, Sound Designer to *The Matrix*. Email from the author, April 6, 2002.
—2001. *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. California: Michael Wiese Productions.

- Stableford, B. 1983. 'Man-Made Catastrophes' *The End Of The World*. Rabkin, E. S., Greenberg, M.H., Olander, J.D. (eds.): 97-138. USA: Southern Illinois University Press.
- Stangos, N. (ed). 1994. *Concepts of Modern Art 3rd Edition*. London: Thames and Hudson
- Steele, V. 1996. *Fetish: Fashion, Sex and Power*. Oxford: Oxford University Press.
- Steinweiss, A. E. 1993. *Art, Ideology, & Economics in Nazi Germany: The Reich Chambers of Music, Theater, and the Visual Arts*. London: University of North Carolina Press.
- Sterling, B. 1991. 'Cyberpunk in the Nineties' *Interzone*.
[Http://www.pugzine.com/archive](http://www.pugzine.com/archive) (28/3/99).
 —1997 (1980). *The Artificial Kid*. San Francisco: Hardwired.
- Straw, W. 1990 'Characterizing Rock Music Culture: The Case of Heavy Metal' *On Record*. Frith, S., Goodwin, A. (eds.): 97-110. London: Routledge.
 —1997 (1991). 'Communities and Scenes in Popular Music' *The Cultural Studies Reader*. During, S. (ed.): 494-505. London: Routledge.
- Stubbs, D. 1987. 'Night Fever' *Melody Maker*. July 18 1987.
- Sumner, W.L. 1962 (1952). *The Organ: It's Evolution, Principles of Construction and Use*. London: MacDonald.
- Tagg, P. 1982a. 'Analysing Popular Music—Theory, Method and Practice'. *Popular Music* 2: 37-69.
 —1982b. 'Nature as a Musical Mood Category'
[Http://www.theblackbook.net/acad/tagg/articles/nature.PDF](http://www.theblackbook.net/acad/tagg/articles/nature.PDF) (12/03/01).
 —1991. 'Towards a Sign Typology of Music'
[Http://www.theblackbook.net/acad/tagg/articles/trento91.html](http://www.theblackbook.net/acad/tagg/articles/trento91.html) (12/03/01).
 —1993. 'Universal Music and the Case of Death'.
[Http://www.theblackbook.net/acad/tagg/articles/deathmus.PDF](http://www.theblackbook.net/acad/tagg/articles/deathmus.PDF) (12/03/01).
 —1997. 'From Refrain to Rave: The Decline of Figure and the Rise of Ground'
[Http://www.theblackbook.net/acad/tagg/articles/pmusrave.html](http://www.theblackbook.net/acad/tagg/articles/pmusrave.html) (12/03/01).
 —1998. 'Open letter about 'Black Music', 'Afro-American' and 'European' Music'
[Http://www.theblackbook.net/acad/tagg/articles/opelet.html](http://www.theblackbook.net/acad/tagg/articles/opelet.html) (12/03/01).
 —1999. 'Introductory Notes to the Semiotics of Music' Postgraduate class handout, Institute of Popular Music, University of Liverpool.
 —2000a. (1991). *Fernando the Flute: Analysis of Meaning in an ABBA Mega-Hit*. New York: Mass Media Music Scholars' Press, Inc.
 —2000b (1979). *Kojak: Fifty Seconds of Television Music*. New York: Mass Media Music Scholars' Press, Inc.
 —2001. 'Music Analysis for "non-musos": popular perception as a basis for understanding musical structure and signification'. Paper for conference on Popular

Music Analysis, University of Cardiff, 17 November 2001.

[Http://www.tagg.org/articles/cardiff01.pdf](http://www.tagg.org/articles/cardiff01.pdf).

Tagg, P., Clarida, B. 2002 (forthcoming). *Ten Little Title Tunes*. New York: Mass Media Music Scholars' Press, Inc.

Tamlyn, G. N. 1998. *The Big Beat: Origins and Development of Snare Backbeat and other Accompanimental Rhythms in Rock'n'Roll*. Ph.D. Thesis, University of Liverpool.

Tarasti, E. 1978. *Myth and Music - A Semiotic Approach to the Aesthetics of Music, especially that of Wagner, Sibelius and Stravinsky*. Helsinki: Suomen Musiikkitieteellinen Seura.

—1987. 'Some Peircean and Greimasian Semiotic Concepts as Applied to Music'. *The Semiotic Web 1986. Basic Concepts of Studies in Musical Signification: A Report on a New International Research Project in Semiotics of Music*. Tarasti, E. (ed.): 445-459. Berlin, New York: Mouton de Gruyter.

Taylor, R. N. 1999. 'The Process: Final Judgment Part Three' *Esoterra* 8: 52-59.

Terrien, C. 1997. 'Body Adornment' [Http://www.bmezine.com/culture/terrien.html](http://www.bmezine.com/culture/terrien.html) (11/11/00).

Tharps, L. L. 1999. 'God is in the Details' *Entertainment Weekly* 05-07-99.

[Http://www.pathfinder.com/ew/features/990514/matrix/](http://www.pathfinder.com/ew/features/990514/matrix/) (07/07/01).

Théberge, P. 1997. *Any Sound You Can Imagine: Making Music/Consuming Technology*. Hanover: Wesleyan University Press.

Theweleit, K. 1989. *Male Fantasies Volume 2: Male Bodies: Psychoanalyzing the White Terror*. Cambridge: Polity Press.

Thompson, B. 1994. *Sadomasochism: Painful Perversion or Pleasurable Play?* London: Cassell.

Thompson, D. 1997. *Industrial Revolution*. Los Angeles: Cleopatra.

Thornton, S. 1995. *Club Cultures: Music, Media and Subcultural Capital* Cambridge: Polity Press.

—1997. 'Introduction'. *The Subcultures Reader*. Gelder, K., Thornton, S. (eds.): 1-10. London: Routledge.

Toffler, A. 1970. *Future Shock*. New York: Random House.

Toop, D. 1984. *Rap Attack: African Jive to New York Hip-Hop*. Australia: Pluto Press.

—1995. *Ocean of Sound*. New York: Serpent's Tail.

- Toscher, N. 1989 (1977). *Country: Living Legends and Dying Metaphors in America's Biggest Music*. London: Secker and Warburg.
- Toth, C. 1997. 'Like Cancer In The System: Industrial Gothic, Nine Inch Nails, and Videotape' *Gothic: Transmutations of Horror in Late 20th Century Art*. Grunenberg, C. (ed.): 80-91. Cambridge: MIT Press.
- True, E. 2001. *Live Through This: American Rock Music in the Nineties*. London: Virgin.
- Tudor, A. 1999. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage.
- Vale, V. Juno, A. 1986. *Incredibly Strange Films*. San Francisco: Re/Search.
—1989. *Modern Primitives*. San Francisco: V/Search Press.
- Vale, V. (ed.) 1982. *Re-Search 4/5* San Francisco V-Search Press.
—1983. *Industrial Culture Handbook*. San Francisco: V-Search Press.
- Vernallis, C. 2001. 'The Kindest Cut: Functions and Meanings of Music Video Editing' *Screen* 42/1: 21-48.
- Vincent, A. 1992. *Modern Political Ideologies*. Oxford: Blackwell.
- Vonnegut, K. 1975 (1952). *Sirens of Titan*. London: Coronet Books.
- Wachowski, L., Wachowski, A. 1997. *The Matrix*. Screenplay.
[Http://www.screentalk.org](http://www.screentalk.org) (01/07/02).
- Walker, J.A. 1994. *Art in the Age of Mass Media*. London: Pluto Press.
- Walker, M. 1994. 'Film Noir: Introduction' *The Movie Book of Film Noir*. Cameron, I. (ed.): 8-38. London: Studio Vista.
- Walser, R. 1993. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Hanover: Wesleyan University Press.
- Warner, R. L. 1972. 'The Nazi Use of Music as an Instrument of Social Control' *The Sounds of Social Change*. Denisssoff, R. S., Peterson, R.A. (eds.): 72-78. USA: Rand McNally & Co.
- Warrick, P. S. 1980. *The Cybernetic Imagination in Science Fiction* Cambridge: MIT Press.
- Weber, M. 1964. *The Theory of Social and Economic Organization*. New York: Free Press.
- Weinstein, D. 1991. *Heavy Metal: A Cultural Sociology*. Toronto: Lexington.