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Best slow rock songs

Compared to our world after 9/11 or the turmoil of the 1960s, the alternative era seemed completely serene. But look again, and you'll remember racial unrest, the rise of grrrrl riots and unrest against the Iraq War (the first, 1990-1991). We gathered some of the strongest voices of the decade to tell the hidden story of the 1990s. Deep Ghosh/Wikimedia Commons/CC BY 2.0 A cowbell never sounded as serious as when the furious number of Rage Against the Machine hit the airwaves in 1992. Brad Wilk's double attack mimicked the blasting of the officers' guns, as Tom Morello's sharp guitar represented the current of change. And in the shadow of the Los Angeles riots, for Zack de la Rocha to growl, some of those running forces are themselves burning crosses were a strong line in the sand. The murder was used to torture Guantanamo Bay prisoners in the late 2000s, according to the Guardian via THE PERSTROF, prompting the band to sue (unsuccessfully) the Foreign Ministry. Pat Smear The third wave feminist movement of the 1990s found a powerful slogan in this 1991 punk song. We want revolution, grrrl style now! came the revolutionary cry from stage leader Kathleen Hanna. Along with a flurry of self-published zines, marches, and anti-fashion statements, riot grrrrls dug their nails into alternative music. The front woman's multi-stage child's voice mocked misogyny on the rock while bandmates Kathi Wilcox, Tobi Vail, and Billy Karren churned up deliberately terrifying noise. What this Oscar-winning ballad was protesting was ignorance. The film from which it came, Jonathan Demme, gave mainstream America its first real look at the toll AIDS took on the gay community. No angel is going to greet me. Springsteen lamented, reminiscing about the danger faced by Tom Hanks' dying character. It's a lonely feeling shared in SongMeanings by someone who lived it: [[Indeed there was no angel going to greet me, writes user dmerill. Our churches kicked us out. They were afraid to touch us, afraid to share a meal, for fear of being caught. It was just you and me, my friend. Anders Jensen-Urstad/Wikimedia Commons/CC BY-SA 3.0 Noise rock veterans Sonic Youth stretched beyond their artsy ancestry in their second decade. The Kim Gordon-led Kool Thing famously scoffed at hip-hop's oppression against women, and this 1992 Thurston Moore-fronted piece attacked the issue of sexual harassment. The band wasn't afraid to put high-ranking bureaucrats in their place when Moore declared, I believe Anita Hill/Judge will rot in hell. Clarence Thomas, who was appointed despite Hill's claims that he sexually harassed her. Sometimes the loudest protest can come from the quieter voice. Piano virtuoso Tori Amos released this angelic song in 1991 inspired by Hans Christian Andersen's The Little Mermaid. However, with lyrics like I Got the Antichrist in the Kitchen shouting at me again, it was obvious that there was more than fairy tale behind the single. In the end, the fragile number served as the official song of the National Rape, Abuse & Incest Network, where Amos worked as a spokesperson. Ed Helms might have taken the song to the karaoke joke on The Office, but the Cranberries' lamenting dirge is about the 1993 bombing deaths of two children in England. The Dolores O'Riordan-led group would often opine for war in their work (see also Bosnia from 1996 to the faithful departed). This 1994 piece, in particular, upset the masses and saw Irish artists perform it on Saturday Night Live the following year. It's the same stage where her compatriot Sinead O'Connor tore up a picture of the pope in 1992. Did Bad Religion say it or not? Originally released in the 1990s against wheat, the 1994 redux for Stranger Than Fiction nailed the growing obsession with computerized life. And I don't want it, the things you offer me / Symbolized barcode, quick ID, oh yes, the singer barked. Although, band members note that this, like 60 percent of their material, is ironic. The truth is that although the song was written in 1990, it was clear that youth were going to be influenced for good and evil by digital technology. It's probably because we loved video games so much, he told Scientific American in 2010. ThoughtCo uses cookies to provide you with an excellent user experience. By using ThoughtCo, you accept our use of cookies. Club Monaco's new collaboration with Dazed and Confused magazine has already made us do with enthusiasm. It was shot in a private house in the English countryside in the autumn of '11 lookbook channels '70s Brit-rock glam with flash bellbottoms, faux-fur coats, velvet shirts, leather leggings, and embroidered bags. The list set for the collaborative lookbook includes musicians like Kele Okeke (Bloc Party), models Anna Brewster and Sara Blomqvist, actress Elodie Bouchez, and the man repeller, Leandra Medine. Dazed and confused makes a perfect couple as cultural lovers with a legacy of photography, an indie spirit, and eye for fashion. The lookbook will appear in the magazine's 20th anniversary issue, but you can take a look at the women's collection here. Disco rock songs sound like an anomaly to some folks - after all, Disco Sucks was the rallying cry of rock and roll fans in the late 1970s, fans who believed that guitar bands were dead in the water, at least on AM radio, during an intoxicating 18-month disco rule of all things American. Turns out they don't have to worry. Meanwhile, however, some rock artists who had to stay at the top of the charts -- including many who loved the new sound -- were in danger alienate their core audience by flirting with disco. Here are the most popular of these experiments. The 12-inch Rolling Stones' Miss You. Possibly the biggest and most enduring hit on this list, this was also the disco move that caused the most controversy - though the world's greatest Rock and Band (tm) had flirted with funk on last year's flop single Hot Stuff, there was no doubt about the promotional walking-bassline groove of this smash, although the band themselves went into great pains to assure their fans that this was just an R&D. B number. Fortunately, this is a much more enigmatic song than Stuff; one of the peaks of their mid-70s period, really, with Jagger using the falsetto that had come from the previous year Fool To Cry. Critics are still crying over Rod's transformation of mod from rag-and-bone soul traveler to slick superstar, and this big hit completed the process he started a few years ago with his transition to Atlantic Records. And with good reason: written by Stewart and drummer Carmine Appice, and for some reason featuring the high operatic vocals of the previous Ballad Trade Winds, this song was cheesy, silly, clunky, and deliberately sleazy. (Even though singles-bar lovers in the lyrics never get past coffee and early film.) But it was shiny, and for this era of radio, glossy was everything. So integral is this piece to the overall concept of leader Roger Waters' self-absorbed rock opera The Wall, which serves to reinforce the main musical and lyrical theme while providing the dramatic climax of the first act, that many Floyd fans to date do not regard as disco. But even though it was released rather late in the game (early 1980s), it's disco nonetheless: that glitter-ball beat is the missing link between Fly Robin Fly and Billie Jean. Then why did he come in without a reaction? Drowned out by the controversy surrounding the anti-authoritarian lyrics? Or was it the end of solo blues, which occupies half the track? So great had disco and revival oldies so made since the late 1970s that this was deemed necessary: a doo-wop icon singing a disco song about 1950s music, featuring Peter Frampton on guitar. A great song, however, written by the lead hitmaker of the Bee Gees, Barry Gibb - and if you're a Vally fan, you know it sounds good at nothing. No one explained exactly why grease is the word, and not just something used to slick your hair back to another era. Maybe Bowser knows. Country-rock godfathers or not, the Eagles (particularly Don Henley) have always been on the lookout for changing trends that could lock up. And while it was ironically one of a handful of bands that sat out the disco season entirely, they were present at first with this 1975 single, at a time when disco was still something people only did in New York and San Francisco and Philadelphia. Falsetto vocals, backup girls, and all, this smooth little funk number fits in Henley's back catalogue of musical slick and lyrical bite attacks. And as far as every country-disco genre goes, its only real competitor is Kiss You All Over the Exile. Blondie came to the disco phenomenon on the other side of America's fences; was New York through and through, the Big Apple was pulsating to disco beat, therefore, decided to pay tribute. New Wave fans weren't necessarily oriented to hate of sorts, as classic rock fans were, but this was still seen as something of a breakthrough, largely because of the usual MVPs of bands: Debbie Harry's stuffy persona, some undeniable hooks, and especially drummer Clem Burke, one of rock's great unsung geniuses, who took the opportunity to deliver a crash course in incorporating rock fills into a disco rhythm. Paul was always up for a new trend, at least at the height of his solo powers, and disco already had one in for him, in that he began to lean toward classical dance the minute Middle America got a hold of him. All Cute had to do was write the song, and that was of course one of his most romantic, a good way to get the swoon of McCartney's most beautiful melodies without sticking to a foxtrot. The delicious rock-guitar duel in the middle was just freezing. Babs was born with a huge gay following, or so it seems, which made it absolutely necessary for her to start cutting disco records once she had worked her way without the debacle that was a star born. Although it arrived rather late in the game, you performed admirably, milking disco diva tendencies for all that they deserved and adding a sense of drama that you can only get when you make your bones into show tunes. Then I had a summit meeting with fellow diva Donna Summer with Enough Is Enough, a #1 - disco lately, if you don't count Funkytown - that was a class way to get out. It took KISS five solid years to dig themselves out of the chaos it took in the late 1970s when, out of sheer despair, they went kiddie and went disco in short succession. And they've never been so popular before. However, the damage to their rep notwithstanding, this was a monster hit, largely because of the gargantuan vocal-chanting hooks provided by songwriter Desmond Child. If his work is unknown to you, try Bon Jovi's song Give Love a Bad Name and Joan Jett's I Hate You For Your Love Over This Song, and you'll see why you sadly ruled the Reagan years. Prog ELO fans by the way back still haven't forgiven them for going disco, first with this hit, then with the soundtrack of legendary flop musician Xanadu. But in reality it made perfect sense. Jeff Lynne's creative head already had a thing for string sections, lens songs, pop hooks, and the big fat beats provided by drum master Bev Bevan. All he had to do was gather the parts in the right order. This song, while based on a simple disco rhythm, still manages to convey all the pomp and magnificence spacecraft in full flight. Flight. Flight.

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