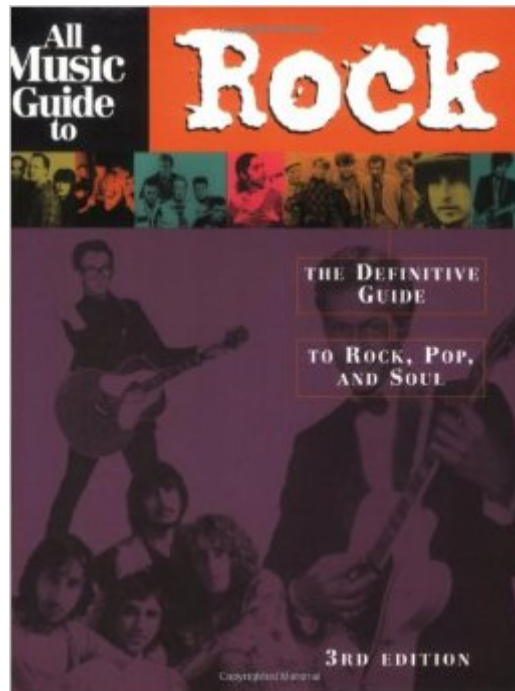


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# All Music Guide To Rock: The Definitive Guide To Rock, Pop, And Soul (3rd Edition)



## Synopsis

Easy to use and fun to explore, this 1,400-page tome is the most complete guide ever published on the artists and recordings that really rock. Compiled by dozens of music critics, it reviews and rates more than 14,000 great albums by over 2,200 artists and groups in more than 400 styles - both mainstream and alternative - including bootlegs, import-only releases, important out-of-print recordings, and lesser-known cult artists. A brief profile details each performer's career, while insightful reviews of top recordings help define the musician's artistic development and impact on rock. Expanded biographies spotlight major figures, along with complete album discographies. Also features educational essays and "music maps" that chart the evolution of rock's diverse subgenres at a glance.

## Book Information

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## Customer Reviews

This is without a doubt the best rock reference book around today. However, it does not quite live up to the standard of the original 1995 edition which was simply the best rock reference book ever. The good news is that there is little overlap between this and the previous volumes. Nearly all of the reviews (maybe 90 percent) have been assigned to new writers and re-written. Besides the new and often fascinating reviews, the advantage this book has over its predecessor is more reviews per artist. And as in the previous edition nearly all of the albums featured receive an in-depth critical appraisal not the one or two tossed off lines you'll find in other music guides. Of

course the book is also up to date featuring dozens of albums released since 1995 by both new and veteran artists. That all being said, the original book was much better. The artists biographies are cut to the bare minimums this time around. And while this new edition contains individual essays on rock's various sub-genres, there are less of them in the new book. Further the first volume contained a number of book and bootleg reviews. In this edition there's none of the former and precious few of the latter. There are also less of the one-hit wonders and obscure bands that were present in the first book. As usual, the criteria for inclusion is erratic and subjective. Like the first volume the editors draw the line at performers associated with a Country and Western audience excluding even performers with large pop and rock followings like Johnny Cash and Brenda Lee. There are similar oversights with current performers like the hugely popular Sugar Ray. The questionable selection criteria is also present in the albums that are reviewed.

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