

The History of Being “Cool” In the Modern West

Title:	Cool Capitalism By: Jim McGuigan ISBN: 978-0745326788
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	Thomas Frank coined the term 'the conquest of cool'. This book shows how this conquest is at the heart of the dynamics of contemporary capitalism. Jim McGuigan argues that 'cool capitalism' incorporates disaffection into capitalism itself, absorbing rebellion and thereby neutralising opposition to the present system of culture and society. McGuigan explores a huge variety of cultural examples, from the sleek images of mainstream advertising, to the fringes of artistic production, offering a vigorous critique of our understanding of subversion, resistance and counter-culturalism. Has capitalism really colonised our planet? McGuigan shows that there is still some space left for rebellion against the seductive power of the free market economy.
Title:	Birth Of the Cool: Beat, Bebop, and the American Avant Garde By: Lewis MacAdams ISBN: 978-0684813547
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	Tracing the inception and progression of an artistic movement via a series of fluid portraits, MacAdams delivers a fascinating study of the subcommunities comprising the 20th-century phenomenon of cool. A prot?g? of the movement and a writer for Rolling Stone and LA Weekly, MacAdams discusses cool's journey from the avant-garde underground in the 1940sAwhere it primarily took the form of bebop, pre-Beat, Beat and Abstract ExpressionismAthrough its mainstreaming during the folk and pop-culture movements spearheaded by Dylan and Warhol. Along the way, he splices in bits of the theory of cool, considers the political sensibilities of the cultural vanguard and displays a sweeping, nuanced knowledge of his subject. Particularly strong is his account of how the movement became politicized early in the Cold War when, in protest against air raid drills, New York theater folk joined activists in refusing the role of Cold Warrior demanded of every citizen. MacAdams's lively prose does occasionally fall prey to the lure of hackneyed phrasing. Partially as a result of his repetition of the word "cool," the narrative sometimes seems slightly sloppy, na?ve, uncool. Other disappointments concern certain omissions, most glaringly in the field of experimental writing and women. (He mentions Billie Holiday and Juliette Greco, shows their pictures and moves onAbad form for a work that endeavors to represent the underrepresented.) Overall, though, MacAdams's rendering of cool culture fleshes out the broad picture with insider details that should attract jazz and painting fans in the mood for an illuminating, fun read. Photos. (Feb.) Copyright 2000 Reed Business Information, Inc.
Title:	The Birth (and Death) of the Cool By: Ted Gioia ISBN: 978-1933108315
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	We're through being cool, Devo announced back in 1981, and Gioia contends that the rest of America has slowly caught up. Describing cool as a set of beliefs, values, and behavior patterns rooted in the personal and musical styles of Bix Beiderbecke, Lester Young and Miles Davis (with a healthy dose of Bugs Bunny), Gioia argues that while their ironic detachment once held sway, earnestness has

	<p>made its way back on top. His narrative history of cool hits intriguing touchstones, such as Lee Strasberg and Frank Sinatra, while a time line appendix provides even more cultural referents—for the new sincerity as well, culminating with the arrival of Susan Boyle and Twitter. At times his explanations for how trendy loses out to homespun can be reductive, as when he offers the boom in motivational self-help books for teen readers as evidence of a postcool generation. Sometimes it's downright confusing: anime and manga are presented as quintessentially uncool with only the barest of explanations. Gioia's conversational tone breezes through such rough patches, however, and though one might welcome more historical context for the long-running tension between cool and uncool as coexisting movements in American culture, he's at least zeroed in on a major shift in the balance between the two. (Nov.)</p> <p>Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.</p>
Title:	<p>Hip: The History (P.S.) By John Leland ISBN: 978-0060528188</p>
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<p>What is hip? Leland has researched contemporary answers to that question for <i>Spin</i>, <i>Details</i> and the <i>New York Times</i>, and now probes deeper for a rigorous historical analysis that goes beyond the usual hot spots of the Lost Generation and the Harlem Renaissance, encompassing colonial plantations, animation studios, pulp magazine racks and the latest hipster hangouts. The story of hip is largely the story of American race relations, and Leland addresses the ways whites and blacks have interpreted and imitated one another from many angles, as assuredly perceptive when he analyzes Al Jolson's blackface persona as he is exploring the dynamic between bop jazz and Beat Generation writers. Refusing to either champion or condemn "the white boy who stole the blues," Leland presents readers with an accessible model of complex social forces. The breadth and sophistication of his argument is admirable, but it wouldn't be as convincing without his engaging tone, which shuns condescension to invite readers into a genial conversation—Leland even jokes about how the nature of hipness might date his book. Leland needn't worry: though hip will always be a matter of perception, few will be able to read this eclectic history without agreeing it's on to something. 49 b&w photos.</p> <p>Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. --<i>This text refers to an out of print or unavailable edition of this title.</i></p>
Title:	<p>1959: The Year Everything Changed By: Fred Kaplan ISBN: 978-0470602034</p>
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<p><i>Slate</i> columnist Kaplan takes a contrarian view to the common wisdom that the '60s were the source of the cultural shift from pre-WWII traditions to the individualistic, question-authority world of today. In Kaplan's view, the watershed year in this transformation is 1959. He delves into that year's cultural and political scene, citing Miles Davis and his revolutionary album <i>Kind of Blue</i>; William Burroughs and his equally revolutionary novel, <i>Naked Lunch</i>; and the opening of Frank Lloyd Wright's radically designed Guggenheim Museum in New York City as examples of fundamental breaks with past conventions. Kaplan's case is cemented</p>

	<p>by three 1959 events that he convincingly argues were catalysts for paradigm changes in relationships between men and women (the pharmaceutical company Searle sought FDA approval for the birth control pill), in how citizens view their government (the first American soldiers were killed in Vietnam) and in communications and information transfer (the microchip was introduced to the world). Kaplan doesn't quite convince that 1959 was the year when the shockwaves of the new ripped the seams of daily life, but his writing is lively and filled with often funny anecdotes as he examines some key elements in the transition from the mid to late 20th century. 16 b&w photos. <i>(July)</i> Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.</p>
Title:	<p>The Book of Cool: What Is It? Who Decides It? And Why Do We Care So Much? By: Marianne Taylor ISBN: 978-0762435494</p>
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<p>From jazz music to wearing sunglasses indoors, "cool" has always been the ultimate social label. The craving for this acceptance has powered popular culture for the last hundred years. Fashion, music, cars, pop idols, attitudes, and even some schools and parents, have been labeled Cool. But by whom? The truth is: no one in particular. And then there is the whimsical nature of being Cool: The arbiters of taste and style are so eager to pronounce something Cool, that something immediately becomes uncool as the masses rush to adopt it, in order to be Cool first. Something or someone can be so "In" they quickly become "So Five Minutes Ago" before spiraling downward to "Out." And then, like nerds and bell-bottoms, something can be so "Out", it's "In." (That's cool.) Taylor details the history of Cool, spotlighting its current manifestations. She charts the evolution of Cool from the sidewalks to the boardrooms, separating who creates cool from who merely markets it.</p>
Title:	<p>Cool Rules: Anatomy of Attitude By: Dick Pountain and David Robbins ISBN: 978-1861890719</p>
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<p>What do Humphrey Bogart with a cigarette, Bertholt Brecht, Marlene Dietrich's cheekbones, Billie Holiday, James Dean, Lenny Bruce's irony, Eldridge Cleaver, Chrissie Hinde, heroin and gangsta rap all have in common? They are, for lack of a more precise word, cool. Taking their cue from Susan Sontag's germinal 1964 essay "Notes on Camp," Pountain and Robins attempt to delineate that ambiguous and elusive entity, a cultural sensibility. Declining to investigate the "ontological status" of cool ("is it a philosophy, a sensibility, a religion, an ideology... an attitude, a zeitgeist?"), they claim that we all know cool "when we see it." Their working definition is that "cool is an oppositional attitude adopted by individuals to express defiance to authority" And while this might seem obvious, the pleasure of their brief, elucidating study is in the delicious details. Casting their net widely, to include films like <i>Trainspotting</i>, Hollywood icons, obscure books (e.g., an Italian Renaissance etiquette guide), British punk bands, Dadaists, pornography, the American Beats and gay sensibility They chart how rebellions against standards of sexuality, gender, race, class, artificiality and "decency" lead to coolness. The most adventurous and insightful aspect of their investigation emerges when they trace a concept of "cool" back to the ancient Yoruba and other West African cultures. This</p>

	is a cool book on cool. Copyright 2000 Reed Business Information, Inc.
Title:	Pop Culture: The Culture of Everyday Life By Shirley Fedorak ISBN: 978-1442601246
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	While usually associated with facets of commercial culture, pop culture can and must be analyzed as an important part of material, economic, and political culture. The author begins by defining popular culture, outlining criticisms, and examining the impact of globalization on pop culture. She then explores mass media and popular culture (soap operas, Egyptian melodramas, Afro-Cuban rap music, and virtual communities), artistic expression and popular culture (graffiti art and body art), and gatherings and popular culture (fast food in Japan, equality in sport, and wedding rituals).
Title:	In the Know: The Classic Guide to Being Cultured and Cool By: Nancy MacDonnell ISBN: 978-0143112600
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	There are still a few things money can't buy. Love is one, cool is another. The good news is that cool isn't inherent, it's a code, and the code can be cracked. It's all a matter of getting the right facts straight: Why is Jackson Pollock important? What handbag will get you upgraded at the airport? Who is Jacques Derrida and why does he matter? Like your smart, hip girlfriend with the book of Susan Sontag essays in her Chloé bag, Nancy MacDonnell has assembled in one entertaining, fact-filled volume everything you need to know to navigate life with style and flair.
Title:	A Consumer's Republic: The Politics of Mass Consumption in Postwar America By: Lizabeth Cohen ISBN: 978-0375707377
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	Without question, this is a difficult, demanding, and dense book--but it is also a greatly significant contribution to this season's business literature. Cohen, author of the prizewinning <i>Making a New Deal</i> (1990), submits a copiously researched, brilliantly conceived, and ultimately quite instructive study of American economics since the Depression. Stated in its simplest terms, her thesis, which she elaborately, even excitingly develops, is that from the 1930s until the present day, particularly since WW II, the U.S. defines what she calls a consumer republic: "an economy, culture, and politics built around the promises of mass consumption." She posits that within the second half of the twentieth century, good consumerism and good citizenship became twin concepts--ideals that were mutually <i>inclusive</i> . The belief arose and gained veracity that to maintain American might, the good citizen must also be the good consumer. The ramifications of this political notion are explored in various aspects of how and where Americans lived over the past half-century, with considerable attention paid to the effect of the consumer republic on black Americans. Not just for business readers but also for those who are serious about history, political science, and sociology. <i>Brad Hooper</i>
Title:	The Substance of Style: How the Rise of Aesthetic Value Is Remaking Commerce, Culture, and Consciousness (P.S.) By: Virginia Postrel

	ISBN: 978-0060933852
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<p>It's enough to make your head hurt, this very conscious, contemporary, intellectual interpretation of Keats' "Beauty is life, life, Beauty." On the other hand, social scientist and author (<i>The Future and Its Enemies</i>, 1998) Postrel brings together some very compelling arguments, insights, and examples about the value of aesthetics today. Nothing is quantified; instead, she points to qualitative examples like the GE Design Center in Selkirk, New York, devoted exclusively to the creation of new plastic forms. To Starbucks and the iMac, each a symbol of looks that sell-- at a higher price. And to the 1,500-odd different drawer pulls available at the Great Indoors. Aesthetics is how we make the world around us special, a feature recognized as early as 1927, when adman Ernest Elmo Calkins opined about "Beauty the New Business Tool" in the <i>Atlantic</i>. It enhances communications (cf. PowerPoint) and identities (Hillary Clinton's hair). Ask any Afghan woman who risked prison to style her hair and paint her face; aesthetics is at one with life.</p> <p><i>Barbara Jacobs</i></p>
Title:	<p>The Birth of Bebop: A Social and Musical History (Roth Family Foundation Music in America Book) By: Scott DeVeaux ISBN: 978-0520216655</p>
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<p>DeVeaux (music, Univ. of Virginia) provides a fresh look at the social forces that helped foster bebop jazz. Concentrating on the years from the late 1930s through 1945, he first examines the growth of a national music market, which helped generate mass hysteria over big bands and their leaders. The second section describes such societal factors as the postwar economic slump, ongoing racism, the beginnings of the Civil Rights Movement, and the rise of small venues for performance as reasons for the shift from an interest in big bands toward more specialized music, including small combo jazz. The last section discusses the popularity among jazz aficionados of virtuosos such as Charlie Parker and Dizzy Gillespie, who deserted big bands for small combo bop improvisation. Despite some unnecessary music theory, the author has successfully presented a compelling rationale for bop as both an evolution and a revolutionary break from the musical past. Recommended for anyone interested in jazz or America during the war. David P. Szatmary, Univ. of Washington, Seattle Copyright 1997 Reed Business Information, Inc.</p>
Title:	<p>American Cool: Constructing a Twentieth-Century Emotional Style By: Peter Stearns ISBN: 978-0814779965</p>
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<p>Cool. The concept has distinctly American qualities and it permeates almost every aspect of contemporary American culture. From Kool cigarettes and the Peanuts cartoon's Joe Cool to <i>West Side Story</i> (Keep cool, boy.) and urban slang (Be cool. Chill out.), the idea of cool, in its many manifestations, has seized a central place in our vocabulary. Where did this preoccupation with cool come from? How was Victorian culture, seemingly so ensconced, replaced with the current emotional status quo? From whence came American Cool? These are the questions Peter Stearns seeks to answer in this timely and engaging volume. <i>American Cool</i> focuses extensively on the transition decades, from the erosion of Victorianism in the 1920s to the solidification of a cool culture in the 1960s. Beyond describing the</p>

	characteristics of the new directions and how they altered or amended earlier standards, the book seeks to explain why the change occurred. It then assesses some of the outcomes and longer-range consequences of this transformation.
Title:	Nation of Rebels: Why Counterculture Became Consumer Culture By: Joseph Heath and Andrew Potter ISBN: 978-0060745868
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	Although a more fitting title for this book might be <i>Why Counter Culture Becomes Consumer Culture</i> , the authors adeptly and succinctly sum up 200 years of consumer culture. Within the first few chapters, this book enlightens us enough to accomplish its goal while being quite an infectious read as well as inspiration to forge ahead to analyze how average lifestyle decisions affect the big picture of capitalism. (The book should not be read without some note taking and, later, examining many of the references to books, movies, and music.) Heath and Potter seek to make us realize how our lifestyles and spending habits reverberate throughout every facet of our lives. The lesson is, if one wants to participate in the consumer culture, continue with the current lifestyle, but if one desires to be a genuine rebel, move to the forest and become a hunter-gatherer like our ancestors (and Ted Kaczynski). <i>Ed Dwyer</i>
Title:	Beau Brummell: The Ultimate Man of Style By Ian Kelly ISBN: 978-1416584582
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	Following his biography of an early--nineteenth-century celebrity chef (<i>Cooking for Kings</i> , 2004), Kelly applies a perceptive social sensibility to a boulevardier of Regency London to whom fashionistas accord the honor of designing the first suit. To George "Beau" Brummell's place in clothing history Kelly adds a fascinating aspect of his life as a prototype of the crash-and-burn society celebrity. With an inheritance and an innate sense of superior dress, Brummell set up his lounge's pursuit of lightly insolent socializing, even directing put-downs at his boon companion, the future George IV. But Brummell gambled to excess, and his debts forced him to relocate to France, where he cadged money from friends. Eventually, he suffered from syphilis-induced dementia and died a pauper in 1840. Whether read in a bathetic or a moral spirit, Kelly's biography is irresistibly entertaining as it answers a question every man poses himself: Why am I wearing a coat and tie? Blame Brummell, and revel in Kelly's rendition of his story. <i>Gilbert Taylor</i>
Title:	Who's a Dandy? Dandyism and Beau Brummell By: George Walden and Jules Barbey d'Aurevilly ISBN: 978-1903933183
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	The concepts masculine and feminine may have undergone steady erosion since the heyday of he-man Tarzan. Yet Tarzan was able to walk around in a mini-skirt and men who have dared to do so after him, or dress with a sense of fashion, continue to attract attention as closet-homosexuals. Abhorring this confusion, George Walden has written a book on dandyism which he argues is a deeply-rooted and a uniquely English phenomenon. Using the celebrated life-portrait of the dying Beau Brummell by Jules Barbey (included at the end of the book), he shows in this text who are today's supreme dandies and who its fops, in a way that is bound to cause controversy.

Title:	Beau Brummell – This Charming Man (2006) DVD ASIN: B00180IPQM
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<i>The dashing designer of modern dress—and disgrace</i> As seen on BBC America James Purefoy (<i>Rome, Vanity Fair</i>) delivers a captivating performance as the dandy of Regency England who changed male fashion forever. In an age when men bedeck themselves in powders, perfumes, and all manner of finery, Brummell boldly advocates simplicity, elegance, and—good heavens!—washing. His friendship with the Prince Regent (Hugh Bonneville, <i>Iris</i>) rockets Brummell to social prominence, but his fascination with the magnetic bad-boy poet Lord Byron (Matthew Rhys, <i>Brothers & Sisters</i>) eventually proves his undoing. Directed by Philippa Lowthorpe (<i>The Other Boleyn Girl</i>) and based on Ian Kelly’s critically acclaimed biography, <i>Beau Brummell</i> tells its story with a wit, flair, and irresistible stylishness that befit England’s ultimate man of fashion. DVD BONUS FEATURES INCLUDE "Brummell in Pop Culture" essay and cast filmographies.
Title:	Dandyism By: Jules Barbey Du’Aurevilly ISBN: 978-1555540357
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	The pivotal work upon which the history of the dandy tradition turns.--Ellen Moers
Title:	Café Society: Socialites, Patrons, and Artists 1920-1960 By Thierry Coudert ISBN: 978-2080301574
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	Aristocrats, millionaires, painters, fashion designers, choreographers, and musicians of the café society fox-trot aboard cruise liners and mingle at dazzling parties in Paris. Exclusive, extravagant, and beautiful, these cosmopolitan socialites were the patrons who galvanized the phenomenal success of the greatest creators of the early twentieth century. It was a whirlwind of sumptuously decorated villas and yachts, up-and-coming haute couture and jewelry designers, and elite evening parties, immortalized by fashion photographers like Cecil Beaton. Combining elegance and fantasy, the members of the café society enjoyed a sophisticated, avant-garde lifestyle. Some of the century’s most original talents—from Cole Porter to Yves Saint Laurent—stepped into the limelight via the café society. Through archival photographs and period documents, this volume recounts in historical detail the intrigue and impact generated around the world by this stylish jet-set.
Title:	Encyclopedia of the Exquisite: An Anecdotal History of Elegant Delights By: Jessica Kerwin Jenkins ISBN: 978-0385529693
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	<i>“Encyclopedia of the Exquisite</i> lives up to its unique premise . . . interesting and entertaining. [Jenkins takes] the reader on a fanciful tour. . . . Her goal is to assemble a collection that describes beauty of all kinds, interesting, affordable and, as collections of miscellany often are, eccentric. In this she succeeds, and <i>Encyclopedia of the Exquisite</i> is both attractive and addictive. It is certainly catnip for the trivia-besotted, but it also is a work that can easily be read in short bursts,

	and reread as the whim dictates. With its accompanying rich bibliography, it also provides an excellent starting point for the further pursuit of any of its myriad topics." — <i>The Denver Post</i>
Title:	Breaking the Rule of Cool: Interviewing and Reading Women Beat Writers By: Nancy M. Grace and Ronna C. Johnson ISBN: 978-1578066544
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	The Beat movement nurtured many female dissidents and artists who contributed to Beat culture and connected the Beats with the second wave of the women's movement. Although they have often been eclipsed by the men of the Beat Generation, the women's contributions to Beat literature are considerable. Covering writers from the beginning of the movement in the 1950s and extending to the present, this book features interviews with nine of the best-known women Beat writers, including Diane di Prima, Ruth Weiss, Joyce Johnson, Hettie Jones, Joanne Kyger, Brenda Frazer (Bonnie Bremser), Janine Pommy Vega, Anne Waldman, and the critic Ann Charters. Each is presented by a biographical essay that details her literary or scholarly accomplishments. In these recent interviews the nine writers recall their lives in Beat bohemia and discuss their artistic practices. Nancy M. Grace outlines the goals and revelations of the interviews, and introduces the community of female Beat writers created in their conversations with the authors. Although they have not received attention equal to the men, women Beat writers rebelled against mainstream roles for young women and were exuberant participants in creating the Beat scene. Mapping their unique identities in the Beat movement, Ronna C. Johnson shows how their poetry, fiction, and memoirs broke the male rule that defined Beat women as silent bohemian "chicks" rather than artistic peers. <i>Breaking the Rule of Cool</i> combines the interviews with literary criticism and biography to illustrate the vivacity and intensity of women Beat writers, and argues that American literature was revitalized as much by the women's work as by that of their male counterparts.
Title:	Beat Down to Your Soul: What Was the Beat Generation? By: Ann Charters ISBN: 978-0141001517
<input type="checkbox"/> Required <input type="checkbox"/> Recommended	In this wide-ranging anthology, Beat scholar Ann Charters brings together more than seventy-five essays, reviews, memoirs, poems, and sketches that evoke the credos and the controversies surrounding the Beat generation writers of the 1950s. Charters includes discussions of all the major Beat figures—Jack Kerouac, William Burroughs, Allen Ginsberg, Neal Cassady, Diane di Prima, Gary Snyder, and many more—from commentaries by the Beats themselves as well as by such writers as Henry Miller, William Carlos Williams, Mary McCarthy, Joyce Carol Oates, Tom Wolfe, Grace Paley, and Henry Louis Gates, Jr.. Charters also explores the humorous side of the Beat generation, its place in post-war American culture, and the contribution of the important women authors who also wrote Beat.