

1. Record Nr.	UNINA990004729190403321
Autore	Venzac, Géraud
Titolo	Jeux d'ombre et de lumière sur la jeunesse d'André Chénier / Géraud Venzac
Pubbl/distr/stampa	[Paris] : Gallimard, 1957
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2.	Record Nr.	UNINA9910437738803321
	Titolo	Arturo Vecchini e l'eloquenza
	Pubbl/distr/stampa	Il Lavoro Editoriale
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3.	Record Nr.	UNINA9910798651803321
	Autore	Dyck Kirsten
	Titolo	Reichsrock : The International Web of White-Power and Neo-Nazi Hate Music / / Kirsten Dyck
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	Descrizione fisica	1 online resource (212 pages)
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	Soggetti	Hate groups Neo-Nazism White supremacy movements Punk rock music - Political aspects Punk rock music - Social aspects Heavy metal (Music) - Political aspects Heavy metal (Music) - Social aspects Electronic books.
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	Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- 1. What Is White-Power Music? -- 2. The History Of White-Power Music In Britain -- 3. The History Of White-Power Music In Continental Western Europe -- 4.

The History Of White-Power Music In Eastern Europe -- 5. The History Of White-Power Music Outside Europe -- 6. Conclusion -- Notes -- Select Bibliography -- Select Recordings Cited -- Index -- About The Author

Sommario/riassunto

From rap to folk to punk, music has often sought to shape its listeners' political views, uniting them as a global community and inspiring them to take action. Yet the rallying potential of music can also be harnessed for sinister ends. As this groundbreaking new book reveals, white-power music has served as a key recruiting tool for neo-Nazi and racist hate groups worldwide. Reichsrock shines a light on the international white-power music industry, the fandoms it has spawned, and the virulently racist beliefs it perpetuates. Kirsten Dyck not only investigates how white-power bands and their fans have used the internet to spread their message globally, but also considers how distinctly local white-power scenes have emerged in Western Europe, Eastern Europe, Latin America, the United States, and many other sites. While exploring how white-power bands draw from a common well of nationalist, racist, and neo-Nazi ideologies, the book thus also illuminates how white-power musicians adapt their music to different locations, many of which have their own terms for defining whiteness and racial otherness. Closely tracking the online presence of white-power musicians and their fans, Dyck analyzes the virtual forums and media they use to articulate their hateful rhetoric. This book also demonstrates how this fandom has sparked spectacular violence in the real world, from bombings to mass shootings. Reichsrock thus sounds an urgent message about a global menace.
