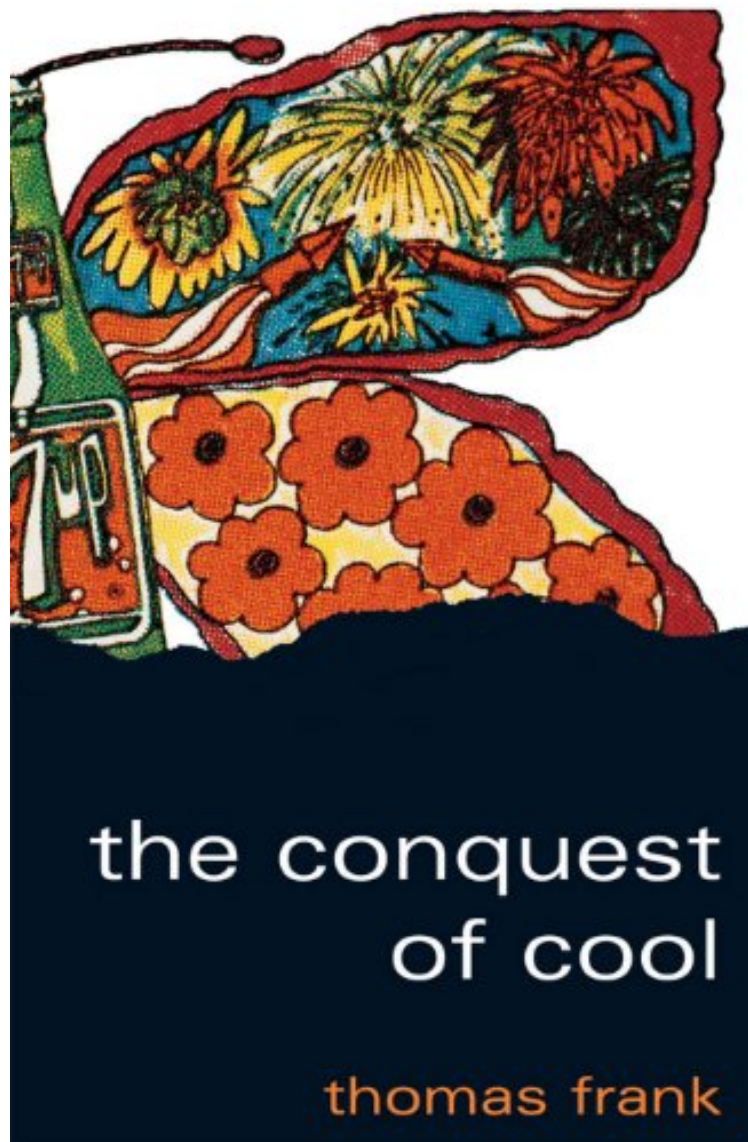


(Download free pdf) The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism

The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism

Thomas Frank

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Thomas Frank : The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism before purchasing it in order to gage whether or not it would be worth my time, and all praised The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism:

1 of 1 people found the following review helpful. Definitely not the most critical among Frank's several books, ...By Gregory M. Carter Definitely not the most critical among Frank's several books, however, this examination of

counterculture and how advertising sponged ideas from it to sell to modern youth is fascinating. Any study of the history of sales or advertising must include this text.⁴⁵ of 52 people found the following review helpful. Required Reading in Today's Corporate World By Parker Benchley Thomas Frank has written one of the most important, and yet baffling, works on understanding the Megamachine and like others of his type (Lewis Mumford, Jacques Ellul), it will strike so close to home as to be actually uncomfortable to read and digest and still view the world as before. The thesis that Madison Ave. invented the counter-culture by co-opting the hip underground culture of the time is both brilliant and obvious; so obvious, in fact, that its very simplicity caused it to go unnoticed for years. That is the very essence of the Megamachine, the ability to absorb humanist and revolutionary trends, only to revise them in the very image of the machine and counter to their intended purposes. Only when up against another machine (fascism, Soviet Marxism, Chinese Marxism) does the Megamachine have to posit counter values. (i.e., Hollywood propaganda: "Why We Fight," Red Scare films, why Hiroshima and Nagasaki, as well as Dresden, were necessary for freedom, etc.) I remember an interview with a rock star of the 60s who boasted that by publishing his music the Establishment was laying the very seeds for its own destruction. Nonsense. Nothing truly subversive would ever be allowed to pass through those hallowed commercial halls. Frank's book shows just how insidious the Megamachine is in its cultural hegemony. 10 of 12 people found the following review helpful. Hippie-critical consumerism By Tojagi Reading this book reminded me of a nightmare from my distant past. Way back in the 70s, my first car was an ugly Volvo passed down to me by my older hippie (soon-to-be yuppie) brother. The dilemma the author addresses is a simple but important one: how does one enjoy the benefits of living in a prosperous, corrupt, and hypocritical society without feeling prosperous, corrupt, and hypocritical. It all changed in the late 60s. What was once called 'white man's burden' suddenly became 'white man's guilt'. Advertisers responded as they always have, by catering to people's needs. Give them what they want while doing their best to ameliorate the feelings of guilt. One of the consequences is that we have to face 158 different kinds of shampoo. But there's another side to this story. Not all of us 80 million Boomers were so guilt ridden and socially conscious. For many the immediate response was revulsion over the hypocrisy of the counterculture. So for every anti-conformity ad during the period in question one can probably find as many instances of conformity-appeal, family values, American tradition and so forth. It's partially a class divide. Remember that over 70% of the population never gets a four year degree. And while this segment of society may not have anywhere near the amount of disposable income per-capita as their educated counterparts, they still represent a huge prize for corporate America. Consider the commercials that target the working class: Levis, Pick-up trucks, Marlboros, and the like. The ad agencies changed in the 60s along with a young, gregarious, and affluent segment of society. This is not a startling revelation. But it's still a marvelous book. If you are my age you won't be able to help summoning up memories of all those idiotic, be yourself, and do-your-own-thing ads -- and of some other unpleasant memories, such as that ugly Volvo I used to drive...

While the youth counterculture remains the most evocative and best-remembered symbol of the cultural ferment of the 1960s, the revolution that shook American business during those boom years has gone largely unremarked. In this fascinating and revealing study, Thomas Frank shows how the youthful revolutionaries were joined—and even anticipated—by such unlikely allies as the advertising industry and the men's clothing business. "[Thomas Frank is] perhaps the most provocative young cultural critic of the moment."—Gerald Marzorati, *New York Times Book Review* "An indispensable survival guide for any modern consumer."—Publishers Weekly, starred review "Frank makes an ironclad case not only that the advertising industry cunningly turned the countercultural rhetoric of revolution into a rallying cry to buy more stuff, but that the process itself actually predated any actual counterculture to exploit."—Geoff Pevere, *Toronto Globe and Mail* "The Conquest of Cool helps us understand why, throughout the last third of the twentieth century, Americans have increasingly confused gentility with conformity, irony with protest, and an extended middle finger with a populist manifesto. . . . His voice is an exciting addition to the soporific public discourse of the late twentieth century."—T. J. Jackson Lears, *In These Times* "An invaluable argument for anyone who has ever scoffed at hand-me-down counterculture from the '60s. A spirited and exhaustive analysis of the era's advertising."—Brad Wieners, *Wired Magazine* "Tom Frank is . . . not only old-fashioned, he's anti-fashion, with a place in his heart for that ultimate social faux pas, leftist politics."—Roger Trilling, *Details*

.com In his book-length essay *The Conquest of Cool*, Thomas Frank explores the ways in which Madison Avenue co-opted the language of youthful '60s rebellion. It is "the story," Frank writes, "of the bohemian cultural style's trajectory from adversarial to hegemonic; the story of hip's mutation from native language of the alienated to that of advertising." This appropriation had wide-ranging consequences that deeply transformed our culture—consequences that linger in the form of '90s "hip consumerism." (Think of Nike using the song "Revolution" to sell sneakers, or Coca-Cola using replicas of Ken Kesey's bus to peddle Fruitopia.) This is no simplistic analysis of how the counterculture "sold out" to big business. Instead, Frank shows how the counterculture and business culture influenced one another. In fact, he writes, the counterculture's critique of mass society mimicked earlier developments in business itself, when a new

generation of executives attacked the stultified, hierarchical nature of corporate life. Counterculture and business culture evolved together over time--until the present day, when they have become essentially the same thing. According to Frank, the '60s live on in the near-archetypal dichotomy of "hip" and "square," now part of advertising vernacular, signifying a choice between consumer styles. ...provides an invaluable argument for anyone who has ever scoffed at hand-me-down counterculture from the '60s... a spirited and exhaustive analysis of that era's advertising... --

Wired, Brad Wieners
From the Back Cover

While the youth counterculture remains the most evocative and best-remembered symbol of the cultural ferment of the 1960s, the revolution that shook American business during those boom years has gone largely unremarked. In this fascinating and revealing new study, Thomas Frank shows how the youthful revolutionaries were joined - and even anticipated by - such unlikely allies as the advertising industry and the men's clothing business. In both areas, each having also been an important pillar of fifties conservatism, the utopian, complacent surface of postwar consumerism was smashed by a new breed of admen and manufacturers who openly addressed public distrust of their industries, who recognized the absurdity of consumer society, who made war on conformity, and who finally settled on youth rebellion and counterculture as the symbol of choice for their new marketing vision. *The Conquest of Cool* is a thorough history of advertising as well as an incisive commentary on the evolution of a peculiarly American sensibility, the pervasive co-optation that defines today's hip commercial culture. By studying the devices and institutions of co-optation rather than those of resistance, Frank offers a picture of the 1960s that differs dramatically from the accounts of youth rebellion and sell-out that have become so familiar over the years. *The Conquest of Cool* forsakes the stories of campus and bohemia to follow the Dodge Rebellion, chronicle the Pepsi Generation, and recount the Peacock Revolution - by so doing, it raises important new questions about the culture of that most celebrated and maligned decade.