

Dance Of Days Two Decades Punk In The Nations Capital Mark Andersen

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A Visit From the Goon Squad Jennifer Egan 2011-03-17 Jennifer Egan's spellbinding novel circles the lives of Bennie Salazar, an ageing former punk rocker and record executive, and Sasha, the passionate, troubled young woman he employs. Although Bennie and Sasha never discover each other's pasts, the reader does, in intimate detail, along with the secret lives of a host of other characters whose paths intersect with theirs, over many years, in locales as varied as New York, San Francisco, Naples, and Africa. We first meet Sasha in her mid-thirties, on her therapist's couch in New York City, confronting her long-standing compulsion to steal. Later, we learn the genesis of her turmoil when we see her as the child of a violent marriage, then a runaway living in Naples, then as a college student trying to avert the suicidal impulses of her best friend. We meet Bennie Salazar at the melancholy nadir of his adult life-divorced, struggling to connect with his nine-year-old son, listening to a washed up band in the basement of a suburban house-and then revisits him in 1979, at the height of his youth, shy and tender, revelling in San Francisco's punk scene as he discovers his ardour for rock and roll and his gift for spotting talent. We learn what became of his high school gang-who thrived and who faltered-and we encounter Lou Kline, Bennie's catastrophically careless mentor, along with the lovers and children left behind in the wake of Lou's far flung sexual conquests and meteoric rise and fall. A Visit from the Goon Squad is a book about the interplay of time and music, about survival, about the stirrings and transformations set inexorably in motion by even the most passing conjunction of our fates. In a breathtaking array of styles and tones ranging from tragedy to satire to Powerpoint, Egan captures the undertow of self-destruction that we all must either master or succumb to: the basic human hunger for redemption; and the universal tendency to reach for both-and escape the merciless progress of time-in the transporting realms of art and music. Sly, startling, exhilarating work from one of our boldest writers.

A Fistful of Rock & Roll Sal Canzonieri 2008-06-01 Two survivors of a global catastrophe disguise themselves as corpses to survive in a land of the walking dead! From the mind of Mike Richardson, creator of The Mask and The Secret, comes this hilariously frightening tale of Straw and Whip who have lived through a plague that's left the world with seven billion brain-hungry zombies. Soon the two friends save a lovely young gun-crazy woman named Betty, who becomes a source of rivalry between them. With hundreds of zombies out for a snack, the three try their best to blend in so as not to become the next item on the menu.

Major Labels Kelefa Sanneh 2021-10-05 One of Oprah Daily's 20 Favorite Books of 2021 • Selected as one of Pitchfork's Best Music Books of the Year "One of the best books of its kind in decades." —The Wall Street Journal An epic achievement and a huge delight, the entire history of popular music over the past fifty years refracted through the big genres that have defined and dominated it: rock, R&B, country, punk, hip-hop, dance music, and pop Kelefa Sanneh, one of the essential voices of our time on music and culture, has made a deep study of how popular music unites and divides us, charting the way genres become communities. In Major Labels, Sanneh distills a career's worth of knowledge about music and musicians into a brilliant and omnivorous reckoning with popular music—as an art form (actually, a bunch of art forms), as a cultural and economic force, and as a tool that we use to build our identities. He explains the history of slow jams, the genius of Shania Twain, and why rappers are always getting in trouble. Sanneh shows how these genres have been defined by the tension between mainstream and outsider, between authenticity and phoniness, between good and bad, right and wrong. Throughout, race is a powerful touchstone: just as there have always been Black audiences and white audiences, with more or less overlap depending on the moment, there has been Black music and white music, constantly mixing and separating. Sanneh debunks cherished myths, reappraises beloved heroes, and upends familiar ideas of musical greatness, arguing that sometimes, the best popular music isn't transcendent. Songs express our grudges as well as our hopes, and they are motivated by greed as well as idealism; music is a powerful tool for human connection, but also for human antagonism. This is a book about the music everyone loves, the music everyone hates, and the decades-long argument over which is which. The opposite of a modest proposal, Major Labels pays in full.

Music at the Extremes Scott A. Wilson 2015-06-08 Away from the spotlight of the pop charts and the demands of mainstream audiences, original music is still being played and audiences continue to engage with innovative artists. This collection of fresh essays gathers together critical writing on such genres as Power Electronics, Black Metal, Neo-Folk, Martial Industrial, Hard-Core Punk and Horrorcore. The contributors report from the periphery of the music world, seeking to understand these new genres, how fans connect with artists and how artists engage with their audiences. Diverse music scenes are covered, from small-town New Zealand to Washington, D.C., and Ljubljana, Slovenia. Artists discussed include Coil, Laibach, Whitehouse, Insane Clown Posse, Wolves in the Throne Room, Turisas, Tyr, GG Allin and many others.

The DIY Movement in Art, Music and Publishing Sarah Lowndes 2016-04-20 This book considers the history of Do It Yourself art, music and publishing, demonstrating how DIY strategies have transitioned from being marginal, to emergent, to embedded. Through secondary research, observation and 30 original interviews, each chapter analyses one of 15 creative cities (San Francisco, Los Angeles, Dusseldorf, New York, London, Manchester, Cologne, Washington DC, Detroit, Berlin, Glasgow, Olympia (Washington), Portland (Oregon), Moscow and Istanbul) and assesses the contemporary situation in each in the post-subcultural era of digital and internet technologies. The book challenges existing subcultural histories by examining less well-known scenes as well as exploring DIY "best practices" to trace a template of best approaches for sustainable, independent, locally owned creative enterprises.

Burning Britain Ian Gasper 2014-08-01 As the Seventies drew to a close and the media declared punk dead and buried, a whole new breed of band was emerging from the gutter. Harder and faster than their '76-'77 predecessors, not to mention more aggressive and political, the likes of Discharge, the Exploited, and G.B.H. were to prove not only more relevant but arguably just as influential. Several years in the making and featuring hundreds of new interviews and photographs, Burning Britain is the true story of the UK punk scene from 1980 to 1984 told for the first time by the bands and record labels that created it. Covering the country region by region, author Ian Gasper profiles legendary bands like Vice Squad, Angelic Upstarts, Blitz, Anti-Nowhere League, Cockney Rejects, and the UK Subs as well as the more obscure groups like Xtract, The Skrotzeez, and Soldier Dolls. The grim reality of being a teenage punk rocker in Thatcher's Britain resulted in some of the most primal and potent music ever committed to plastic. Burning Britain is the definitive overview of that previously overlooked era.

Lost in the Valley of Death Harley Rustad 2022-01-11 NATIONAL BESTSELLER In the vein of Jon Krakauer's Into the Wild, a riveting work of narrative nonfiction centering on the unsolved disappearance of an American backpacker in India—one of at least two dozen tourists who have met a similar fate in the remote and storied Parvati Valley. For centuries, India has enthralled Westerners looking for an exotic getaway, a brief immersion in yoga and meditation, or, in rare cases, a true pilgrimage to find spiritual revelation. Justin Alexander Shetler, an inveterate traveler trained in wilderness survival, was one such seeker. In his early thirties, Justin quit his job at a tech startup and set out on a global journey—across the United States by motorcycle, then down to South America, and on to the Philippines, Thailand, and Nepal—in search of authentic experiences and meaningful encounters while documenting his travels on Instagram. His enigmatic character and magnetic personality gained him a devoted following who lived vicariously through his adventures. But the ever-restless explorer was driven to seek out ever-greater extremes, and greater risks, in what had become a personal quest—his own hero's journey. In 2016, he made his way to the Parvati Valley, a remote and rugged corner of the Indian Himalayas steeped in mystical tradition and shrouded in darkness and danger. There he spent weeks studying under the guidance of a sadhu, an Indian holy man, living and meditating in a cave. At the end of August, accompanied by the sadhu, he set off on a spiritual journey to a holy lake—one from which he would never return. Lost in the Valley of Death is about one man's search to find himself, in a country where, for many Westerners, the path to spiritual enlightenment can prove fraught, even treacherous. But it is also a story about all of us and the ways, sometimes extreme, we seek fulfillment in life.

The Mudd Club Richard Boch 2017-09-12 "I was a Long Island kid that graduated college in 1976 and moved to Greenwich Village. Two years later, I was working The Mudd Club door. Standing outside, staring at the crowd, it was "out there" versus "in here" and I was on the inside. The Mudd Club was filled with the famous and soon- to- be famous, along with an eclectic core of Mudd regulars who gave the place its identity. Everyone from Jean-Michel Basquiat, Jeff Koons, and Robert Rauschenberg to Johnny Rotten, The Hell's Angels, and John Belushi: passing through, passing out, and some, passing on. Marianne Faithful and Talking Heads, Frank Zappa, William Burroughs, and even Kenneth Anger—just a few of the names that stepped on stage. No Wave and Post- Punk artists, musicians, filmmakers, and writers living in a nighttime world on the cusp of two decades. This book is a cornucopia of memories and images, and how this famed wicked downtown club attained the status of midtown and uptown. There was nothing else like it—I met everyone, and the job quickly defined me. I thought I could handle it, and for a while, I did." —Richard Boch

Bad Music Christopher J. Washburne 2013-01-11 Why are some popular musical forms and performers universally reviled by critics and ignored by scholars—despite enjoying large-scale popularity? How has the notion of what makes "good" or "bad" music changed over the years—and what does this tell us about the writers who have assigned these tags to different musical genres? Many composers that are today part of the classical "canon" were greeted initially by bad reviews. Similarly, jazz, country, and pop music were all once rejected as "bad" by the academy that now has courses on these and many other types of music. This book addresses why this is so through a series of essays on different musical forms and performers. It looks at alternate ways of judging musical performance beyond the critical/academic nexus, and suggests new paths to follow in understanding what makes some music "popular" even if it is judged to be "bad." For anyone who has ever secretly enjoyed ABBA, Kenny G, or disco, Bad Music will be a guilty pleasure!

Visual Vitröl David A. Ensminger 2011-06-16 Visual Vitröl: The Street Art and Subcultures of the Punk and Hardcore Generation is a vibrant, in-depth, and visually appealing history of punk, which reveals punk concert flyers as urban folk art. David Ensminger exposes the movement's deeply participatory street art, including flyers, stencils, and graffiti. This discovery leads him to an examination of the often-overlooked presence of African Americans, Latinos, women, and gays and lesbians who have widely impacted the worldviews and music of this subculture. Then Ensminger, the former editor of fanzine Left of the Dial, looks at how mainstream and punk media shape the public's outlook on the music's history and significance. Often derided as litter or a nuisance, punk posters have been called instant art, Xerox art, or DIY street art. For marginalized communities, they carve out spaces for resistance. Made by hand in a vernacular tradition, this art highlights deep-seated tendencies among musicians and fans. Instead of presenting punk as a predominantly middle-class, white-male phenomenon, the book describes a convergence culture that mixes people, gender, and sexualities. This detailed account reveals how members conceptualize their attitudes, express their aesthetics, and talk to each other about complicated issues. Ensminger incorporates an important array of scholarship, ranging from sociology and feminism to musicology and folklore, in an accessible style. Grounded in fieldwork, Visual Vitröl includes over a dozen interviews completed over the last several years with some of the most recognized and important members of groups such as Minor Threat, The Minutemen, The Dils, Chelsea, Membranes, 999, Youth Brigade, Black Flag, Pere Ubu, the Descendents, the Buzzcocks, and others.

Politics as Sound Shayna Maskell 2021 Uncompromising and innovative, hardcore punk in Washington, DC, birthed a new sound and nurtured a vibrant subculture aimed at a specific segment of the city's youth. Shayna L. Maskell explores DC's hardcore scene during its short but storied peak. Led by bands like Bad Brains and Minor Threat, hardcore in the nation's capital unleashed music as angry and loud as it was fast and minimalist. Maskell examines the music's aesthetics and the unique impact of DC's sociopolitical realities on the sound and the scene that emerged. As she shows, aspects of the music's structure merged with how bands performed it to put across distinctive representations of race, class, and gender. But those representations could be as complicated and contradictory as they were explicit. A fascinating analysis of a punk rock hotbed, Politics as Sound tells the story of how a generation created music that produced—and resisted—politics and power.

Banned in DC Cynthia Connolly 1988 #####

Our Band Could Be Your Life Michael Azerrad 2012-12-01 The definitive chronicle of underground music in the 1980s tells the stories of Black Flag, Sonic Youth, The Replacements, and other seminal bands whose DIY revolution changed American music forever. Our Band Could Be Your Life is the never-before-told story of the musical revolution that happened right under the nose of the Reagan Eighties -- when a small but sprawling network of bands, labels, fanzines, radio stations, and other subversives re-energized American rock with punk's do-it-yourself credo and created music that was deeply personal, often brilliant, always challenging, and immensely influential. This sweeping chronicle of music, politics, drugs, fear, loathing, and faith is an indie rock classic in its own right. The bands profiled include: Sonic Youth Black Flag The Replacements Minutemen Husker Du Minor Threat Mission of Burma Butthole Surfers Big Black Fugazi Mudhoney Beat Happening Dinosaur Jr.

Dance of Days Mark Andersen 2009-12-01 Updated 2009 edition of this evergreen punk-rock classic!

XXx Fanzine (1983-1988) Mike Gitter 2017-11-10 xXx Fanzine isn't merely a collection of articles, reviews, and photographs from one of Hardcore America's best-known fanzines. It's a chronicle of punk's evolution in the 80's: a story of music and ideologies in motion. xXx's story picks up while the first wave of hardcore was in full swing. Major players including Minor Threat had already released landmark records, and bands were loading up station wagons to play now infamous venues like The Channel, A7 or D.C. Space. Now, in addition to reproducing (and restoring) original interviews and pages from the zine itself, xXx Fanzine re-interviews countless bands and musical prime-movers including Ian MacKaye, Keith Morris and members of Agnostic Front, Bad Brains and Cro-Mags to give the book a rare "Then-And-Now" perspective. xXx Fanzine isn't just a look back at hardcore's salad days, but a unique look at how punk's music and message shook the mainstream itself.

Dancing with Myself Billy Idol 2014-10-07 A Rolling Stone Top 10 Best Music Books of the Year "That's what I'm talking about...Of all these memoirs, Dancing With Myself was the only one that stimulated my envy—made me want to be Billy Idol for five minutes...He's a genuine romantic, writing in a kind of overheated journalistic about his London punk rock roots...and then falling head over heels for America" (James Parker, The New York Times Book Review). An early architect of punk rock's sound, style, and fury, whose lip-curling sneer and fist-pumping persona vaulted him into pop's mainstream as one of MTV's first megastars, Billy Idol remains, to this day, a true rock 'n' roll icon. Now, in his New York Times bestselling autobiography, Dancing with Myself, Idol delivers an electric, "refreshingly honest" (Daily News, New York) account of his journey to fame—from his early days as front man of the pioneering UK punk band Generation X to the decadent life atop the dance-rock kingdom he ruled—delivered with the same in-your-face attitude and fire his fans have embraced for decades. Beyond adding his uniquely qualified perspective to the story of the evolution of rock, Idol is a brash, lively chronicler of his own career. A survivor's tale at its heart, this sometimes chilling and always riveting account of one man's creative drive joining forces with unbridled human desire is unmistakably literary in its character and brave in its sheer willingness to tell. With it, Billy Idol is destined to emerge as one of the great writers among his musical peers. "I am hopelessly divided between the dark and the good, the rebel and the saint, the sex maniac and the monk, the poet and the priest, the demagogue and the populist. Pen to paper, I've put it all down, every bit from the heart. I'm going on out a limb here, so watch my back." —Billy Idol

Under the Big Black Sun John Doe 2016-04-26 Under the Big Black Sun explores the nascent Los Angeles punk rock movement and its evolution to hardcore punk as it's never been told before. John Doe of the legendary band X and co-author Tom DeSavia have woven together an enthralling story of the legendary West Coast scene from 1977-1982 by enlisting the voices of people who were there. The book shares chapter-length tales from the authors along with personal essays from famous (and infamous) players in the scene. Through interstitial commentary, John Doe "narrates" this journey through the land of film noir sunshine, Hollywood back alleys, and suburban sprawl. Illustrated with 50 rare photos, this is the story of the art that was born under the big black sun.

100 Boyfriends Brontez Purnell 2021-02-02 "Brontez Purnell's 100 Boyfriends is a symphony of sex, trouble and wisdom—as if the composer had sex with each member of the orchestra by way of getting it right. An electric prismatic genre-defying punk literary flight, Purnell is twirling here—I loved every page." --Alexander Chee, author of How to Write an Autobiographical Novel An irreverent, sensitive, and inimitable look at gay dysfunction through the eyes of a cult hero "It's like that saying, 'Where God closes a door, he opens a window,' but in this particular case the window was on the fifth floor and the house was on fire." Transgressive, foulmouthed, and devastatingly funny, Brontez Purnell's 100 Boyfriends is a revelatory spiral into the imperfect lives of queer men desperately fighting—and often losing—the urge to self-sabotage. His characters solicit sex on their lunch breaks, expose themselves to racist neighbors, sleep with their coworker's husbands, rub Preparation H on their hungover eyes, and, in an uproarious epilogue, take a punk band on a disastrous tour of Europe. They also travel to claim inheritances, push past personal trauma, and cultivate community while living on the margins of a white supremacist, heteronormative society. Armed with a deadpan wit that finds humor in even the lowest of nadirs, Brontez Purnell—a widely acclaimed underground writer, filmmaker, musician, and performance artist—writes with the peerless zeal, insight, and horniness of a gay punk messiah. From dirty warehouses and gentrified bars in Oakland to desolate farm towns in Alabama, Purnell indexes desire, desperation, race, and loneliness with a startling blend of levity and vulnerability. Together, the slice-of-life tales that writhe within 100 Boyfriends are a singular and uncompromising vision of an unexposed queer underbelly. Holding them together is the vision of an iconoclastic storyteller, as fearless as he is human.

The Half That's Never Been Told Doctor Dread 2015-03-03 A passionate memoir and fearless behind-the-scenes look at the personal lives of the biggest reggae stars in the world.

Punk Productions Stacy Thompson 2012-02-01 A history and social psychology of punk music.

Life and Death on the New York Dance Floor, 1980-1988 Lawrence 2016-09-09 As the 1970s gave way to the 80s, New York's party scene entered a ferociously inventive period characterized by its creativity, intensity, and hybridity. Life and Death on the New York Dance Floor chronicles this tumultuous time, charting the sonic and social eruptions that took place in the city's subterranean party venues as well as the way they cultivated breakthrough movements in art, performance, video, and film. Interviewing DJs, party hosts, producers, musicians, artists, and dancers, Tim Lawrence illustrates how the relatively discrete post-disco, post-punk, and hip hop scenes became marked by their level of plurality, interaction, and convergence. He also explains how the shifting urban landscape of New York supported the cultural renaissance before gentrification, Reaganomics, corporate intrusion, and the spread of AIDS brought this gritty and protean time and place in American culture to a troubled denouement.

You Shook Me All Campaign Long Eric T. Kasper 2018-11-15 Music has long played a role in American presidential campaigns as a mode of both expressing candidates' messages and criticizing the opposition. The relevance of music in the 2016 campaign for the White House took various forms in a range of American media: a significant amount of popular music was used by campaigns, many artist endorsements were sought by candidates, ever-changing songs were employed at rallies, instances of musicians threatening legal action against candidates burgeoned, and artists and others increasingly used music as a form of political protest before and after Election Day. The 2016 campaign was a game changer, similar to the development of music in the 1840 campaign, when "Tippecanoe and Tyler Too" helped sing William Harrison into the White House. The ten chapters in this collection place music use in 2016 in historical perspective before examining musical messaging, strategy, and parody. The book ultimately explores causality: how do music and musicians affect presidential elections, and how do politicians and campaigns affect music and musicians? The authors explain this interaction from various perspectives, with methodological approaches from several fields, including political science, legal studies, musicology, cultural studies, rhetorical studies, and communications and journalism. These chapters will help the reader understand music in the 2016 election to realize how music will be relevant in 2020 and beyond.

Love Goes to Buildings on Fire Will Hermes 2014-03-27 Love Goes to Buildings on Fire by Will Hermes - Five Years in New York that Changed Music Forever 'A must-read for any music fan' (Boston Globe) Crime was everywhere, the government was broke and the city's infrastructure was collapsing, but between 1974 and 1978 virtually all forms of music were being recreated in New York City: disco and salsa, the loft jazz scene and the Minimalist classical composers, hip hop and punk. Bruce Springsteen and Patti Smith arrived from New Jersey; Grandmaster Flash transformed the turntable into a musical instrument; Steve Reich and Philip Glass shared an apartment as they experimented with composition; the New York Dolls and Talking Heads blew away the grungy clubs; Weather Report and Herbie Hancock created jazz-rock; and Bob Dylan returned with Blood on the Tracks. Recommended by Nick Hornby, this fascinating and hugely inspiring book will be loved by readers of Just Kids by Patti Smith, Chronicles by Bob Dylan, How Music Works by David Byrne and The Rest is Noise by Alex Ross. 'Can literature change your life? Yes ... along came Will Hermes, who cost me several hundred pounds on iTunes and ruptured my relationship with guitars' Nick Hornby, Believer magazine Will Hermes was born in Queens, in the city of which he writes. He is a senior critic for Rolling Stone, and also writes for the New York Times and the Village Voice. He was co-editor of SPIN: 20 Years of Alternative Music.

Soundscapes of Wellbeing in Popular Music Paul Kingsbury 2016-04-01 Unearthing the messy and sprawling interrelationships of place, wellbeing, and popular music, this book explores musical soundscapes of health, ranging from activism to international charity, to therapeutic treatments and how wellbeing is sought and attained in contexts of music. Drawing on critical social theories of the production, circulation, and consumption of popular music, the book gathers together diverse insights from geographers and musicologists. Popular music has become increasingly embedded in complex and often contradictory discourses of wellbeing. For instance, some new genres and sub-cultures of popular music are associated with violence, drug-use, and the angst of living, yet simultaneously define the hopes and dreams of millions of young people. At a service level, popular music is increasingly used as a therapeutic modality in holistic medicine, as well as in conventional health care and public health practice. The genre of popular music, then, is fundamental to human wellbeing as an active and central part of people's emotional lives. By conceptually and empirically foregrounding place, this book demonstrates how - music whether from particular places, about particular places, or played in particular places - is a crucial component of health and wellbeing.

American Rock Erik Farseth 2017-01-01 A guitarist fires off riffs. A drummer pounds out primal rhythms. Fans scream along to a booming chorus. These are the sounds of rock. When rock 'n' roll first shook up young audiences, parents and politicians screamed in protest. But artists soon used the music to make protests of their own. Since rock's birth in the 1950s, its sounds have been blasted from garages to stadiums. The music can be the soundtrack to rebellion, a tool for self-expression, or just a way to bang your head. Find out what inspired rock pioneers to pick up their guitars. Discover the stories of outrageous punks and grungy alternative rockers. And learn more about legends such as Jimi Hendrix, Janis Joplin, Metallica, and Green Day.

Punk Rock Blitzkrieg - My Life As A Ramone Marky Ramone 2017-07-13 'Enlightening' - Stephen King THE FINAL WORD ON THE GENIUS AND MISCHIEF OF THE RAMONES, TOLD BY THE MAN WHO KEPT THE BEAT - AND LIVED TO TELL ABOUT IT. When punk rock reared its spiky head in the early seventies, Marc Bell had the best seat in the house. Already a young veteran of the prototype American metal band Dust, Bell took residence in artistic, seedy Lower Manhattan, where he played drums in bands that would shape rock music for decades to come, including Wayne County, who pioneered transsexual rock, and Richard Hell and the Voidoids, who directly inspired the entire early British punk scene. If punk has royalty, Marc became part of it in 1978 when he was anointed 'Marky Ramone' by Johnny, Joey, and Dee Dee of the iconoclastic Ramones. The band of tough misfits were a natural fit for Marky, who dressed punk before there was punk, and who brought with him his 'blitzkrieg' style of drumming, as well as the studio and stage experience the group needed to solidify its line-up. Together, they would change the world. From the cult film Rock 'n' Roll High School to 'I Wanna Be Sedated' to Marky's own struggles, Punk Rock Blitzkrieg is an authentic, unflinching, and always honest look at the people who reinvented rock music. And not a moment too soon.

The Poetry of Punk Gerfried Ambrosch 2018-05-15 Punk bands have produced an abundance of poetic texts, some crude, some elaborate, in the form of song lyrics. These lyrics are an ideal means by which to trace the developments and explain the conflicts and schisms that have shaped, and continue to shape, punk culture. They can be described as the community's collective 'poetic voice,' and they come in many different forms. Their themes range from romantic love to emotional distress to radical politics. Some songs are intended to entertain, some to express strong feelings, some to provoke, some to spread awareness, and some to foment unrest. Most have an element of confrontation, of kicking against the pricks. Socially and epistemologically, they play a central role in the scene's internal discourse, shaping communities and individual identities. The Poetry of Punk is an investigation into the Anglophone punk culture, specifically in the UK and the US, where punk originated in the mid-1970s, its focus being on the song lyrics written and performed by punk rock and hardcore artists.

Why Solange Matters Stephanie Phillips 2021-04-20 The dramatic story of Solange: a musician and artist whose unconventional journey to international success was far more important than her family name. 'Why Solange Matters is a significant and sober treatise on popular music . . . This book is more than necessary.' THURSTON MOORE Growing up in the shadow of her superstar sister, Beyoncé, and defying an industry that attempted to bend her to its rigid image of a Black woman, Solange Knowles has become a pivotal musician and artist in her own right. In Why Solange Matters, Stephanie Phillips chronicles the creative journey of Solange, a beloved voice of the Black Lives Matter generation. A Black feminist punk musician herself, Phillips addresses not only the unpredictable trajectory of Solange's career but also how she and other Black women see themselves through the musician's repertoire. First, she traces Solange's progress through an inflexible industry, charting the artist's development up to 2016, when the release of her third album, A Seat at the Table, redefined her career. With this record and then, when I Get Home (2019), Phillips describes how Solange has embraced activism, anger, Black womanhood and intergenerational trauma to inform her remarkable art. Why Solange Matters not only cements the subject in the pantheon of world-changing twenty-first-century musicians, it introduces its writer as an important new voice.

The Beat Kip Lornell 2010-01-06 The Beat! was the first book to explore the musical, social, and cultural phenomenon of go-go music. In this edition, updated by a substantial chapter on the current scene, authors Kip Lornell and Charles C. Stephenson, Jr., place go-go within black popular music made since the middle 1970s—a period during which hip-hop has predominated. This styling reflects the District's African American heritage. Its super-charged drumming and vocal combinations of hip-hop, funk, and soul evolved and still thrive on the streets of Washington, DC, and in neighboring Prince George's County, making it the most geographically compact form of popular music. Go-go—the only musical form indigenous to Washington, DC—features a highly syncopated, nonstop beat and vocals that are spoken as well as sung. The book chronicles its development and ongoing popularity, focusing on many of its key figures and institutions, including established acts such as Chuck Brown (the Godfather of Go-Go), Experience Unlimited, Rare Essence, and Trouble Funk; well-known DJs, managers, and promoters; and filmmakers who have incorporated it into their work. The Beat! provides longtime fans and those who study American musical forms a definitive look at the music and its makers.

The Life & Times of Malcolm McLaren Paul Gorman 2020-04-09 'I couldn't put this book down. Malcolm inspired us to make art out of our boredom and anger. He set us free' Bobby Gillespie, Primal Scream Included in the Guardian 10 best music biographies 'Excellent . . . With this book, Gorman convincingly moves away from the ossified image of McLaren as a great rock'n'roll swindler, a morally bankrupt punk Mephistopheles, and closer towards his art-school roots, his love of ideas. Tiresome, unpleasant, even cruel - he was, this book underlines, never boring' Sunday Times 'Exhaustive . . . compelling' Observer 'Definitive . . . epic' The Times 'Gobsacker of a biography' Telegraph 'This masterful and painstaking biography opens its doorway to an era of fluorescent disenchantment and outlandish possibility' Alan Moore Malcolm McLaren was one of the most culturally significant but misunderstood figures of the modern era. Ten years after his life was cruelly cut short by cancer, The Life & Times of Malcolm McLaren sheds fascinating new light on the public achievements and private life of this cultural iconoclast and architect of punk, whose championing of street culture movements including hip-hop and Vogue reverberates to this day. With exclusive contributions from friends and intimates and access to private papers and family documents, this biography uncovers the true story behind this complicated figure. McLaren first achieved public prominence as a rebellious art student by making the news in 1966 after being arrested for burning the US flag in front of the American Embassy in London. He maintained this incendiary reputation by fast-tracking vanguard and left-field ideas to the centre of the media glare, via his creation and stewardship of the Sex Pistols and work with Adam Ant, Boy George and Bow Wow Wow. Meanwhile McLaren's ground-breaking design partnership with Vivienne Westwood and his creation of their visionary series of boutiques in the 1970s and early '80s sent shockwaves through the fashion industry. The Life & Times of Malcolm McLaren also essays McLaren's exasperating Hollywood years when he broke bread with the likes of Steven Spielberg though his slate of projects, which included the controversial Heavy Metal Surf Nazis and Wilde West, in which Oscar Wilde introduced rock'n'roll to the American mid-west in the 1880s, proved too rich for the play-it-safe film business. With a preface by Alan Moore, who collaborated with McLaren on the unrealised film project Fashion Beast, and an essay by Lou Stoppard casting a twenty-first-century perspective over his achievements, The Life & Times Of Malcolm McLaren is the explosive and definitive account of the man dubbed by Melvyn Bragg 'the Diaghilev of punk'.

Hairstyles of the Damned Joe Meno 2004-09-01 Included in MTV.com's "These 17 Music-Themed YA Books Could Be Your Life" A selection of the Barnes & Noble Discover Great New Writers Program. "Meno gives his proverbial coming-of-age tale a punk-rock edge, as seventeen-year-old Chicagoan Brian Oswald tries to land his first girlfriend. . .Meno ably explores Brian's emotional uncertainty and his poignant youthful search for meaning. . .His gaby, heartfelt, and utterly believable take on adolescence strikes a winning chord." --Publishers Weekly "A funny, hard-rocking first-person tale of teenage angst and discovery." --Booklist "Captures the loose, fun, recklessness of midwestern punk." --MTV.com "Captures both the sweetness and sting of adolescence with unflinching honesty." --Entertainment Weekly "Joe Meno writes with the energy, honesty, and emotional impact of the best punk rock. From the opening sentence to the very last word, Hairstyles of the Damned held me in his grip." --Jim DeRogatis, pop music critic, Chicago Sun-Times "The most authentic young voice since J.D. Salinger's Holden Caulfield. A darn good book." --Daily Southtown "Sensitive, well-observed, often laugh-out-loud funny. . .You won't regret a moment of the journey." --Chicago Tribune "Meno is a romantic at heart. Not the greeting card kind, or the Harlequin paperback version, but the type who thinks, deep down, that things matter, that art can change lives." --Elgin Courier News "Funny and charming and sad and real. The adults are sparingly yet poignantly drawn, especially the fathers, who slip through without saying much but make a profound impression." --Chicago Journal "Underneath his angst, Brian, the narrator of Hairstyles of the Damned, possesses a disarming sense of compassion which allows him to worm his way into the reader's heart. It is this simple contradiction that makes Meno's portrait of adolescence so convincing: He has dug up and displayed for us the secret paradox of the teenage years, the desire to belong pitted against the need for individuality--a constant clash of hate and love." --NewPages.com "Joe Meno knows Chicago's south side the way Jane Goodall knew chimps and apes--which is to say, he really knows it. He also knows about the early '90s, punk rock, and awkward adolescence. Best of all, he knows the value of entertainment. Hairstyles of the Damned is proof positive." --John McNally, author of The Book of Ralph "Filled with references to dozens of bands and mix-tape set lists, the book's heart and soul is driven by a teenager's life-changing discovery of punk's social and political message. . .Meno's alter ego, Brian Oswald, is a modern-day Holden Caulfield. It's a funny, sweet, and, at times, hard-hitting story with a punk vibe." --Mary Houlihan, Chicago Sun-Times "Meno's language is rhythmic and honest, expressing things proper English never could. And you've got to hand it to the author, who pulled off a very good trick: The book is punk rock. It's not just about punk rock. It's not just about punk rock: it embodies the idea of punk rock; it embodies the idea of punk--it's pissed off at authority, it won't groom itself properly, and it irritates. Yet its rebellious spirit is inspiring and right on the mark." --SF Weekly Hairstyles of the Damned is the debut novel of our Punk Planet Books imprint, which originates from Punk Planet magazine. Hairstyles of the Damned is an honest, true-life depiction of growing up punk on Chicago's south side: a study in the demons of racial intolerance, Catholic school conformism, and class repression. It is the story of the riotous exploits of Brian, a high school burnout, and his best friend, Gretchen, a punk rock girl fond of brawling. Based on the actual events surrounding a Chicago high school's segregated prom, this work of fiction unflinchingly pursues the truth in discovering what it means to be your own person.

We Are The Clash Mark Andersen 2018-07-03 "An ambitious look at the last days of the Clash . . . as much a political history of the 1980s as it is a look at an influential band in its final years." --Publishers Weekly The Clash was a paradox of revolutionary conviction, musical ambition, and commercial drive. We Are The Clash is a gripping tale of the band's struggle to reinvent itself as George Orwell's 1984 loomed. This

bold campaign crashed headlong into a wall of internal contradictions and rising right-wing power. While the world teetered on the edge of the nuclear abyss, British miners waged a life-or-death strike, and tens of thousands died from US guns in Central America, Clash cofounders Joe Strummer, Paul Simonon, and Bernard Rhodes waged a desperate last stand after ejecting guitarist Mick Jones and drummer Topper Headon. The band shattered just as its controversial final album, *Cut the Crap*, was emerging. Andersen and Heibutzki weave together extensive archival research and in-depth original interviews with virtually all of the key players involved to tell a moving story of idealism undone by human frailty amid a climatic turning point for our world. "The Clash's final chapter, after guitarist Mick Jones' 1983 departure, has largely been forgotten—until this book, in which authors Mark Andersen and Ralph Heibutzki argue that the punk pioneers were still creating vital music to the very end."—Rolling Stone, an RS Picks/New Books "Focuses on a very different moment in the band's history: the point at which the group splintered in the early 1980s, and its members grappled with an onset of reactionary governments around the world."—Vol. 1 Brooklyn "One of the most rewarding music books you'll come across this year."—Johns Hopkins Magazine

The Real Daft Punk Harris Rosen 2018-08 Daft Punk in the age of Homework and Discovery & the rise of Dance Music. Over 80 original behind the scenes photos! Discover how Daft Punk became the dominant influence of today's Pop Music in exclusive 1997 and 2001 interviews. The history of legendary elite Dance Music producers Da Mongoloids. Complete with Daft Punk discography.
Women Make Noise Victoria Yeulet 2015-02-26 "When was the last time you heard an all-girl band on the radio? Why don't all-girl bands get attention they deserve?" In *Women Make Noise* musicians, journalists, promoters and fans excavate the hidden story of the all-girl band: from country belles of the 20s–40s and girl groups of the 60s, to prog rock goddesses, women's liberationists and punks of the 70s–80s; from riot grrrl activists and queercore anarchists of the 90s to radical protesters Pussy Riot and the most inspiring all-girl bands today. These aren't the manufactured acts of some pop svengali, these groups write their own songs, play their own instruments and make music together on their own terms. All-girl bands have made radical contributions to feminism, culture and politics as well as producing some unique, influential and innovative music. It's time to celebrate the outspoken voices, creative talents and gutsy performances of the all-girl bands who demand we take notice. Including commentary from members of the original 60s girl groups and classic punk-inspired outfits like The Raincoats and The Slits, as well as contemporary Ladyfest heroines like Beth Ditto, this timely exploration shows the world that sidelining all-girl bands is a major oversight. Contributions by Victoria Yeulet, Elizabeth K. Keenan, Sini Timonen, Jackie Parsons, Deborah Withers, Jane Bradley, Rhian E. Jones, Bryony Beynon, Val Rauzier, Elizabeth K. Keenan and Sarah Dougher This book is a celebration of girl bands in all genres: girl bands who make music on their own terms. With a unique focus on the talented girl bands of the past 50 years rather than casting female musicians in the typical solo 'singer-songwriter' mode. New perspectives on each genre – from 1960s Motown groups to 1970s prog rock and punk to 1980s protest music, 1990s queercore, riot grrrl and beyond – written by musicians, performers, journalists, promoters and fans. Contents Introducing the All-girl Band: Finding Comfort in Contradiction | Julia Downes 1. Female Pioneers in Old-time and Country Music | Victoria Yeulet 2. Puppets on a String? Girl Groups of the 50s and 60s | Elizabeth K. Keenan 3. Truth Gotta Stand: 60s Garage, Beat and 70s Rock | Sini Timonen 4. Prog Rock: A Fortress They Call 'The Industry' | Jackie Parsons 5. Feminist Musical Resistance in the 70s and 80s | Deborah Withers 6. You Create, We Destroy: Punk Women | Jane Bradley 7. Post-Punk: Raw, Female Sound | Rhian E. Jones 8. Subversive Pleasure: Feminism in DIY Hardcore | Bryony Beynon 9. Queercore: Fearless Women | Val Rauzier 10. Riot Grrrl, Ladyfest and Rock Camps for Girls | Elizabeth K. Keenan and Sarah Dougher Epilogue: Pussy Riot and the Future | Julia Downes Notes Bibliography Reviews "Tales of race riots, intimidation and abuse by male music fans and management, and inspiring moments of in-your-face activism provide fascinating background to some of your favourite bands (and many you've never heard of). The greatest strength of *Women Make Noise* is that many of the contributors were themselves part of the bands they are chronicling. These women offer up inspiring, funny and engaging stories of being radical activists and prolific musicians in a world that worked constantly to push them down." – Gender Focus "Women Make Noise is a wonderful collection of essays, taking the reader from the days of Sassy country and Western women carving out a place in a horrendously sexist fledgling music industry, all the way up to the Riot Grrrl movement of the 90s and beyond. Each chapter is written with such boundless enthusiasm for the subject matter that it'll keep you enthralled until you drift slowly out of your comfort zone without even realising it. Read the book cover to cover, have your eyes opened, discover your next favourite band and perhaps think about the role of Women in music a little differently from now on." – Intuition, review by Owen Chambers "Fascinating, diverse and, most importantly, inspiring – the title alone is as much a rallying cry as a joyous statement of the truth." – Zoe Street Howe, author of *Typical Girls? The Story of The Slits*, and other music titles "It's exhilarating to learn about different generations of female musicians from such diverse, strong voices." – Kathleen Hanna, American singer, musician, artist, feminist activist, pioneer of the feminist punk riot grrrl movement "A very important and timely contribution to the debates about 'women in rock'. All-girl bands have too often been written off as novelties, and this exciting book sheds new light on an under-researched area." – Lucy O'Brien, author of *She Bop: The Definitive History of Women in Rock, Pop and Soul*

Against the Day Thomas Pynchon 2012-06-13 A New York Times Notable Book of the Year, a Washington Post Best Book of the Year Spanning the era between the Chicago World's Fair of 1893 and the years just after World War I, and constantly moving between locations across the globe (and to a few places not strictly speaking on the map at all), *Against the Day* unfolds with a phantasmagoria of characters that includes anarchists, balloonists, gamblers, drug enthusiasts, mathematicians, mad scientists, shamans, spies, and hired guns. As an era of uncertainty comes crashing down around their ears and an unpredictable future commences, these folks are mostly just trying to pursue their lives. Sometimes they manage to catch up; sometimes it's their lives that pursue them.

Totally Wired Simon Reynolds 2010-08-10 Growing up in the suburbs of Boston and raised on secular Judaism, Cocoa Puffs, and Gilligan's Island, Peter Bebergal was barely in his teens when the ancient desire to finding higher spiritual meaning in the universe struck. Already schooled in mysticism by way of comic books, Dungeons & Dragons, and Carlos Castaneda, he turned to hallucinogens, convinced they would provide a path to illumination. Was this profound desire for God—a god he believed that could only be apprehended by an extreme state of altered consciousness—simply a side effect of the drugs? Or was it a deeper human longing that was manifesting itself, even on a country club golf course at the edge of a strip mall? Too Much to Dream places Bebergal's story within the cultural history of hallucinogens, American fascination with mysticism, and the complex relationship between drug addiction, popular culture, rock 'n' roll, occultism, and psychology. With a captivating foreword by Peter Coyote, and interviews with writers, artists, and psychologists such as Dennis McKenna, James Fadima, Arik Roper, Jim Woodring, and Mark Tulin, Bebergal offers a groundbreaking exploration of drugs, religion, and the craving for spirituality entrenched in America's youth.

Gender in the Music Industry Marion Leonard 2007 Leonard addresses core issues relating to gender, rock and the music industry through a case study of 'female-centred' bands from the UK and US performing so called 'indie rock' from the 1990s to the present day. Using original interview material with both amateur and internationally renowned musicians, the book further addresses the fact that the voices of musicians have often been absent from music industry studies. Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians, to presenting an analytic discussion of gender and the music industry. In this way, the book engages directly with a number of under-researched areas: the impact of gender on the everyday life of performing musicians; gendered attitudes in music journalism, promotion and production; the responses and strategies developed by female performers; the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest.

Live at the Safari Club Shawna Kenney 2017-07-18 "A Barnacle book, an imprint of Rare Bird Books"—Back cover.

Encyclopedia of Political Record Labels Josh MacPhee 2020 "Every entry opens a window onto a different story of creativity and resistance and I couldn't stop hopscotching around from page to page, each one sparking off vectors for further thought and exploration. A totally mind-blowing accomplishment." Guy Picciotto, Fugazi An Encyclopedia of Political Record Labels is a compendium of information about political music and radical cultural production. Focusing on vinyl records and the labels that released them, this groundbreaking book traces the parallel rise of social movements in the second half of the twentieth century and the vinyl record as the dominant form of music distribution. Just as the Civil Rights Movement leaps onto mainstream headlines in the early 1960s, the 33rpm "Long Player" and 45rpm single invade people's stereos. All the major Civil Rights organizations release vinyl records of speeches, movement songs, and field recordings setting the pace for the intertwining of social movements and easily distributed sound recordings. This relationship continues through the end of the twentieth century, which marked both the end of apartheid in South Africa and the dominance of the vinyl format. From A-Disc (the record label of the Swedish Labor Movement) to Zulu Records (the label of free jazz pioneer Phil Chorán), An Encyclopedia of Political Record Labels is a compelling panorama of political sound and action, including over 750 record labels that produced political music. Each entry features the logo of the label, a brief synopsis of its history, and additional interesting information. Truly international in scope, over two dozen countries and territories are represented, as well as a myriad of musical styles and forms.

All the Power Mark Andersen 2004 An ambitious, accessible mix of history, autobiography, and how-to manual, this anti-manifesto challenges popular concepts of radical activism. A whirlwind tour across decades - through punk and student activism, identity and lifestyle politics, animal rights, armed struggle, patriotism, globalisation and beyond - this book seeks a radicalism that is both rigorously self-critical and genuinely populist. All the Power suggests how the seemingly most idealistic of enterprises - revolution - might be practically accomplished.

*dance-of-days-two-decades-punk-in-the-nations-
capital-mark-andersen*

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