

What Is Punk

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

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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

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Husker Du Minor Threat Mission of Burma
Butthole Surfers Big Black Fugazi
Mudhoney Beat Happening Dinosaur Jr.
The "entertaining and enlightening"
(Stephen King) final word on the genius
and mischief of the Ramones, told by
the man who created the beat behind
their iconic music 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

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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 had royalty, in 1978 Marc became part of it when he was knighted "Marky Ramone" by Johnny, Joey, and Dee Dee of the

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iconoclastic Ramones. The band of tough misfits were a natural fit for Marky, who dressed punk before there was punk, and who brought his "blitzkrieg" style of drumming as well as the studio and stage experience the band needed to solidify its lineup. Together, they changed the world. But Marky Ramone changed, too. The epic wear and tear of a dysfunctional group (and the Ramones were a step beyond dysfunction) endlessly crisscrossing the country and

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the world in an Econoline—practically a psychiatric ward on wheels—drove Marky from partying to alcoholism. When his life started to look more out of control than Dee Dee's, he knew he had a problem. Marky left music in the mid-eighties to enter recovery and eventually returned to help the Ramones finally receive their due as one of the greatest and most influential bands of all time. Covering in unflinching detail the cult film Rock 'N' Roll High

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School to "I Wanna Be Sedated" to Marky's own struggles, Punk Rock Blitzkrieg is an authentic and always honest look at the people who reinvented rock music, and not a moment too soon.

From the Clash to Los Crudos, skinheads to afro-punks, the punk rock movement has been obsessed by race. And yet the connections have never been traced in a comprehensive way. White Riot is the definitive study of the subject,

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collecting first-person writing, lyrics, letters to zines, and analyses of punk history from across the globe. This book brings together writing from leading critics such as Greil Marcus and Dick Hebdige, personal reflections from punk pioneers such as Jimmy Pursey, Darryl Jenifer and Mimi Nguyen, and reports on punk scenes from Toronto to Jakarta.

This original collection of insight, analysis and conversation charts the

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course of punk from its underground origins, when it was an un-formed and utterly alluring near-secret, through its rapid development. Punk is Dead: Modernity Killed Every Night takes in sex, style, politics and philosophy, filtered through punk experience, while believing in the ruins of memory, to explore a past whose essence is always elusive.

Discusses how young women use the punk subculture for empowerment and self-

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identification, constructing their own version of femininity from the ingredients of the style. The book is based in part on the author's own reminiscence of a punk girlhood, as well as interviews with 40 punk girls and women between the ages of 14 and 37 in a handful of cities throughout North America. Annotation copyrighted by Book News, Inc., Portland, OR
Contemporary Perspectives on Punk
Punk Now!!

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Straight Edge Punk and 'Religious'
Identity

Punk Rock is My Religion

The Official Punk Rock Book of Lists

Anyone Can Do It: Empowerment,

Tradition and the Punk Underground

The Poetry of Punk

Punk Now!! brings together papers from the second incarnation of the Punk Scholars Network International Conference and Postgraduate Symposium, with contributions from revered academics and new voices alike in the field of punk studies. The collection ruminates on contemporary and

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non-Anglophone punk, as well as its most anti-establishment tendencies. It exposes not only modern punk, but also punk at the margins: areas that have previously been poorly served in studies on the cultural phenomenon. By compiling these chapters, Matt Grimes and Mike Dines offer a critical contribution to a field that has been saturated with nostalgic and retrospective research. The range and depth of these chapters encapsulates the diverse nature of the punk subculture – and the adjacent academic study of punk – today.

It's now over twenty years since punk pogo-ed its way into our consciousness. Punk Rock So What? brings together a new generation of academics, writers and journalists to provide

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*the first comprehensive assessment of punk and its place in popular music history, culture and myth. The contributors, who include Suzanne Moore, Lucy OBrien, Andy Medhurst, Mark Sinker and Paul Cobley, challenge standard views of punk prevalent since the 1970s. They: * re-situate punk in its historical context, analysing the possible origins of punk in the New York art scene and Manchester clubs as well as in Malcolm McClarens brain * question whether punk deserves its reputation as an anti-fascist, anti-sexist movement which opened up opportunities for women musicians and fans alike. * trace punks long-lasting influence on comics, literature, art and cinema as well as music and fashion, from films such as Sid and Nancy and The Great Rock n Roll Swindle to work by*

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*contemporary artists such as Gavin Turk and Sarah Lucas. * discuss the role played by such key figures as Johnny Rotten, Richard Hell, Malcolm McClaren, Mark E. Smith and Viv Albertine. Punk Rock Revisited kicks over the statues of many established beliefs about the meaning of punk, concluding that, if anything, punk was more culturally significant than anybody has yet suggested, but perhaps for different reasons. A wonderfully illustrated children's history of punk rock, from a progressive/idealistic perspective.*

Iconic and never-before-seen images of punk and post-punk's quintessential bands In the late 70s, punk rock music began to evolve into the post-punk and new wave movements that dominated until the early 90s. During this time, prolific

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photographer and filmmaker Michael Grecco was in the thick of things, documenting the club scene in places like Boston and New York, and getting shots on- and backstage with bands such as The Cramps, Dead Kennedys, Talking Heads, Human Sexual Response, Elvis Costello, Joan Jett, the Ramones, and many others. Grecco captured in black and white and color the raw energy, sweat, and antics that characterized the alternative music of the time. Punk, Post Punk, New Wave: Onstage, Backstage, In Your Face, 1978–1991 features stunning, never-before-seen photography from this iconic period in music. In addition to concert photography, he also shot album covers and promotional pieces that round out this impressively extensive photo

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collection. Featuring a foreword from Fred Schneider of the B-52's, Punk, Post Punk, New Wave is a quintessential piece of music history for anyone looking for backstage access into the careers of punk and post punk's most beloved bands.

“Ranks up there with the great rock & roll books of all time.”—Time Out New York “Lurid, insolent, disorderly, funny, sometimes gross, sometimes mean and occasionally touching . . . Resounds with authenticity.”—The New York

Times “No volume serves juicier dish on punk's New York birth . . . Tales of sex, drugs and music that will make you wish you'd been there.”—Rolling Stone A contemporary classic, Please Kill Me is the definitive oral history of the most nihilistic of all pop movements. Iggy Pop, Richard Hell,

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the Ramones, and scores of other punk figures lend their voices to this decisive account of that explosive era. This 20th anniversary edition features new photos and an afterword by the authors. “Utterly and shamelessly sensational.”—Newsday

Sellout

Punk Rock

A Guide to an American Subculture

Cultural mutation from the “useless” to the “moronic”

My Life as a Ramone

The Uncensored Oral History of Punk

Sullivan attempts to define and analyze the punk movement by

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interviewing people she deems as "punk" in Provo, Utah. Explains that punk rock music is often misunderstood, and that its musicians address social problems in their music. Describes the punk rock culture as a progressive movement of non-conformity. Discusses the punk rock subculture in Provo. Refers to a survey of 150 Brigham Young University students conducted by Sullivan, the results of which are very briefly summarized. Includes transcriptions of video interviews describing opinions and perspectives about punk music.

Forty years after its inception, punk has gone global. The founding scenes in the United Kingdom and United States now have counterparts all around the world. Most, if not all, cities on the planet now have some variation of punk existing in their respective undergrounds, and long-standing scenes can be found in China, Japan, India, Africa, Southeast Asia and the Middle East. Each scene,

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rather than adopting traditional interpretations of the punk filter, reflects national, regional and local identities. The first offering in Intellect's new Global Punk series, The Punk Reader: Research Transmissions from the Local and the Global is the first edited volume to explore and critically interrogate punk culture in relation to contemporary, radicalized globalization. Documenting disparate international punk scenes, including Mexico, China, Malaysia and Iran, The Punk Reader is a long-overdue addition to punk studies and a valuable resource for readers seeking to know more about the global influence of punk beyond the 1970s.

One of The Globe and Mail's Best Books of 2015 "A punk primer for the youngest set....Yi's incredibly detailed clay figures are a kinetic and inspired art choice. Their crazy creativity matches the expressive spirit of punk....As [Morse] points out, the best way to learn about punk it

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just to listen....If invested adults love the topic, a shared reading experience can't be beat." --Kirkus Reviews "Clay artist Yi molds...fantastically detailed Plasticine figures to create scenes of the birth of punk. Using a benign craft-project material for the skinny bodies and ragged clothing of Joey Ramone, Sid Vicious, and their rowdy, fist-waving audiences is very much in the spirit of punk (Plasticine is especially good for mohawks), and readers will spend long stretches inspecting her painstakingly modeled guitars, amplifiers, and safety pins." --Publishers Weekly "Why It's Wild: A history of punk music for kids illustrated in Gumby-esque claymation (minus the -mation)." --School Library Journal, 100 Scope Notes's "Wildest Children's Books of 2015" "What is Punk? is fun, sophisticated and beautifully illustrated introduction to the music genre for kids--or adults." --New York Daily News "Reading What is Punk? to [my kids]

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made me feel as if I was passing on something truly significant. Morse and Yi have created a comprehensive and articulate...documentary about the roots of punk rock." --The Globe and Mail "An essential way to pass down to your son or daughter the lesson that pop culture can be political." --The Globe and Mail, 100 Best Books of 2015 "A cool book of punk history for kids by Eric Morse, with great clay illustrations by Anny Yi." --Slate, Mom and Dad Are Fighting podcast "Eric Morse's book What Is Punk? explains the envelope-pushing genre to the younger set, and perhaps some adults, as well." --St. Louis Public Radio "Think Wallace and Grommet with liberty spikes and anarchy patches... While [Anny Yi's] images of Johnny Rotten and Henry Rollins are cute, they're presented as live action dioramas that are adorable, accurate and engaging." --San Diego City Beat "While What Is Punk? is undeniably a children's book, it can serve as a

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history lesson for potential fans of any age.... What Is Punk? exposes the reader to the rebellious sub-culture in a friendly, educative manner." --Alternative Press "A fun little book intended to serve as (rhyming) curriculum for little punks learning their Punk History 101....Sid, Glenn, and Milo meet Wallace and Gromit." --Razorcake "Pairing Yi's Wallace & Gromit-style clay pictorials with Morse's rhyming ride through the history of punk music across the globe, the children's book is ready to raise the next generation of riot grrrls....You're going to want to give What Is Punk? as a gift at every baby shower this year. Just don't be surprised if your niece ends up bleaching her hair blonde and tearing up her leather jacket at age 6." --Bustle "Written by Trampoline House founder Eric Morse in classically Suessical iambic, the book is lusciously illustrated with photographs of Play-Doh recreations of all mommy's and daddy's

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favorite punk heroes: the Ramones, Iggy and the Stooges--and Debbie Harry, David Byrne, David Johansen, Tom Verlaine, and Lou Reed all standing in front of CBGBs." --Bedford & Bowery What Is Punk? is a must-read pop-culture primer for children--an introduction to the punk revolution, recreated in vivid 3-D clay illustrations and told through rhyming couplets. From London's Clash and Sex Pistols to the Ramones' NYC protopunk, from Iggy Pop to the Misfits, this volume depicts some of our culture's seminal moments and iconic characters. A delightful read for kids and parents alike, illustrated in a truly unique visual style, What Is Punk? lays the groundwork for the next generation of little punks.

From the author of National Book Award finalist Hey, Kiddo. After a long day of work, Farmer Joe goes home to bed. But meanwhile, back at the barn . . . Cow sets up her drums. Pig plugs in his amp. Goat

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tunes his bass. Chicken sets up her keyboards. And Sheep checks the microphone. They are Punk Farm and tonight they're ready to ROCK! With adorable farm animals - and a surprise tribute to Old MacDonald - this rollicking tale is sure to have kids cheering--and singing--along.

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

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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.

The Punk Reader

What Is Post-Punk?

The First Rule of Punk

The Profound, Progressive, and Occasionally Pointless History of Bay Area Punk from Dead Kennedys to Green Day

What is Punk?

Punk Rock and the Politics of Race

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A Personal History of L.A. Punk

This book is an ethnographic investigation of punk subculture as well as a treatise on the importance of place: a location with both physical form and cultural meaning. Rather than examining punk as a "sound" or a "style" as many previous works have done, it investigates the places that the subculture occupies and the cultural practices tied to those spaces. Since social groups need spaces of their own to practice their way of life, this work relates punk values and practices to the forms of their built environments. As not all social groups have an equal ability to secure their own spaces, the book also explores the strategies punks use to maintain space and what

happens when they fail to do so.

'Hairstyles' is an honest 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. Joe Meno won the 2003 Nelson Algren Literary Award and is the author of 'Tender as Hellfire' (St. Martin's, 1999) and 'How the Hula Girl Sings' (HarperCollins, 2001). His online fictional serial, 'The Secret Hand', is published through 'Playboy Magazine'. His short fiction has been published in 'TriQuarterly', 'Bridge', 'Other Voices Washington Square', and has been broadcast

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on National Public Radio. He lives in Chicago, and he is a columnist for 'Punk Planet' magazine.

A 2018 Pura Belpré Author Honor Book The First Rule of Punk is a wry and heartfelt exploration of friendship, finding your place, and learning to rock out like no one's watching. There are no shortcuts to surviving your first day at a new school—you can't fix it with duct tape like you would your Chuck Taylors. On Day One, twelve-year-old Malú (María Luisa, if you want to annoy her) inadvertently upsets Posada Middle School's queen bee, violates the school's dress code with her punk rock look, and disappoints her college-professor mom in the process. Her dad, who now lives a thousand miles away, says things will get

*better as long as she remembers the first rule of punk: be yourself. The real Malú loves rock music, skateboarding, zines, and Soyrizo (hold the cilantro, please). And when she assembles a group of like-minded misfits at school and starts a band, Malú finally begins to feel at home. She'll do anything to preserve this, which includes standing up to an anti-punk school administration to fight for her right to express herself! Black and white illustrations and collage art throughout make *The First Rule of Punk* a perfect pick for fans of books like *Roller Girl* and online magazines like *Rookie*.*

What Is Punk? Akashic Books

"A rallying call against authoritarianism everywhere."

—Ruth Franklin, author of the NBCC Award-winning Shirley Jackson: A Rather Haunted Life It began with a handful of East Berlin teens who heard the Sex Pistols on a British military radio broadcast to troops in West Berlin, and it ended with the collapse of the East German dictatorship. Punk rock was a life-changing discovery. The buzz-saw guitars, the messed-up clothing and hair, the rejection of society and the DIY approach to building a new one: in their gray surroundings, where everyone's future was preordained by some communist apparatchik, punk represented a revolutionary philosophy—quite literally, as it turned out. But as these young kids tried to form bands and became more visible, security

forces—including the dreaded secret police, the Stasi—targeted them. They were spied on by friends and even members of their own families; they were expelled from schools and fired from jobs; they were beaten by police and imprisoned. Instead of conforming, the punks fought back, playing an indispensable role in the underground movements that helped bring down the Berlin Wall. This secret history of East German punk rock is not just about the music; it is a story of extraordinary bravery in the face of one of the most oppressive regimes in history. Rollicking, cinematic, deeply researched, highly readable, and thrillingly topical, BurningDown the Haus brings to life the young men and women who

successfully fought authoritarianism three chords at a time—and is a fiery testament to the irrepressible spirit of revolution.

The Oral History Of 309

Onstage, Backstage, In Your Face, 1978-1991

Making a Scene in the American Heartland

Punk Farm

Punk

Scenes from the American Indie Underground, 1981-1991

Punk in Russia

For more than three decades, a punk underground has repeatedly insisted that

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'anyone can do it'. This underground punk movement has evolved via several micro-traditions, each offering distinct and novel presentations of what punk is, isn't, or should be. Underlying all these punk micro-traditions is a politics of empowerment that claims to be anarchistic in character, in the sense that it is contingent upon a spontaneous will to liberty (anyone can do it - in theory). How valid, though, is punk's faith in anarchistic empowerment? Exploring theories from Derrida and Marx, *Anyone Can Do It: Empowerment,*

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Tradition and the Punk Underground examines the cultural history and politics of punk. In its political resistance, punk bears an ideological relationship to the folk movement, but punk's faith in novelty and spontaneous liberty distinguish it from folk: where punk's traditions, from the 1970s onwards, have tended to search for an anarchistic 'new-sense', folk singers have more often been socialist/Marxist traditionalists, especially during the 1950s and 60s. Detailed case studies show the continuities and differences between four micro-traditions

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of punk: anarcho-punk, cutie/'C86', riot grrrl and math rock, thus surveying UK and US punk-related scenes of the 1980s, 1990s and beyond.

Jim Lindberg is a Punk Rock Dad. When he drives his kids to school in the morning, they listen to the Ramones, the Clash, or the Descendents—and that's it. They can listen to Britney and Justin on their own time. Jim goes to soccer games, dance rehearsals, and piano recitals like all the other dads, but when he feels the need, he also goes to punk shows,

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runs into the slam pit, and comes home bruised and beaten . . . but somehow feeling strangely better. While the other dads dye their hair brown to cover the gray, Jim occasionally dyes his blue or green. He makes his daughters' lunches, kisses their boo-boos, and tucks them in at night—and then goes into the garage and plays Black Flag and Minor Threat songs at a criminal volume. He pays his taxes, votes in all the presidential and gubernatorial elections, serves on jury duty, and reserves the right to believe that there is a vast Right Wing

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Conspiracy—and that the head of the P.T.A. is possibly in on it. He is a Punk Rock Dad. Punk culture is currently having a revival worldwide and is poised to extend and mutate even more as youth unemployment and youth alienation increase in many countries of the world. In Russia, its power to have an impact and to shock is well illustrated by the state response to activist collective and punk band Pussy Riot. This book, based on extensive original research, examines the nature of punk culture in contemporary Russia. Drawing on

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interviews and observation, it explores the vibrant punk music scenes and the social relations underpinning them in three contrasting Russian cities. It relates punk to wider contemporary culture and uses the Russian example to discuss more generally what constitutes 'punk' today.

Punk rock culture in a preeminently average town Synonymous with American mediocrity, Peoria was fertile ground for the boredom- and anger-fueled fury of punk rock. Jonathan Wright and Dawson Barrett explore the do-it-

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yourself scene built by Peoria punks, performers, and scenesters in the 1980s and 1990s. From fanzines to indie record shops to renting the VFW hall for an all-ages show, Peoria's punk culture reflected the movement elsewhere, but the city's conservatism and industrial decline offered a richer-than-usual target environment for rebellion. Eyewitness accounts take readers into hangouts and long-lost venues, while interviews with the people who were there trace the ever-changing scene and varied fortunes of local legends like Caustic

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Defiance, Dollface, and Planes Mistaken for Stars. What emerges is a sympathetic portrait of a youth culture in search of entertainment but just as hungry for community—the shared sense of otherness that, even for one night only, could unite outsiders and discontents under the banner of music. A raucous look at a small-city underground, *Punks in Peoria* takes readers off the beaten track to reveal the punk rock life as lived in Anytown, U.S.A.

An up-close and personal account of the L.A. punk scene, told by those who were there, with

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50 rare photos

Punk Rock Dad

Punk Rock Blitzkrieg

Hairstyles of the Damned

White Riot

No Rules, Just Real Life

Punk Rock, Revolution, and the Fall of the
Berlin Wall

Punk Rock and the Politics of Place

The author's original Book of Lists is a worldwide phenomenon that has sold over 8 million copies. The Punk Book of Lists will feature approx 200 lists - culled

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from the historical archives and many generated by noteworthy musicians, lists have been put together by film directors, writers, actors, you name it. Punk Rock is cool and the impact has hit every hip person on the planet! Over 50 wicked caricatures of punk rock stars, by noted underground artist Cliff Mott, are peppered generously throughout the book. You don't have to be punk to love the coolest rock 'n' roll toilet-reading, time-wasting masterpiece ever! Absolutely a jewel in the canon of great music books!

This book explores the possibility of drawing upon a punk ethos to inspire and invigorate sociology. It uses punk to think creatively about what sociology is and how it might be conducted and aims to fire the

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sociological imaginations of sociologists at any stage of their careers, from new students to established professors.

Included in Publishers Weekly's Big Indie Books of Fall 2017 feature "Morse and Yi (the team behind What Is Punk?) highlight hip-hop's cultural hegemony via an impressively encyclopedic parade of rhyming biographies. Yi's meticulously styled clay figures are as magical as in the previous book, combining profound expressiveness with the playfulness of action figures. Her compositions are equally evocative, ranging from video snippets (the Beastie Boys strike a pose from 'Intergalactic') to formal portraits (Kanye West, Missy Elliott, Kendrick Lamar)

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and metaphorical ones (Jay Z stands amid New York City skyscrapers)." --Publishers Weekly "In rhythmic, rhyming verse, Morse offers a genealogy of hip-hop royalty that begins with the Boogie Down Bronx's DJ Kool Herc and Grandmaster Flash and walks readers into today with Nicki Minaj, Drake, and Kendrick Lamar. In between the origins and now, readers find a rare gender-inclusive narrative of hip-hop history that uplifts B-girls like Queen Latifah and Missy Elliott along with legendary male groups such as NWA and Wu-Tang...The magnificent 3-D clay illustrations...include an intricately produced remake of Tribe Called Quest's legendary 'Midnight Marauders' cover. Tying these images back to their

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original sources makes for quite the history lesson. Make sure to keep a device nearby. A must-read reference for any hip-hop family." --Kirkus Reviews "Verdict: these books are pretty damn cute." --The Current (Minnesota Public Radio), What is Punk? and What is Hip-Hop? are Rock and Roll Book Club selections "An ideal picture book for children ages 3 to 7, What Is Hip-Hop? is as entertaining as it is informative and will prove to be an enduringly popular addition to family, daycare center, preschool, elementary school, and community library collections." --Midwest Book Review "Eric Morse is back with a follow-up that shines a similar PG spotlight on the hip-hop arena and its players, from

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Run-DMC and Queen Latifah to Salt-N-Pepa and Tupac. Artist Anny Yi returns, too, with delightful clay figurines to accompany Morse's beat-astic rhyming verse." --Tory Burch Daily Blog Praise for What is Punk? "A punk primer for the youngest set. Yi's incredibly detailed clay figures are a kinetic and inspired art choice. As [Morse] points out, the best way to learn about punk is just to listen. If invested adults love the topic, a shared reading experience can't be beat." --Kirkus Reviews "What Is Punk? is a fun, sophisticated, and beautifully illustrated introduction to the music genre for kids--or adults." --New York Daily News "In the beginning, there was a beat..." So begins What is Hip-Hop?--a playful guided

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tour of one of the most revolutionary pop culture movements of the twentieth century. Beginning with block parties in the Bronx, What is Hip-Hop? brings the reader up to the present day, with rhyming verses and engaging 3-D clay illustrations. It's a fun, accessible, and informative read for B-boys and B-girls of all ages. In the follow-up to their acclaimed and beloved hit What Is Punk? author Eric Morse and artist Anny Yi reunite to celebrate the music that changed their lives and the voices that achieved iconic status along the way. See Run-D.M.C., LL Cool J, Beastie Boys, Salt-N-Pepa, Biggie and Tupac, Eminem, and even Nicki Minaj and Kendrick Lamar, as you've never seen them!

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*This history of the punk movement in the United States shows how punk music, fashion, art, and attitude clashed with and ultimately influenced mainstream culture. * Includes new interviews with Ian MacKaye and Jeff Nelson, founders of Dischord Records and the punk band Minor Threat, plus reprints of interviews with singers Jello Biafra and Kathleen Hanna, two well-known punks who spoke out frequently about politics and gender issues * Offers an annotated bibliography, including a variety of entries that are both scholarly and popular, grouped by format*

"From celebrated music writer Dan Ozzi comes a comprehensive chronicle of the punk music scene's

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evolution from the early nineties to the mid-aughts, following eleven bands as they dissolved, "sold out," and rose to surprise stardom. From its inception, punk music has been identified by two factors: its proximity to "authenticity," and its reliance on an antiestablishment ethos. Yet, in the mid- to late '90s, major record labels sought to capitalize on punk's rebellious undertones, leading to a schism in the scene: to accept the cash flow of the majors, or stick to indie cred? Sellout chronicles the evolution of the punk scene during this era, focusing on prominent bands as they experienced the last "gold rush" of the music industry. Within it, music writer Dan Ozzi follows the rise of successful bands like Green Day

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and Jimmy Eat World, as well as the implosion of groups like Jawbreaker and At the Drive-In, who buckled under the pressure of their striving labels. Featuring original interviews and personal stories from members of eleven of modern punk's most (in)famous bands, Sellout is the history of the evolution of the music industry, and a punk rock lover's guide to the chaotic darlings of the post-grunge era. "--

Building a Better Tomorrow

What Is Punk?

Our Band Could Be Your Life

Punk Is Dead

Punks in Peoria

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The Major Label Feeding Frenzy That Swept Punk, Emo, and Hardcore (1994-2007)

Punks

Popular music in the US and UK during the late 1970s and early 1980s was wildly eclectic and experimental. “ Post-punk, ” as it was retroactively labeled, could include electro-pop melodies, distorted guitars, avant-garde industrial sounds, and reggae beats, and thus is not an easily definable musical category. *What Is Post-Punk?* combines a close reading of the late-1970s music press discourse with musical analyses and theories of

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identity to unpack post-punk ' s status as a genre. Mimi Haddon traces the discursive foundations of post-punk across publications such as Sounds, ZigZag, Melody Maker, the Village Voice, and the NME, and presents case studies of bands including Wire, PiL, Joy Division, the Raincoats, and Pere Ubu. By positioning post-punk in relation to genres such as punk, new wave, dub, and disco, Haddon explores the boundaries of post-punk, and reveals it as a community of tastes and predilections rather than a stylistically unified whole. Haddon diversifies the discourse around post-punk, exploring both its

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gender and racial dynamics and its proto-industrial aesthetics to restore the historical complexity surrounding the genre 's terms and origins. This book explores for the first time the punk phenomenon in contemporary China. As China has urbanised within the context of explosive economic growth and a closed political system, urban subcultures and phenomena of alienation and anomie have emerged, and yet, the political and economic differences between China and western societies has ensured that these subcultures operate and are motivated by profoundly different structures.

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This book will be of interest to cultural historians, media studies and urban studies researchers, and (ex-) punk rockers.

As religion has retreated from its position and role of being the glue that holds society together, something must take its place. Utilising a focused and detailed study of Straight Edge punk (a subset of punk in which adherents abstain from drugs, alcohol and casual sex) Punk Rock is My Religion argues that traditional modes of religious behaviours and affiliations are being rejected in favour of key ideals located within a variety of spaces and experiences,

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including popular culture. Engaging with questions of identity construction through concepts such as authenticity, community, symbolism and music, this book furthers the debate on what we mean by the concepts of ' religion ' and ' secular ' . Provocatively exploring the notion of salvation, redemption, forgiveness and faith through a Straight Edge lens, it suggests that while the study of religion as an abstraction is doomed to a simplistic repetition of dominant paradigms, being willing to examine religion as a lived experience reveals the utility of a broader and more nuanced approach.

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An oral history of the modern punk-revival's West Coast Birthplace Outside of New York and London, California's Bay Area claims the oldest continuous punk-rock scene in the world. Gimme Something Better brings this outrageous and influential punk scene to life, from the notorious final performance of the Sex Pistols, to Jello Biafra's bid for mayor, the rise of Maximum RocknRoll magazine, and the East Bay pop-punk sound that sold millions around the globe. Throngs of punks, including members of the Dead Kennedys, Avengers, Flipper, MDC, Green Day, Rancid, NOFX, and AFI, tell their own stories in

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this definitive account, from the innovative art-damage of San Francisco's Fab Mab in North Beach, to the still vibrant all-ages DIY ethos of Berkeley's Gilman Street. Compiled by longtime Bay Area journalists Jack Boulware and Silke Tudor, Gimme Something Better chronicles more than two decades of punk music, progressive politics, social consciousness, and divine decadence, told by the people who made it happen.

A Muslim punk house in Buffalo, New York, inhabited by burqa-wearing riot girls, mohawked Sufis, straightedge Sunnis, Shi ' a skinheads,

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Indonesian skaters, Sudanese rude boys, gay Muslims, drunk Muslims, and feminists. Their living room hosts parties and prayers, with a hole smashed in the wall to indicate the direction of Mecca. Their life together mixes sex, dope, and religion in roughly equal amounts, expressed in devotion to an Islamo-punk subculture, “taqwacore,” named for taqwa, an Arabic term for consciousness of the divine.

Originally self-published on photocopiers and spiralbound by hand, *The Taqwacores* has now come to be read as a manifesto for Muslim punk rockers and a “*Catcher in the Rye* for young

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Muslims. ” There are three different cover colors; red, white, and blue.

Punk Rock: So What?

A Punkhouse in the Deep South

What Is Hip-Hop?

Genre and Identity in Avant-Garde Popular Music,
1977-82

Please Kill Me

The Taqwacores

The Meaning Behind Punk Rock and Hardcore
Lyrics

As an industry insider and pioneering post-

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punk musician, Vivien Goldman's perspective on music journalism is unusually well-rounded. In Revenge of the She-Punks, she probes four themes—identity, money, love, and protest—to explore what makes punk such a liberating art form for women. With her visceral style, Goldman blends interviews, history, and her personal experience as one of Britain's first female music writers in a book that reads like a vivid documentary of a genre defined by dismantling boundaries. A discussion of

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the Patti Smith song "Free Money," for example, opens with Goldman on a shopping spree with Smith. Tamar-Kali, whose name pays homage to a Hindu goddess, describes the influence of her Gullah ancestors on her music, while the late Poly Styrene's daughter reflects on why her Somali-Scotts-Irish mother wrote the 1978 punk anthem "Identity," with the refrain "Identity is the crisis you can't see." Other strands feature artists from farther afield (including in Colombia and Indonesia) and genre-busting revolutionaries such as

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*Grace Jones, who wasn't exclusively punk but clearly influenced the movement while absorbing its liberating audacity. From punk's Euro origins to its international reach, this is an exhilarating world tour. William Carlisle has the world at his feet but its weight on his shoulders. He is intelligent, articulate and f***ed. In the library of a grammar school, William and his fellow Sixth-Formers are preparing for their mock A-Levels while navigating the pressures of teenage life. They are educated and aspirational young people but*

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step-by-step, the dislocation, disjunction and latent aggression is revealed. Punk Rock premiered at the Lyric Hammersmith on 3 September 2009 in a co-production between the Lyric Hammersmith and the Royal Exchange Theatre, Manchester. Told in personal interviews, this is the collective story of a punk community in an unlikely town and region, a hub of radical counterculture that drew artists and musicians from throughout the conservative South and earned national renown. 'To see The Clash on the White Riot tour

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was like discovering how to be a rock star: you just did it yourself. You didn't wait for someone to come and discover you. That was the most important thing that came out of punk... We came home and we cut our hair and bought skinny trousers. It was year zero. That was the moment for me' *Billy Bragg Punk Rock is a book like no other. It is an oral history of a radical movement which exploded in Seventies Britain. With its own clothes, hair, artwork, fanzines and radical politics, Punk boasted a DIY ethos that*

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meant anyone could take part. The scene was uniquely vibrant and energetic, leaving an extraordinary legacy of notorious events, charismatic characters and inspirational music. John Robb has spent over a year interviewing more than 100 contributors including Glen Matlock, Mick Jones, Don Letts, Slash, Billy Bragg, Hugh Cornwell and Captain Sensible. Now, for the first time, they give the inside view on events such as The Sex Pistols' swearing live on the Bill Grundy TV show and staging their anti-Jubilee riverboat

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party on the Thames, famous gigs at The Roxy and 100 Club, and the groundbreaking records by The Pistols, The Clash, The Damned and others. From the widely debated roots of punk in the late-Sixties through to the fallout of the post-punk period in 1984, and the ongoing influence on today's bands, Punk Rock is the definitive oral history of an inimitable and exciting movement.

One of The Globe and Mail's Best Books of 2015 "A punk primer for the youngest set....Yi's incredibly detailed clay

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figures are a kinetic and inspired art choice. Their crazy creativity matches the expressive spirit of punk....As [Morse] points out, the best way to learn about punk is just to listen....If invested adults love the topic, a shared reading experience can't be beat." --Kirkus Reviews "Clay artist Yi molds...fantastically detailed Plasticine figures to create scenes of the birth of punk. Using a benign craft-project material for the skinny bodies and ragged clothing of Joey Ramone, Sid Vicious, and

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their rowdy, fist-waving audiences is very much in the spirit of punk (Plasticine is especially good for mohawks), and readers will spend long stretches inspecting her painstakingly modeled guitars, amplifiers, and safety pins." --Publishers Weekly "Why It's Wild: A history of punk music for kids illustrated in Gumby-esque claymation (minus the -mation)." --School Library Journal, 100 Scope Notes's "Wildest Children's Books of 2015" "What is Punk? is fun, sophisticated and beautifully illustrated introduction to the music

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genre for kids--or adults." --New York Daily News "Reading What is Punk? to [my kids] made me feel as if I was passing on something truly significant. Morse and Yi have created a comprehensive and articulate...documentary about the roots of punk rock." --The Globe and Mail "An essential way to pass down to your son or daughter the lesson that pop culture can be political." --The Globe and Mail, 100 Best Books of 2015 "A cool book of punk history for kids by Eric Morse, with great clay illustrations by Anny Yi." --Slate,

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Mom and Dad Are Fighting podcast "Eric Morse's book *What Is Punk?* explains the envelope-pushing genre to the younger set, and perhaps some adults, as well." --St. Louis Public Radio "Think Wallace and Grommet with liberty spikes and anarchy patches...While [Anny Yi's] images of Johnny Rotten and Henry Rollins are cute, they're presented as live action dioramas that are adorable, accurate and engaging." --San Diego City Beat "While *What Is Punk?* is undeniably a children's book, it can serve as a history lesson for potential

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fans of any age....What Is Punk? exposes the reader to the rebellious sub-culture in a friendly, educative manner."

--Alternative Press "A fun little book intended to serve as (rhyming) curriculum for little punks learning their Punk History 101....Sid, Glenn, and Milo meet Wallace and Gromit." --Razorcake "Pairing Yi's Wallace & Gromit-style clay pictorials with Morse's rhyming ride through the history of punk music across the globe, the children's book is ready to raise the next generation of riot

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grrrls....You're going to want to give What Is Punk? as a gift at every baby shower this year. Just don't be surprised if your niece ends up bleaching her hair blonde and tearing up her leather jacket at age 6." --Bustle "Written by Trampoline House founder Eric Morse in classically Suessical iambic, the book is lusciously illustrated with photographs of Play-Doh recreations of all mommy's and daddy's favorite punk heroes: the Ramones, Iggy and the Stooges--and Debbie Harry, David Byrne, David Johansen, Tom Verlaine, and

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Lou Reed all standing in front of CBGBs."
--Bedford & Bowery What Is Punk? is a must-read pop-culture primer for children--an introduction to the punk revolution, recreated in vivid 3-D clay illustrations
an

Punk Culture in Contemporary China

Burning Down the Haus

The Cultural Legacy of Punk

Research Transmissions from the Local and the Global

Punk Sociology

An Oral History

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Under the Big Black Sun

Examines the impact of punk on fashion, focusing on its do-it-yourself, rip-it-to-shreds ethos, the antithesis of couture.

Revenge of the She-Punks

Modernity Killed Every Night

Punk, Post Punk, New Wave

Girls' Gender Resistance in a Boys'

Subculture

Gimme Something Better

Chaos to Couture

A Feminist Music History from Poly Styrene
to Pussy Riot