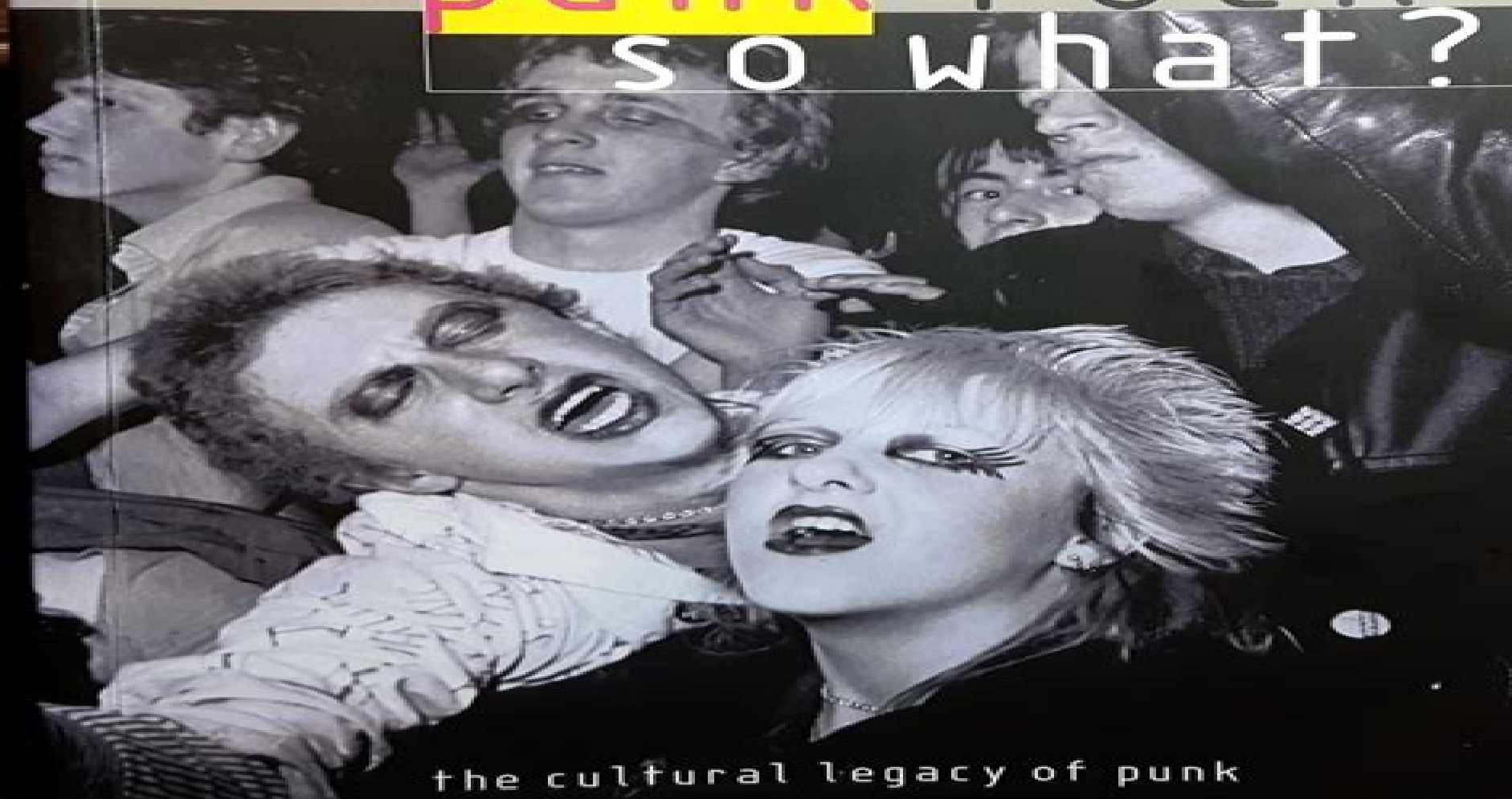


edited by ROGER SABIN

punk rock: so what?



the cultural legacy of punk

Punk Rock So What

Lucy Robinson



Punk Rock So What:

Punk Rock, So What? Roger Sabin, 1999 It's now over twenty years since punk first pogoed its way into our consciousness Punk Rock So What brings together a new generation of writers journalists and scholars to provide the first comprehensive assessment of punk and its place in popular music history culture and myth Combining new research methodologies and exclusive interviews Punk Rock So What brings a fresh perspective to the analysis of punk culture and kicks over many of the established beliefs about the meaning of punk Punk Rock So What re-situates punk in its historical context analyzing the possible origins of punk in the New York art scene and Manchester clubs as well as in Malcolm McClaren's brain The contributors question whether punk deserves its reputation as an anti fascist anti sexist movement challenging standard views of punk prevalent since the 1970s and discussing the role played by such key figures as Johnny Rotten Richard Hell Viv Albertine and Mark E Smith Tracing punk's legacy in 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 the work of contemporary artists such as Gavin Turk and Sarah Lucas the contributors establish that if anything punk was more culturally significant than anyone has yet suggested Contributors Frank Cartledge Paul Cobley Robert Garnett David Huxley David Kerekes Guy Lawley George McKay Andy Medhurst Suzanne Moore Lucy O'Brien Bill Osgerby Miriam Rivett Roger Sabin Mark Sinker Publisher Punk Rock: So What? Roger Sabin, 2002-09-11 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 the first comprehensive assessment of punk and its place in popular music history culture and myth The contributors who include Suzanne Moore Lucy O'Brien 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 McClaren's 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 punk's 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 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 *Punk Rock, So What?* Roger Sabin, 1999 **The Oxford Handbook of Punk Rock** George McKay, Gina Arnold, 2025-05-06 No Future Punk is Dead That is what was sung and said Yet as we approach 50 years of punk rock it still endures and sometime thrives From White riot to Pussy Riot Never Mind the Bollocks to Nevermind DIY to never gonna die punk rock has marked or stained it marks or stains our musical and cultural history and practice Here key established writers as well as emerging scholars from around the world offer critical views on punk

practice and legacy in a timely re evaluation of its significance as music culture politics nostalgia heritage The handbook looks at pre and proto punk forms the high years of c 1976 84 the international spread of the music and style punk media from films to fanzines as well as a thread that may run through its entire history the inspiring politics of DIY Do It Yourself Crossing and blurring disciplinary boundaries it presents methodological innovations to offer new ways of understanding punk s significance The Oxford Handbook of Punk Rock also identifies and explores some of punk s core contradictions its anti war messages alongside its often gendered violence its anti racism alongside its dominant whiteness its energy and attitudinality as a youth culture for an aging demographic its intermittent but persistent flirtations with populism and nationalism

[Punk Rock Warlord: the Life and Work of Joe Strummer](#) Barry J. Faulk, Brady Harrison, 2017-09-28 Punk Rock Warlord explores the relevance of Joe Strummer within the continuing legacies of both punk rock and progressive politics It is aimed at scholars and general readers interested in The Clash punk culture and the intersections between pop music and politics on both sides of the Atlantic Contributors to the collection represent a wide range of disciplines including history sociology musicology and literature their work examines all phases of Strummer s career from his early days as Woody the busker to the whirlwind years as front man for The Clash to the wilderness years and Strummer s final days with the Mescaleros Punk Rock Warlord offers an engaging survey of its subject while at the same time challenging some of the historical narratives that have been constructed around Strummer the Punk Icon The essays in Punk Rock Warlord address issues including John Graham Mellor s self fashioning as Joe Strummer rock revolutionary critical and media constructions of punk and the singer s complicated and changing relationship to feminism and anti racist politics These diverse essays nevertheless cohere around the claim that Strummer s look style and musical repertoire are so rooted in both English and American cultures that he cannot finally be extricated from either

Anyone Can Do It: Empowerment, Tradition and the Punk Underground Pete Dale, 2016-04-15 For more than three decades a punk underground has repeatedly insisted that 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 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 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

Punk Beyond the Music Iain

Ellis, 2024-08-12 *Punk Beyond the Music Tracing Mutations and Manifestations of the Punk Virus* expands the conversation about punk from a focus on the musical genre to its surrounding cultural manifestations. Focusing on some of the most recurring practices and characteristics of punk culture: DIY attitude, outsider identities, symbols, and politics, Iain Ellis engages many illustrative examples to investigate punk beyond the music without losing sight of its significance. Early chapters look at arts that have always existed within the punk subculture: writings, visual arts, films, and humor. Subsequent sections examine areas rarely recognized as exhibiting punk characteristics, such as education, sports, crafts, and comics. Taken together, the chapters invite readers on an extensive and unpredictable journey through the evolution of punk's developments and adaptations.

Screaming for Change Lars J. Kristiansen, Joseph R. Blaney, Philip J. Chidester, Brent K. Simonds, 2012-07-10 *Screaming for Change* advances an understanding of punk rock by going beyond description of punk as a musical, political, social, and cultural genre of communication. Previous scholarship about punk rock has primarily dealt with those boundaries of genre. Previous scholars neglected to examine the ideology of punk across the decades and continents. That ideology, in a word, is deviance. Through Gramscian textual analysis, this book uncovers this ideology of deviance with some surprises along the way. Students and scholars of punk rock will value the book's attention to both well-known and more esoteric punk artists. Punk is arguable the most studied subculture to ever launch itself onto the larger social agenda as a possible counterbalance to the mainstream cultural hegemony. During the late 1970s, punk scenes sprouted up in large numbers all over the globe, and it appears that deep feelings of discontent towards the inherent alienation present in the capitalist system were the motivational seed that facilitated their growth. Unconvinced that the historical accounts have been successful in adequately describing and proficiently capturing the essence of punk, this study examines the phenomenon in slightly different terms. This study proposes that punk should be understood as a way of seeing the world, as a way of reasoning, or essentially as a philosophy on its own terms.

Cool Characters Lee Konstantinou, 2016-03-07 Lee Konstantinou examines irony in American literary and political life, showing how it migrated from the countercultural margins of the 1950s to the 1980s mainstream. Along the way, irony was absorbed into postmodern theory and ultimately became a target of recent writers who have moved beyond its limitations with a practice of postirony.

The Clash Takes on the World Samuel Cohen, James Peacock, 2017-06-01 On their debut, The Clash famously claimed to be bored with the USA, but The Clash wasn't a parochial record. Mick Jones' lyrics on songs such as *Hate* and *War* were heavily influenced by classic American rock and roll, and the cover of Junior Murvin's reggae hit *Police and Thieves* showed that the band's musical influences were already wide-ranging. Later albums such as *Sandinista* and *Combat Rock* saw them experimenting with a huge range of musical genres, lyrical themes, and visual aesthetics. *The Clash Takes on the World* explores the transnational aspects of The Clash's music, lyrics, and politics, and it does so from a truly transnational perspective. It brings together literary scholars, historians, media theorists, musicologists, social activists, and geographers from Europe and the US and applies a range of critical approaches to The

Clash's work in order to tackle a number of key questions: How should we interpret their negotiations with reggae music and culture? How did The Clash respond to the specific socio-political issues of their time, such as the economic recession, the Reagan-Thatcher era, and burgeoning neoliberalism and international conflicts in Nicaragua and the Falkland Islands? How did they reconcile their anti-capitalist stance with their own success and status as a global commodity? And how did their avowedly inclusive multicultural stance reflected in their musical diversity square with the experience of watching the band in performance? *The Clash Takes on the World* is essential reading for scholars, students, and general readers interested in a band whose popularity endures.

Alternative Rock, Words and Music Victor Kennedy, 2014-07-18 *Words and Music* is a collection of different perspectives on the interplay between words and music in opera librettos, Broadway musicals, pop, rock, blues, and rap lyrics, and video game soundtracks. Topics include the links between sound and sense, challenges involved in translating song lyrics, the difference between adaptations and parodies, linguistic and cultural analyses of contemporary song lyrics, the censorship of protest songs, and teaching foreign languages using songs.

Women in Rock Memoirs Cristina Garrigós, Marika Ahonen, 2023 *Women in Rock Memoirs* vindicates the role of women in rock music. The chapters examine memoirs written by women in rock from 2010 onwards to explore how the artists narrate their life experiences and difficulties they had to overcome, not only as musicians but as women. The book includes memoirs written by both well-known and lesser-known artists and artists from both inside and outside of the Anglo-American sphere. The essays by scholars from different research areas and countries around the world are divided into three parts according to the overall themes: Memory, Trauma, and Writing; Authenticity, Sexuality, and Sexism; and Aging, Performance, and the Image. They explore the dynamics of memoir as a genre by discussing the similarities and differences between the women in rock and the choices they have made when writing their books. As a whole, they help form a better understanding of today's possibilities and future challenges for women in rock music.

Resounding Pasts Drago Momcilovic, 2020-05-15 The field of memory studies has long been preoccupied with the manner in which events from the past are commemorated, forgotten, re-fashioned, or worked through, on both the individual and collective level. Yet in an age when various modes of artistic and cultural commemoration have begun to overlap with and respond to one another, the dynamics of cultural remembering and forgetting become bound up in an increasingly elaborate network of representations that operate both within and outside temporal, cultural, and national borders. As publicly circulating texts that straddle the line between cultural artifact and artistic object, both musical and literary works, both individually and often in conjunction with one another, help shape cultural memories and individual experiences of those events. Troping their cultural milieus through specific aesthetic and social forms, genres, and modes of dissemination, music and literature become part of a growing global panoply of raw materials upon which we might begin to pose questions regarding the way we remember, the consequences of sharing and passing on those memories, and the aesthetic and cultural pressures attendant upon the circulation and interpretation of texts that re-sound the past.

Popular

Music Genres Stuart Borthwick, Ron Moy, 2020-04-15 An accessible introduction to the study of popular music this book takes a schematic approach to a range of popular music genres and examines them in terms of their antecedents histories visual aesthetics and sociopolitical contexts Within this interdisciplinary and genre based focus readers will gain insights into the relationships between popular music cultural history economics politics iconography production techniques technology marketing and musical structure

Historical Dictionary of Popular Music Norman Abjorensen, 2017-05-25 This book seeks to trace the rise of popular music identify its key figures and track the origins and development of its multiple genres and styles all the while seeking to establish historical context It is fundamentally a ready reference guide to the broad field of popular music over the past two centuries It has become a truism that popular music so pervasive in the modern world constitutes a soundtrack to our lives a constant though changing presence as we cross thresholds and grow from children to teenagers to adults But it has become more than a soundtrack it has become a narrative Not just an accompaniment to our daily lives but incorporating our lives our sense of identity our lived experiences into it We have become part of the music just as the music has become part of us The Historical Dictionary of Popular Music contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 1000 cross referenced entries on major figures across genres definitions of genres technical innovations and surveys of countries and regions This book is an excellent resource for students researchers and anyone wanting to know more about popular music

Gay Men and the Left in Post-war Britain Lucy Robinson, 2013-07-19 Available in paperback for the first time his book demonstrates how the personal became political in post war Britain and argues that attention to gay activism can help us to fundamentally rethink the nature of post war politics While the Left were fighting among themselves and the reformists were struggling with the limits of law reform gay men started organising for themselves first individually within existing organisations and later rejecting formal political structures altogether Culture performance and identity took over from economics and class struggle as gay men worked to change the world through the politics of sexuality Throughout the post war years the new cult of the teenager in the 1950s CND and the counter culture of the 1960s gay liberation feminism the Punk movement and the miners strike of 1984 all helped to build a politics of identity There is an assumption among many of today s politicians that young people are apathetic and disengaged This book argues that these politicians are looking in the wrong place People now feel that they can impact the world through the way in which they live shop have sex and organise their private lives Robinson shows that gay men and their politics have been central to this change in the post war world

Secular Music and Sacred Theology Tom Beaudoin, 2013 When the basic conceptions of the world held by whole generations in the West are formed by popular culture and in particular by the music that serves as its soundtrack can theology remain unchanged The authors of the essays in this important volume insist that the answer is no These gifted theologians help readers make sense of what happens to religious experience in a world heavily influenced by popular media culture a world in which songs musicians and celebrities

influence our individual and collective imaginations about how we might live Readers will consider the theological relationship between music and the creative process investigate ways that music helps create communities of heightened moral consciousness and explore the theological significance of songs Contributors to this fascinating collection include David Dalt Maeve Heaney Daniel White Hodge Michael J Iafrate Jeffrey F Keuss Mary McDonough Gina Messina Dysert Christian Scharen Myles Werntz Tom Beaudoin is associate professor of theology at Fordham University specializing in practical theology His books include *Witness to Dispossession* *The Vocation of a Postmodern Theologian* *Consuming Faith* *Integrating Who We Are with What We Buy* and *Virtual Faith* The Irreverent Spiritual Faith of Generation X He has given nearly 200 papers lectures or presentations on religion and culture over the last thirteen years He has been playing bass in rock bands since 1986 and directs the Rock and Theology Project for Liturgical Press www.rockandtheology.com

Youth Subcultures in Fiction, Film and Other Media Nick Bentley, Beth Johnson, Andrzej Zieleniec, 2018-03-31 This collection explores the representation articulation and construction of youth subcultures in a range of texts and contexts It brings together scholars working in literary studies screen studies sociology and cultural studies whose research interests lie in the aesthetics and cultural politics of youth It contributes to and extends contemporary theoretical perspectives around youth and youth cultures Contributors examine a range of topics including bad girl fiction of the 1950s novels by subcultural writers such as Colin MacInnes Alex Wheatle and Courttina Newland as well as screen representations of Mods the 1990s Rave culture heavy metal and the Manchester scene Others explore interventions into subcultural theory with respect to metal subcultural locations abjection graffiti cultures and the potential of subcultures to resist dominant power frameworks in both historical and contemporary contexts

Popular Music Culture Roy Shuker, 2022-03-22 Now in its fifth edition this popular A-Z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture examining the social and cultural aspects of popular music Fully revised with extended coverage of the music industries sociological concepts and additional references to reading listening and viewing throughout the new edition expands on the foundations of popular music culture tracing the impact of digital technology and changes in the way in which music is created manufactured marketed and consumed The concept of metagenres remains a central part of the book these are historically socially and geographically situated umbrella musical categories each embracing a wide range of associated genres and subgenres New or expanded entries include Charts Digital music culture Country music Education Ethnicity Race Gender Grime Heritage History Indie Synth pop Policy Punk rock and Streaming Popular Music Culture The Key Concepts is an essential reference tool for students studying the social and cultural dimensions of popular music

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In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Punk Rock So What**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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