

## Punk Rock An Oral History John Robb

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*Complicated Fun* Crown Archetype

Now in paperback, this first oral history of the most nihilistic of all pop movements brings the sound of the punk generation chillingly to life with 50 new pages of depraved testimony. "Please Kill Me" reads like a fast-paced novel, but the tragedies it contains are all too human and all too real. photos.

What about Tomorrow? Columbia University Press

They were the pioneers of American hardcore, forming in California in 1978 and splitting up 8 years later leaving behind them a trail of blood, carnage and brutal, brilliant music. Throughout the years they fought with the police, record industry and their own fans. This is the band's story from the inside, drawing upon exclusive interviews with the group's members, their contemporaries and the groups who were inspired by them. It's also the story of American hardcore music, from the perspective of the group who did more to take the sound to the clubs, squats and community halls of America than any other. From the Velvets to the Voidoids PM Press

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.

**This Searing Light, the Sun and Everything Else** Pop Culture and Philosophy

The SUNDAY TIMES Top Ten Bestseller#1 Book of the Year, UNCUT#1 Book of the Year, ROUGH TRADE Book of the Year, MOJO Over the course of two albums and some legendary gigs, Joy Division became the most successful and exciting underground band of their generation. Then, on the brink of a tour to America, Ian Curtis took his own life. In This Searing

Light, the Sun and Everything Else, Jon Savage has assembled three decades' worth of interviews with the principal players in the Joy Division story to create an intimate, candid and definitive account of the band. It is the story of how a group of young men can galvanise a generation of fans, artists and musicians with four chords and three-and-a-half minutes of music. And it is the story of how illness and inner demons can rob the world of a shamanic lead singer and visionary lyricist.

A Punkhouse in the Deep South Greenwood

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 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.

Punk Rock St. Martin's Griffin

Twenty years after the release of Nirvana's landmark album Nevermind comes Everybody Loves Our Town: An Oral History of Grunge, the definitive word on the grunge era, straight from the mouths of those at the center of it all. In 1986, fledgling Seattle label C/Z Records released Deep Six, a compilation featuring a half-dozen local bands: Soundgarden, Green River, Melvins, Malfunkshun, the U-Men and Skin Yard. Though it sold miserably, the record made music history by documenting a burgeoning regional sound, the raw fusion of heavy metal and punk rock that we now know as grunge. But it wasn't until five years later, with the seemingly overnight success of Nirvana's "Smells Like Teen Spirit," that grunge became a household word and Seattle ground zero for the nineties alternative-rock explosion. Everybody Loves Our Town captures the grunge era in the words of the musicians, producers, managers, record executives, video directors, photographers, journalists, publicists, club owners, roadies, scenesters and hangers-on who lived through it. The book tells the whole story: from the founding of the Deep Six bands to the worldwide success of grunge's big four (Nirvana, Pearl Jam, Soundgarden and Alice in Chains); from the rise of Seattle's cash-poor, hype-rich indie label Sub Pop to the major-label feeding frenzy that overtook the Pacific Northwest; from the simple joys of making noise at basement parties and tiny rock clubs to the tragic, lonely deaths of superstars Kurt Cobain and Layne Staley. Drawn from more than 250 new interviews—with members of Nirvana, Pearl Jam, Soundgarden, Alice in Chains, Screaming Trees, Hole, Melvins, Mudhoney, Green River, Mother Love Bone, Temple of the Dog, Mad Season, L7, Babes in Toyland, 7 Year Bitch, TAD, the U-Men, Candlebox and many more—and featuring previously untold stories and

never-before-published photographs, *Everybody Loves Our Town* is at once a moving, funny, lurid, and hugely insightful portrait of an extraordinary musical era.

*Finding Joseph* | PM Press

*I Found My Friends* recreates the short and tempestuous times of Nirvana through the musicians and producers who played and interacted with the band. The guides for this trip didn't just watch the life of this legendary band—they lived it. Soulsby interviewed over 150 musicians from bands that played and toured with Nirvana, including well-known alternative and grunge bands like Dinosaur Jr., The Dead Kennedys, and Butthole Surfers, as well as scores of smaller, but no less fascinating bands. In this groundbreaking look at a legendary band, readers will see a more personal history of Nirvana than ever before, including Nirvana's consideration of nearly a dozen previously unmentioned candidates for drummer before settling on David Grohl, a recounting of Nirvana's famously disastrous South American shows from never-before-heard sources on Brazilian and Argentine sides, and the man who hosted the first ever Nirvana gig's recollections of jamming with the band at that inaugural event. *I Found My Friends* relives Nirvana's meteoric rise from the days before the legend to through their increasingly damaged superstardom. More than twenty years after Kurt Cobain's tragic death, Nick Soulsby removes the posthumous halo from the brow of Kurt Cobain and travels back through time to observe one of rock and roll's most critical bands as no one has ever seen them before.

*Rock Concert* | PM Press

"Punk arrived in Soviet Russia in 1978, spreading through black market records before exploding into state-controlled performance halls, where authorities found the raucous youth movement easier to control. In fits and starts, the scene grew and flourished, always a step ahead of secret police and neo-Nazis, through glasnost, perestroika, and the end of the Cold War. Despite a few albums smuggled out of the country and released in Europe and the U.S., most Westerners had never heard of Russia's punk movement until Pussy Riot burst onto the international stage. Includes never-before-published photographs of many of the bands"--Back cover.

*Queercore* | Grove Press

*Speak In Tongues* was a freewheeling, community-run underground music venue in Cleveland, Ohio that operated on a do-it-yourself basis throughout the late 1990s. The venue fostered a flourishing creative culture, where you could enjoy a puppet show from a spray-painted couch or meet other punks to start a band or a movement, but was also smoothly run with a great sound system and the best curation of music that you could hear in the city during its tenure. On any given night, you could go see hardcore punk, experimental jazz, or thrash shows where fireworks were set off inside the building. Traveling bands regularly booked shows there, including ones that went on to greater fame, like Modest Mouse, Avail, Lifter Puller, Jimmy Eat World, Alkaline Trio, Milemarker, and J Church. Venue operators, and later a management collective, contended with police surveillance, skinheads with knives, an exploding oil drum full of raw meat, a flaming car, and a different number of riots depending on who you ask. There may not have been a bar, but a healthy BYOB policy ensures that everyone's memory is different, resulting in an entertaining story of a place that truly was what you made it, the source of lifelong friendships and endless lore. This comprehensive oral history tells a story that is greater than the sum of each person's recollections, forming a picture of a unique, weird, special place that deeply informed the next twenty years of Cleveland's underground culture.

*A Wailing of a Town* | University Press of Florida

The definitive history of a key period in rock 'n' roll, from new wave to no wave, punk to punk revival, from the bestselling author of *American Hardcore*.

*I Found My Friends* | PM Press

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.

*Mad World* | Chicago Review Press

Taking us back to late '70s and early '80s Hollywood—pre-crack, pre-AIDS, pre-Reagan—*We Got the Neutron Bomb* re-creates word for word the rage, intensity, and anarchic glory of the Los Angeles punk scene, straight from the mouths of the scenesters, zinesters, groupies, filmmakers, and musicians who were there. "California was wide-open sex—no condoms, no birth control, no morality, no guilt." —Kim Fowley "The Runaways were rebels, all of us were. And a lot of people looked up to us. It helped a lot of kids who had very mediocre, uneventful, unhappy lives. It gave them something to hold on to." —Cherie Currie "The objective was to create something for our own personal satisfaction, because everything in our youthful and limited opinion sucked, and we knew better." —John Doe "The Masque was like Heaven and Hell all rolled into one. It was a bomb shelter, a basement. It was so amazing, such a dive ... but it was our dive." —Hellin Killer "At least fifty punks were living at the Canterbury. You'd walk into the courtyard and there'd be a dozen different punk songs all playing at the same time. It was an incredible environment."

—Belinda Carlisle Assembled from exhaustive interviews, *We Got the Neutron Bomb* tells the authentically gritty stories of bands like the Runaways, the Germs, X, the Screamers, Black Flag, and the Circle Jerks—their rise, their fall, and their undeniable influence on the rock 'n' roll of today.

*Encyclopedia of Punk Music and Culture* | Microcosm Publishing

A "hugely entertaining" history of the 1980s New Wave music scene told through new interviews with its biggest artists (Rolling Stone). *Mad World* is a compelling oral history that celebrates the New Wave music phenomenon of the 1980s via new interviews with 35 of the most notable artists of the period. Each chapter begins with a discussion of their most popular song and leads to stories of their history and place in the scene, ultimately painting a vivid picture of this colorful, idiosyncratic time. Mixtape suggestions, fashion sidebars, and quotes from famous contemporary admirers help fill out the fun.

Participants include members of Duran Duran, New Order, The Smiths, Tears for Fears, Adam Ant, Echo, and the Bunnymen, Devo, ABC, Spandau Ballet, A Flock of Seagulls, Thompson Twins, INXS, and more. "One addictive chapter after another." —Rob Sheffield, author of *Talking to Girls About Duran Duran* "Tells the tale of some of the decade's most unforgettable songs . . . in fascinating detail, letting the architects of these memorable records shine a light on how the sound of a generation came to be." —The Hollywood Reporter "The new wave era is often dismissed for its one-hit wonders and silly haircuts, but [Mad World] examines the period with a great deal of love and reverence." —Buzzfeed "A really informative and insightful read." —People

Burning Britain Univ. Press of Mississippi

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 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.

The History of Punk Rock St. Martin's Griffin

"After the blast, Kurt Cobain's body slumped. Next to his corpse lay a piece of paper with his last words. At the time the bullet seared his head, Cobain was a rock star, his grizzled face graced the covers of slick music industry magazines, his songs received mainstream radio play, his band Nirvana performed in huge arenas. But he had been thinking an awful lot about what he called the "punk rock world" that saved his life during his teen years and that he had subsequently abandoned for stardom. He first encountered this world in the summer of 1983, at a free show the Melvins held in a Thriftway parking lot. After hearing the guttural sounds and watching kids dance by slamming against one another, he ran home and wrote in his journal: "This was what I was looking for," underlined twice. As he dove into this world, he recognized its blistering music played in odd venues, but also a wider array of creativity, like self-made zines, poetry, fiction, movies, artwork on flyers and record jackets, and even politics. This too: how all of these things opened up spaces for ideas and arguments. Now in his suicide note he reflected on his "punk rock 101 courses," where he learned "ethics involved with independence and the embracement of your community."<sup>2</sup> There are people who can recount where they were when Cobain's suicide became news. I was in Ithaca, NY, finishing up my dissertation... but my mind immediately hurled backwards to growing up in Washington, D.C.'s "metropolitan area" (euphemism for suburban sprawl). I started to remember the first time I entered this "punk rock world." Around a year or two before Cobain went to the Thriftway parking lot, I opened the doors of the Chancery, a small

club in Washington, D.C., and witnessed a tiny little stage, maybe a foot and a half off the ground. Suddenly, a small kid about my age (fifteen), his hair bleached into a shade of white that glowed in the lights, jumped up. I remember it being brighter than expected (unlike my earlier, wee-boy experiences in darkened, cavernous arenas where bands like Kiss or Cheap Trick would play to me and thousands of stoned audience members). This kid with the blond hair might have said something, I don't remember, what I recall is that his band broke into the fastest, most vicious sounding music I had ever heard. Suddenly bodies started flying through the air, young men (mostly) propelling themselves off the ground into the space between one another, flailing their arms, skin smacking skin. Control was lost, for when a body moved in one direction, another body collided into its path. When someone fell over, another would pick him up. The bodies got pushed onto the stage, making it hard to differentiate performer from audience member. At one moment it appeared the singer had been tackled by a clump of kids, and he seemed to smile. Sometimes, I could even make out what the fifteen-year old was shouting, especially, "I'm going to make their society bleed!" Overwhelmed, I rushed outside to clear my head"--

New York Rock Crown

Radical subcultures in an unlikely place 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. The house at 309 6th Avenue has long been a crossroads for punk rock, activism, veganism, and queer culture in Pensacola, a quiet Gulf Coast city at the border of Florida and Alabama. In this book, residents of 309 narrate the colorful and often comical details of communal life in the crowded and dilapidated house over its 30-year existence. Terry Johnson, Ryan "Rymodee" Modee, Gloria Diaz, Skott Cowgill, and others tell of playing in bands including This Bike Is a Pipe Bomb, operating local businesses such as End of the Line Cafe, forming feminist support groups, and creating zines and art. Each voice adds to the picture of a lively community that worked together to provide for their own needs while making a positive, lasting impact on their surrounding area. Together, these participants show that punk is more than music and teenage rebellion. It is about alternatives to standard narratives of living, acceptance for the marginalized in a rapidly changing world, and building a sense of family from the ground up. Including photos by Cynthia Connolly and Mike Brodie, *A Punkhouse in the Deep South* illuminates many individual lives and creative endeavors that found a home and thrived in one of the oldest continuously inhabited punkhouses in the United States.

Our Band Could Be Your Life Akashic Books

This sequel to Grammy-nominated bestseller *Under the Big Black Sun* continues the up-close and personal account of the L.A. punk scene—and includes fifty rare photos. Picking up where *Under the Big Black Sun* left off, *More Fun in the New World* explores the years 1982 to 1987, covering the dizzying pinnacle of L.A.'s punk rock movement as its stars took to the national—and often international—stage. Detailing the eventual splintering of punk into various sub-genres, the second volume of John Doe and Tom DeSavia's west coast punk history portrays the rich cultural diversity of the movement and its characters, the legacy of the scene, how it affected other art forms, and ultimately influenced mainstream pop culture. The book also pays tribute to many of the fallen soldiers of punk rock, the pioneers who left the world much too early but whose influence hasn't faded. As with *Under the Big Black Sun*, the book features stories of triumph, failure, stardom, addiction, recovery, and loss as told by the people who were influential in the scene, with a cohesive narrative from authors Doe and DeSavia. Along with many returning voices, *More Fun in the New World* weaves in the perspectives of musicians Henry Rollins, Fishbone, Billy Zoom, Mike Ness, Jane Weidlin,

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Keith Morris, Dave Alvin, Louis Pérez, Charlotte Caffey, Peter Case, Chip Kinman, Maria McKee, and Jack Grisham, among others. And renowned artist/illustrator Shepard Fairey, filmmaker Allison Anders, actor Tim Robbins, and pro-skater Tony Hawk each contribute chapters on punk's indelible influence on the artistic spirit. In addition to stories of success, the book also offers a cautionary tale of an art movement that directly inspired commercially diverse acts such as Green Day, Rancid, Red Hot Chili Peppers, Wilco, and Neko Case. Readers will find themselves rooting for the purists of punk juxtaposed with the MTV-dominating rock superstars of the time who flaunted a "born to do this, it couldn't be easier" attitude that continued to fuel the flames of new music. *More Fun in the New World* follows the progression of the first decade of L.A. punk, its conclusion, and its cultural rebirth.

*Speak In Tongues* A&C Black

During the late 1960s, throughout the 1970s, and into the 1980s, New York City poets and musicians played together, published each other, and inspired one another to create groundbreaking art. In "Do You Have a Band?", Daniel Kane reads deeply across poetry and punk music to capture this compelling exchange and its challenge to the status of the visionary artist, the cultural capital of poetry, and the lines dividing sung lyric from page-bound poem. Kane reveals how the new sounds of proto-punk and punk music found their way into the poetry of the 1960s and 1970s downtown scene, enabling writers to develop fresh ideas for their own poetics and performance styles. Likewise, groups like The Fugs and the Velvet Underground drew on writers as varied as William Blake and Delmore Schwartz for their lyrics. Drawing on a range of archival materials and oral interviews, Kane also shows how and why punk musicians drew on and resisted French Symbolist writing, the vatic resonance of the Beat chant, and, most surprisingly and complexly, the New York Schools of poetry. In bringing together the music and writing of Richard Hell, Patti Smith, and Jim Carroll with readings of poetry by Anne Waldman, Eileen Myles, Ted Berrigan, John Giorno, and Dennis Cooper, Kane provides a fascinating history of this crucial period in postwar American culture and the cultural life of New York City.

*Punk Rock and Philosophy* Harper Collins

*A Rough Trade Book of the Year (2017)* "Must-read for any fan of both Bad Brains and their enigmatic vocalist" No Echo This gripping oral history features H.R. himself and the people who know him best, including Ian MacKaye, Questlove and members of Sublime and the Deftones. The spiritual leader of Bad Brains was one of the most iconic and legendary front men in punk rock and hardcore. Paul "H.R." Hudson launched his unique, ferocious vocal assault and dynamic physical showmanship with love and Rasta in his heart, along with a hopefulness seldom found in punk. His journey has been riddled with unprecedented volatility: drugs, violence, disappearances and a debilitating mental illness. The disorder was so powerful and the suffering so severe that it's difficult to fathom how he even survived. How could one so tremendously troubled produce such an incredible body of work and have made such an impact? *Finding Joseph I* features interviews with H.R.'s family, bandmates, friends, and those he has influenced and inspired. Interviewees include members of Bad Brains, Guns N' Roses, Black Flag, Living Colour, 311, Fishbone, the Wailers, Cro-Mags, Dead Prez, Murphy's Law, P.O.D., Michael Franti & Spearhead and many more. Packed with many rare and never-before-seen images, *Finding Joseph I* is the definitive account of the punk rock icon.

*Please Kill Me* Santa Monica Press

An oral history in the vein of *Please Kill Me* Left ö ver Crack is a band of drug

abusing, dumpster diving, cop-hating, queer positive, pro-choice, crust punks that successfully blend ska-punk, pop, hip-hop and death metal genres. They've been banned from clubs, states and counties and kicked off multiple record labels. They've received teen-idol adoration and death threats from their fans. They've played benefits for a multitude of causes while leaving a trail of destruction in their wake. But, if you dig below the crusty, black metal-patch encased surface, you'll find a contemplative, nuanced band that, quite literally, permanently changed the punk rock community. By combining catchy ska-punk with lyrics that referenced political theorist Michael Parenti, drug usage, and suicide, the band formed a unique *mé lange* that was both provocative and challenging. In fact, the band's hooks were so sharp that after releasing their debut LP, *Mediocre Generica*, an entire culture of "Crack City Rockers" grew around the band, pushing the youth towards both the positive and negative aspects of extreme punk rock. Of course, being the combustible band that they are, the band has gotten involved in its fair share of fiascoes: full-scale riots in Phoenix and NYC, getting punched out by their own fans, showing up to tour Florida with machetes after receiving death threats from the local gang. *Architects of Self-Destruction: An Oral History of Left ö ver Crack* traces the band's entire history by speaking to the band members themselves, fellow musicians, their fans, and of course, those that still hold a grudge against the LoC... FYI, that's a lot of people.