

American Hardcore A Tribal History

Hit songs, record deals, sexual adoration, private jets, stretch limos, and wealth: these are the trappings of musical success. But the pop stars living these seemingly glamorous lives are the exceptions in the music business and not the rule. Standing in the wings, just off stage and waiting, are those many talented and deserving musicians who just barley missed their big break. Lost Rockers is about those musicians who at one point in time were on the verge of success but who never quite "made it." Some of them were so close they could taste it, and others never had a chance. To become a star you need: talent, charisma, dedication, intelligence, energy, intensity, and a helluva lot of luck. These are all pieces in the puzzle--and for these lost rockers, the stars just didn't align quite right. But the dawn of the 21st century offers these unknowns a chance for redemption. With new technologies offering easier ways of finding and listening to music, these artists might just be discovered anew by a generation of fans eager to mine the past in hopes of discovering something fresh. Timed with the release of a documentary film of the same name by acclaimed writer/ director Steven Blush, Lost Rockers offers a compelling narrative connecting the lives of different musicians and their strangely similar adventures in the entertainment industry. All of these almost-famous musicians have gripping backstories; they've also recorded some powerful music that you won't believe you've never heard. In our nation, it's all about second chances, so let's start diggin' in the crates at flea markets, garage sales, thrift shops, and swap meets, and uncover the lost secrets of America's rich musical heritage.

Straight edge is a clean-living youth movement that emerged from the punk rock subculture in the early 1980s. Its basic tenets promote a drug-free, tobacco-free, and sexually responsible lifestyle—tenets that, on the surface, seem counter to those typical of teenage rebellion. For many straight-edge kids, however, being clean and sober was (and still is) the ultimate expression of resistance—resistance to the consumerist and self-indulgent ethos that defines mainstream U.S. culture. In this first in-depth sociological analysis of the movement, Ross Haenfler follows the lives of dozens of straight-edge youths, showing how for these young men and women, and thousands of others worldwide, the adoption of the straight-edge doctrine as a way to better themselves evolved into a broader mission to improve the world in which they live. Straight edge used to signify a rejection of mind-altering substances and promiscuous sex, yet modern interpretations include a vegetarian (or vegan) diet and an increasing involvement in environmental and political issues. The narrative moves seamlessly between the author's personal experiences and theoretical concerns, including how members of subcultures define "resistance," the role of collective identity in social movements, how young men experience multiple masculinities in their quest to redefine manhood, and how young women establish their roles in subcultures. This book provides fresh perspectives on the meaning of resistance and identity in any subculture.

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.

Updated 2009 edition of this evergreen punk-rock classic!

A Look at the History of the Emo and Indie Music Era Explore the cultural, social, and psychological factors surrounding the genres. Though songs can be timeless, music is often a result of the era in which it was created. The 2000s in music gave rise to indie, emo, and punk rock, carrying an emotional tone that has resonated with listeners ever since. Originally appealing to a small selection of music lovers, this music era now holds a significant place in the history of rock. The relationship between music and mental health. Music leaves its mark on the world by touching the hearts and minds of its creators and listeners. This book explores that connection and takes a look at what emo, alternative, and indie music did for the mental health of musicians and listeners. Inside stories from the music legends themselves. The voices of the rock musicians who contributed to these genres of music are just as important now as they were then. Author Taylor Markarian includes both her own interviews with bands and those from outside sources to provide an oral history and offer an authentic portrayal of these underground arts. Markarian's book offers a comprehensive look into genres of music that have been simultaneously mocked and admired. Discover in From the Basement: • The beauty and legitimacy of the gritty, wailing music that evolved into indie, alternative, and emo • Insights from conversations with favorite emo/indie bands of the time • The impact these genres have had on the millennial generation and today's pop culture and mental health • Extensive coverage of bands like Save the Day, Dashboard Confessional, and My Chemical Romance If books such as Please Kill Me, American Hardcore, Meet Me in the Bathroom, and Sex, Drugs, and Cocoa Puffs have rocked your world, then From the Basement: A History of Emo Music and How It Changed Society should be your next read. Please note: A batch of printed copies mislabeled the band Hot Water Music as How Water Music. If you received a copy with this issue, please contact support@mango.bz to receive a corrected copy of the book.

This Music Leaves Stains

*The Complete Headbanging History of Heavy Metal
Hardcore Punk, Straight Edge, and Radical Politics
American Hardcore (Second Edition)*

The Untold Story of L.A. Punk

Lexicon Devil

45 Dangerous Minds

Hardcore Punk Scenes from 1980s Southern California

With his trademark growl, carnival-madman persona, haunting music, and unforgettable lyrics, Tom Waits is one of the most revered and critically acclaimed singer-songwriters alive today. After beginning his career on the margins of the 1970s Los Angeles rock scene, Waits has spent the last thirty years carving out a place for himself among such greats as Bob Dylan and Neil Young. Like them, he is a chameleonic survivor who has achieved long-term success while retaining cult credibility and outsider mystique. But although his songs can seem deeply personal and somewhat autobiographical, fans still know very little about the man himself. Notoriously private, Waits has consistently and deliberately blurred the line between fact and fiction, public and private personas, until it has become impossible to delineate between truth and self-fabricated legend. *Lowside of the Road* is the first serious biography to cut through the myths and make sense of the life and career of this beloved icon. Barney Hoskyns has gained unprecedented access to Waits's inner circle and also draws on interviews he has done with Waits over the years. Spanning his extraordinary forty-year career from *Closing Time* to *Orphans*, from his perilous "jazzbo" years in 1970s LA to such shape-shifting albums as *Swordfishtrombones* and *Rain Dogs* to the Grammy Award winners of recent years, this definitive biography charts Waits's life and art step by step, album by album. Barney Hoskyns has written a rock biography—much like the subject himself—unlike any other. It is a unique take on one of rock's great enigmas.

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

"Not only a historical rockument of the revolutionary 90s counterculture Riot Grrrl movement. . . but also a rousing inspiration for a new generation of empowered rebel girls to strap on guitars and stick it to The Man." — *Vanity Fair* *Girls to the Front* is the epic, definitive history of the Riot Grrrl movement—the radical feminist punk uprising that exploded into the public eye in the 1990s, altering America's gender landscape forever. Author Sara Marcus, a music and politics writer for *Time Out New York*, *Slate.com*, *Pos*, and *Heeb* magazine, interweaves research, interviews, and her own memories as a Riot Grrrl front-liner. Her passionate, sophisticated narrative brilliantly conveys the story of punk bands like *Bikini Kill*, *Bratmobile*, *Heavens to Betsy*—as well as successors like *Sleater-Kinney*, *Partyline*, and *Kathleen Hanna's Le Tigre*—and their effect on today's culture.

The true story of punk-messiah Darby Crash.

As a city that represents endless possibilities, New York has been the setting for the dawning of new movements, styles, and genres. In the 20th century, the birth of Rock represented a connection between art forms and the city's socioeconomic, racial, and sexual variants. *New York Rock* breaks down the rock scene's half-century connection to New York and analyzes its distinct subculture through the prism of influences, crosscurrents, and psychoactive distractions. Over 1,500 musicians, clubs, and labels held roles in the making of New York Rock, and it's their contributions that created this iconic art form. A compilation of firsthand narratives about each genre of rock, from Punk New Wave and Glitter Rock to New York Hardcore and Indie rock, *New York Rock* is the ultimate illustrated account of Rock's role in New York City.

From the Basement

A Selected Visual History of American Hardcore Music

Mutations

Detroit Hardcore 1979-1985

The Official Punk Rock Book of Lists

The Encyclopedia of Punk

An Oral History of Cleveland's DIY Punk Venue

Albion's Seed

"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, 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

An extensive oral history of New York City's 1980s hardcore punk scene traces the evolutions of key contributors and rivalries as well as the influences of such factors as moshing, heavy metal and Krishna consciousness. Original.

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.

Anti-Matter offers a fascinating and earnest glimpse into the lives of the artists themselves: A straight-edge punk icon admits to straying from his teetotal principles. A multiplatinum rock star divulges the point that his own celebrity brought him to tears. The guitarist of a lyrically uplifting hardcore band discusses his failed suicide attempt. These are the kinds of stories that weave the fabric of *The Anti-Matter Anthology* ? a definitive collection of interviews from the fanzine that inspired thousands of young punks in their own self-discovery ? featuring revealing conversations with FUGAZI's Ian MacKaye, RANCID, RAGE AGAINST THE MACHINE's Zack de la Rocha, SNAPCASE, JAWBOX, photographer Glen E. Friedman, SICK OF IT ALL, QUICKSAND, and the late Elliott Smith, to name a few.

In the early 70s, Detroit was the musical hub of America, but by the early eighties, it was a wasteland. It took a group of skateboarders, a teacher and a

census clerk to wake the city up and start one of the first hardcore punk scenes in America. *Why Be Something That You're Not* chronicles the first wave of Detroit hardcore from its origins in the late 70s to its demise in the mid-80s. Through oral histories and extensive imagery, the book proves that even though the California beach towns might have created the look and style of hardcore punk, it was the Detroit scene - along with a handful of other cities - that cultivated the music's grassroots aesthetic before most cultural hot spots around the globe even knew what the music was about. The book includes interviews with members of The Fix, Violent Apathy, Negative Approach, Necros, Pagans, Bored Youth, and L-Seven along with other people who had a hand in the early hardcore scene like Ian MacKaye, Tesco Vee and Dave Stimson.

A 1990s Post-Punk and Hardcore Reader

Going Underground

American Hardcore

Life of My Own

A Tribal History

A Life of Tom Waits

A Life of Picasso IV: The Minotaur Years

Lost Rockers

Presents a history of American hair metal music, looking at such groups as Bon Jovi, Cinderella, Dokken, Poison, and Guns n' Roses.

An eminent political scientist's brilliant analysis of economic, social, and political trends over the past century demonstrating how we have gone from an individualistic "I" society to a more communitarian "We" society and then back again, and how we can learn from that experience to become a stronger, more unified nation—from the author of *Bowling Alone* and *Our Kids*. Deep and accelerating inequality; unprecedented political polarization; vitriolic public discourse; a fraying social fabric; public and private narcissism—Americans today seem to agree on only one thing: This is the worst of times. But we've been here before. During the Gilded Age of the late 1800s, America was highly individualistic, starkly unequal, fiercely polarized, and deeply fragmented, just as it is today. However as the twentieth century opened, America became—slowly, unevenly, but steadily—more egalitarian, more cooperative, more generous; a society on the upswing, more focused on our responsibilities to one another and less focused on our narrower self-interest. Sometime during the 1960s, however, these trends reversed, leaving us in today's disarray. In a sweeping overview of more than a century of history, drawing on his inimitable combination of statistical analysis and storytelling, Robert Putnam analyzes a remarkable confluence of trends that brought us from an "I" society to a "We" society and then back again. He draws inspiring lessons for our time from an earlier era, when a dedicated group of reformers righted the ship, putting us on a path to becoming a society once again based on community. Engaging, revelatory, and timely, this is Putnam's most ambitious work yet, a fitting capstone to a brilliant career.

A searing punk memoir by an American original rebelling against conformity, complacency, and conservatism with his iconic band, MDC. From the time Dave Dictor was young, he knew he was a little different than the all-American kids around him.

Radicalized politically while in high school, inspired to seize opportunities by his hard-working parents, and intrigued with gender fluidity, Dictor moved to Austin, and connected with local misfits and anti-establishment rock'n'rollers. He began penning songs that influenced American punk rock for decades. MDC always has been in the vanguard of social struggles, confronting homophobia in punk rock during the early 1980s; invading America's heartland at sweltering Rock Against Reagan shows; protesting the Pope's visit to San Francisco in 1987; in 1993 they were the first touring US punk band to reach a volatile Russia after the collapse of the Soviet Union. Dictor's narrative is a raw portrait of an American underground folk-hero who stood on the barricades advocating social justice and spreading punk's promise to a global audience. Part poet, renegade, satirist, and lover, he is an authentic, homegrown character carrying the progressive punk fight into the twenty-first century. Dave Dictor is singer, lyricist, and founding member of legendary American punk band MDC (Millions of Dead Cops). Since 1979, Dictor has toured throughout the world with MDC, releasing more than nine albums with MDC that sold more than 125,000 copies. MDC continues to tour, playing over sixty concerts each year. Dictor's MDC song, "John Wayne Was a Nazi," was featured in the best-selling video game Grand Theft Auto 5. He appeared in the film American Hardcore and resides in Portland, Oregon.

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 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!

Two Los Angeles teens who began a fanzine in 1982 dedicated to the local hardcore punk music scene present their rare photos of now-classic bands including Black Flag, Social Distortion, Suicidal Tendencies and Hüsker Dü.

Sober Living for the Revolution

Great Musicians Who Fell Through the Cracks of History

Scenes from the American Indie Underground, 1981-1991

Lowside of the Road

The True Story of the Riot Grrrl Revolution

A History of Emo Music and How It Changed Society

Two Decades of Punk in the Nation's Capital

As a homeless child prodigy, Harley Flanagan played drums for bands at Max's Kansas City and CBGBs, and was taught to play bass by the famed black band Bad Brains, and drank with the notorious Lemmy of Motörhead. Most famously, Harley became a member of the famous hardcore band The Cro-Mags, and disputes accusations of stabbing two band members. 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.

Rip It Up and Start Again is the first book-length exploration of the wildly adventurous music created in the years after punk. Renowned music journalist Simon Reynolds celebrates the futurist spirit of such bands as Joy Division, Gang of Four, Talking Heads, and Devo, which resulted in endless innovations in music, lyrics, performance, and style and continued into the early eighties with the video-savvy synth-pop of groups such as Human League, Depeche Mode, and Soft Cell, whose success coincided with the rise of MTV. Full of insight and anecdotes and populated by charismatic characters, *Rip It Up and Start Again* re-creates the idealism, urgency, and excitement of one of the most important and challenging periods in the history of popular music.

An alphabetically arranged resource covers the rebellious musical genre and the cultural movement it inspired.

This thought-provoking collection contains 45 key interviews with celebrities from the world of rock, art, literature and the counter-culture. Interviewees include Marilyn Manson, David Bowie, JG Ballard, Henry Rollins, Allen Ginsberg, Lee 'Scratch' Perry, and John Waters among others.

Rip It Up and Start Again

My Riot

Agnostic Front, Grit, Guts & Glory

The Hard Times

MDC: Memoir from a Damaged Civilization

Please Kill Me

Girls to the Front

The Most Intense Interviews from Seconds Magazine

Starting in 1981 via Minor Threat's revolutionary call to arms, the clean and positive straight edge hardcore punk movement took hold and prospered during the 1980s, earning a position as one of the most durable yet chronically misunderstood music subcultures. Straight edge created its own sound and visual style, went on to embrace vegetarianism, and later saw the rise of a militant fringe. As the "don't drink, don't smoke" message spread from Washington, D.C., to Boston, California, New York City, and, eventually, the world, adherents struggled to define the fundamental ideals and limits of what may be the ultimate youth movement. Tony Rettman traces the story of straight edge from adolescent origins to enduring counterculture via fresh first-hand accounts from the clear and alert members of Minor Threat, SS Decontrol, Youth of Today, DYS, Slapshot, Uniform Choice, 7 Seconds, Stalag 13, Justice League, Chain of

Strength, No for an Answer, Insted, Gorilla Biscuits, Judge, Bold, Projec
The definitive history of the first 30 years of heavy metal, containing over 100 interviews with members of Black Sabbath, Metallica, Judas Priest, Twisted Sister, Slipknot, Kiss, Megadeth, Public Enemy, Napalm Death, and more. More than 30 years after Black Sabbath released the first complete heavy metal album, its founder, Ozzy Osbourne, is the star of The Osbournes, TV's favourite new reality show. Contrary to popular belief, headbangers and the music they love are more alive than ever. Yet there has never been a comprehensive book on the history of heavy metal - until now. Featuring interviews with members of the biggest bands in the genre, Sound of the Beast gives an overview of the past 30-plus years of heavy metal, delving into the personalities of those who created it. Everything is here, from the bootlegging beginnings of fans like Lars Ulrich (future founder of Metallica) to the sold-out stadiums and personal excesses of the biggest groups. From heavy metal's roots in the work of breakthrough groups such as Black Sabbath and Led Zeppelin to MTV hair metal, courtroom controversies, black metal murderers and Ozzfest, Sound of the Beast offers the final word on this elusive, extreme, and far-reaching form of music.

Hardcore, the hard-edged second generation of punk rock, whose peak period ranged from 1980 to 1986, has never before been captured in the way Steven Blush's authoritative, extensively illustrated oral history revisits its dynamic and sordid past. All the major hardcore scenes, particularly in Southern California, San Francisco, Washington D.C., Boston, New York City and Texas are given provocative voice through its major players, from drugged-out suburban Metal misfits to shit-kicking skinheads to vegan anti-drug pacifists. American Hardcore; A Tribal History not only recapitulates an important and influential scene, its provocative sociological snapshots reveal the apocalyptic desperation of a singular time in American history. Author Steven Blush was a prime mover in the scene he writes about; in the 80s, he promoted many hardcore tours and shows, DJ'd an influential college radio show, and ran a record label. Later Blush published Seconds magazine, and wrote for Paper, Spin, Interview, Village Voice, Details and High Times magazines. The primary photographers included in this volume are Edward Colver and Karen O Sullivan. Flyers, set lists, logos, and record covers have been provided by many collectors, and the book includes an extensive discography of Hardcore rock releases from 1980 to 1986. Few bands in the past three decades have proven as affecting or exciting as the Misfits, the ferocious horror punk outfit that lurked in the shadows of suburban New Jersey and released a handful of pivotal underground recordings during their brief, tumultuous time together. Led by Glenn Danzig, a singer possessed of vision and blessed with an incredible baritone, the Misfits pioneered a death rock sound that would reverberate through the various musical subgenres that sprung up in their wake. This Music Leaves Stains now presents the full story behind the Misfits and their ubiquitous, haunting skull logo, a story of unique talent, strange timing,

clashing personalities, and incredible music that helped shape rock as we know it today. James Greene, Jr., maps this narrative from the band's birth at the tail end of the original punk movement through their messy dissolve at the dawn of the 1980s right on through the legal warring and inexplicable reunions that helped carry the band into the 21st century. Music junkies of any stripe will surely find themselves engrossed in this saga that finally pieces together the full story of the greatest horror punk band that ever existed, though Misfits fans will truly marvel at the thorough and detailed approach James Greene, Jr. has taken in outlining the rise, fall, resurrection, and influence of New Jersey's most frightening musical assembly.

Examining the multigenerational impact of punk rock music, this international survey of the political-punk straight edge movement - which has persisted as a drug-free, hardcore subculture for more than 25 years - traces its history from 1980s Washington, DC, to today. Asserting that drugs are not necessarily rebellious and that not all rebels do them, the record also defies common conceptions of straight edge's political legacy as being associated with self-righteous, macho posturing and conservative Puritanism. On the contrary, the movement has been linked to radical thought and action by the countless individuals, bands, and entire scenes profiled throughout the discussion. Lively and exhaustive, this dynamic overview includes contributions from famed straight edge punk rockers Ian MacKaye of Minor Threat and Fugazi, Dennis Lyxzn of Refused and the International Noise Conspiracy, and Andy Hurley of Fall Out Boy; legendary bands Man Lifting Banner and Point of No Return; radical collectives such as Crimeth Inc. and Alpine Anarchist Productions; and numerous other artists and activists dedicated as much to sober living as to the fight for a better world.

A Clear-Headed Hardcore Punk History

Politics as Sound

We Got Power!

Four British Folkways in America

The First 40 Years

The Anti-Matter Anthology

The Uncensored Oral History of Punk

The Washington, DC, Hardcore Scene, 1978-1983

"Miret's captivating and harrowing, no-holds-barred account of a life lived in the trenches . . . You don't have to be a major Agnostic Front fan to get maximum enjoyment out of this book. . . . A compelling read." —Classic Rock Revisited

"Miret's memorable, affecting stories capture an important time in the hardcore music scene. . . . Equal parts music memoir and gritty coming-of-age story, it's an eminently readable and fast-paced look at life during hardcore's heyday. . . . Not just for music fans, My Riot is a valuable snapshot of an important time."

—Foreword Reviews "My Riot is a powerful and riveting read. A brutal look into the life of a man that did what he had to do to survive." —Scott Ian, Anthrax Born in Cuba, Roger Miret fled with his family to the US to escape the Castro regime. Through vivid language and graphic details, he recounts growing up in a strange

new land with a tyrannical stepfather and the roles that poverty and violence played in shaping the grit that became critical to his survival. In his teen years, he finds himself squatting in abandoned buildings with unforgettably eccentric runaways and victims of similar childhood trauma. With like-minded misfits he helps pioneer a new musical genre, but with money scarce and commercial success impossible, he turns to running drugs to support his family and winds up in prison. It's the ultimate test of his toughness and perseverance that eventually sets him on a path towards redemption. *My Riot* is both an unflinching portrait of downtown New York in the 1980s and a testament to the perils of growing up too fast. "It's a great read, tracing the roots of New York Hardcore via lots of crazy stories about potentially deadly situations. . . . Pick up this book and take a walk back in time through the Lower East Side when it was still a hair-raising adventure." —D. Randall Blythe, *Lamb of God*

American Hardcore (Second Edition) A Tribal History Feral House

Many remember the 1980s as the era of Ronald Reagan, a conservative decade populated by preppies and yuppies dancing to a soundtrack of electronic synth pop music. In some ways, it was the "MTV generation." However, the decade also produced some of the most creative works of punk culture, from the music of bands like the Minutemen and the Dead Kennedys to avant-garde visual arts, literature, poetry, and film. In *We're Not Here to Entertain*, Kevin Mattson documents what Kurt Cobain once called a "punk rock world" --the all-encompassing hardcore-indie culture that incubated his own talent. Mattson shows just how widespread the movement became--ranging across the nation, from D.C. through Ohio and Minnesota to LA--and how democratic it was due to its commitment to Do-It-Yourself (DIY) tactics. Throughout, Mattson puts the movement into a wider context, locating it in a culture war that pitted a blossoming punk scene against the new president. Reagan's talk about end days and nuclear warfare generated panic; his tax cuts for the rich and simultaneous slashing of school lunch program funding made punks, who saw themselves as underdogs, seethe at his meanness. The anger went deep, since punks saw Reagan as the country's entertainer-in-chief; his career, from radio to Hollywood and television, synched to the very world punks rejected. Through deep archival research, Mattson reignites the heated debates that punk's opposition generated in that era--about everything from "straight edge" ethics to anarchism to the art of dissent. By reconstructing the world of punk, Mattson demonstrates that it was more than just a style of purple hair and torn jeans. In so doing, he reminds readers of punk's importance and its challenge to simplistic assumptions about the 1980s as a one-dimensional, conservative epoch.

The beautifully illustrated fourth volume of Picasso's life—set in France and Spain during the Spanish Civil War and World War II—covers friendships with the surrealist painters; artistic inspiration around *Guernica* and the Minotaur; and his muses Marie-Thérèse, Dora Maar, and Françoise Gilot; and much more. Including 271 stunning illustrations and drawing on original and exhaustive research from interviews and never-before-seen material in the Picasso family archives, this book opens with a visit by the Hungarian-French photographer Brassai to Picasso's chateau in Normandy, Boisgeloup, where he would take his iconic photographs of the celebrated plaster busts of Marie-Thérèse, Picasso's mistress and muse. Picasso was contributing to André Breton's *Minotaur* magazine and he was also spending more time with the likes of Man Ray, Salvador Dalí, Lee Miller, and the poet Paul Éluard, in Paris as well as in the south of France. It was during

this time that Picasso began writing surrealist poetry and became obsessed with the image of himself as the mythic Minotaur—head of a bull, body of a man—and created his most famous etching, *Minotauremachie*. Richardson shows us the artist is as prolific as ever, painting Marie-Thérèse, but also painting the surrealist photographer Dora Maar who has become a muse, a collaborator and more. In April 1937, the bombing of the town of Guernica during the Spanish Civil War inspires Picasso's vast masterwork of the same name, which he paints in just a few weeks for the Spanish Pavilion at the Paris World's Fair. When the Nazis occupy Paris in 1940, Picasso chooses to remain in the city despite the threat that his art would be confiscated. In 1943, Picasso meets Françoise Gilot who would replace Dora, and as Richardson writes, "rejuvenate his psyche, reawaken his imagery and inspire a brilliant sequence of paintings." As always, Richardson tells Picasso's story through his work during this period, analyzing how it shows what the artist was feeling and thinking. His fascinating and accessible narrative immerses us in one of the most exciting moments in twentieth century cultural history, and brings to a close the definitive and critically acclaimed account of one of the world's most celebrated artists.

The product of decades of work and multiple self-published editions, *Going Underground*, written by 1980s scene veteran George Hurchalla, is the most comprehensive look yet at America's nationwide underground punk scene. Despite the mainstream press declarations that "punk died with Sid Vicious" or that "punk was reborn with Nirvana," author Hurchalla followed the DIY spirit of punk underground, where it not only survived but thrived nationally as a self-sustaining grassroots movement rooted in seedy clubs, rented fire halls, Xeroxed zines, and indie record shops. Rather than dwell solely on well-documented scenes from Los Angeles, New York, and Washington, DC, Hurchalla delves deep into the counterculture, rooting out stories from Chicago, Philadelphia, Austin, Cincinnati, Miami, and elsewhere. The author seamlessly mixes his personal experiences with the oral history of dozens of band members, promoters, artists, zinesters, and scenesters. Some of the countless bands covered include Articles of Faith, Big Boys, Necros, Hüsker Dü, Bad Brains, Government Issue, and Minutemen, as well as many of the essential zines of the time such as *Big Takeover*, *Maximum RocknRoll*, *Flipside*, and *Forced Exposure*. *Going Underground* features over a hundred unique photos from Marie Kanger-Born of Chicago, Dixon Coulbourn of Austin, Brian Trudell of LA, Malcolm Riviera of DC, Justina Davies of New York, Ed Arnaud of Arizona, and many others, along with flyers from across the nation.

Dance of Days

We Got the Neutron Bomb

Our Band Could Be Your Life

The Complete Story of the Misfits

Twenty Years Embedded in Hardcore Punk

Why be Something that You're Not

NYHC

Stories of Punk, Fear, and Redemption

How can so many people pledge allegiance to punk, something with no fixed identity? Depending on who and where you are, punk can be an outlet, excuse, lifestyle, escapism, conversation, community, ideology, sales category, social movement, punishable offense, badge of authenticity, reason to drink beer forever, or an aesthetic of

belligerent incompetence. And if someone has a strong belief about what punk is, odds are they have even stronger feelings about what punk is not. Sam McPheeters championed many different versions. Over the course of two decades, he fronted Born Against, released dozens of records and fanzines, and toured seventeen times across the northern hemisphere. In this collection of essays, profiles, criticism, and personal history, he examines the diverse realms he intersected--New York hardcore, Riot Grrrl, Gilman street, the hidden enclaves of Olympia, and New England, and downtown Los Angeles--and the forces of mental illness and creative inspiration that drove him, and others, in the first place.

A sharp, comedic send-up of punk and hardcore culture, from the creators of the popular and critically-lauded satire site The Hard Times.net.

This fascinating book is the first volume in a projected cultural history of the United States, from the earliest English settlements to our own time. It is a history of American folkways as they have changed through time, and it argues a thesis about the importance for the United States of having been British in its cultural origins. While most people in the United States today have no British ancestors, they have assimilated regional cultures which were created by British colonists, even while preserving ethnic identities at the same time. In this sense, nearly all Americans are "Albion's Seed," no matter what their ethnicity may be. The concluding section of this remarkable book explores the ways that regional cultures have continued to dominate national politics from 1789 to 1988, and still help to shape attitudes toward education, government, gender, and violence, on which differences between American regions are greater than between European nations.

A singular document of the aesthetic of American Hardcore music and culture, this collection brings together unseen photographs, personal letters, original artwork, rare albums, 45s, T-shirts, fanzines and various ephemera from the hardcore scene circa 1978-1993. It includes more than 500 images and illustrations presented in a manner that abandons the aesthetic cliches normally used to depict the genre by letting the subject matter speak for itself. With contributions from such luminaries of the scene as Jeff Nelson of Minor Threat, Dave Smalley and Pat Dunbar.

"American Hardcore sets the record straight about the last great American subculture"--Paper magazine Steven Blush's "definitive treatment of Hardcore Punk" (Los Angeles Times) changed the way we look at Punk Rock. The Sony Picture Classics-distributed documentary American Hardcore premiered at the 2006 Sundance Film Festival. This revised and expanded second edition contains hundreds of new bands, thirty new interviews, flyers, a new chapter ("Destroy Babylon"), and a new art gallery with over 125 rare photos and images.

We're Not Here to Entertain

New York Rock

Hard-Core

New York Hardcore 1980-1990

Radio Silence

Hardcore Punk, Clean Living Youth, and Social Change

American Punk 1979-1989

From the Rise of The Velvet Underground to the Fall of CBGB

Featured as a "This Week's Reading/What We're Loving" pick at The Paris Review
Named the Best Music-Related Book of 2014 by Joel Gausten "If you're a Jesus Lizard fan or a David Yow devotee, you're sure all over this. But even if you've never heard of the band, the book stands as one of the best ways to experience being in a tight, cohesive band. You get everything except the sweat, spilled beer, and blood. It's a fun ride, and the closest thing possible to getting in the van with these guys." --Mother Jones "The Jesus Lizard Book is a beautiful document of a band that wasn't afraid to be abrasive, chaotic, brutal, and sometimes, ugly." --The Chicago Tribune/Printers Row "These guys deserve to pat themselves on the back...If the spectacular photography in The Jesus Lizard Book is to be believed, their shows resembled nothing more than that scene in Indiana Jones and the Temple of Doom where some poor dude has his still-beating heart removed in an elaborate ritual." --The Paris Review "As a reader, you don't need to hear the songs to appreciate the story--and Book delivers the band right to your coffee table loud and clear." --BoingBoing.net "The gorgeously crafted, 176-page hardcover Book...dives deep and candidly into the Jesus Lizard's first decade and touches a bit on that 2009 coda, too. Through many thousands of words, hundreds of photos, and collected ephemera, it celebrates the sweat, menace, humor, musicianship, lasting power, and genitals of one of the best bands ever coughed up by the rock underground." --The Village Voice "Book is a valuable document that brings us back to the era when artists were conditioned to practice the art of self-defense." --Pitchfork "A series of essays and photos that illuminates the Jesus Lizard--humorous, jolting, sometimes surprisingly moving." --The Chicago Tribune "If there is any recurring theme within the 176 pages of the newly released The Jesus Lizard Book it's this: The Chicago-grown noise rockers will be remembered as one of the greatest live bands to ever grace--or very well desecrate--the stage." --Chicago Sun-Times "Impressively candid, informed and informative history of a remarkable group of musicians. A 'must read' for their legions of appreciative fans...Highly recommended." --Midwest Book Review "Even if you're unfamiliar with or disinterested with the band's music, Book makes for an intriguing exploration of the alternative music scene of the '90s--a short burst in time when a band as gloriously odd as The Jesus Lizard could do whatever they wanted to do and get a pot of gold at the end of the rainbow." --Joel Gausten The Jesus Lizard Book is a coffee table affair of exclusive photography, art, and other imagery with written pieces by all four members of the seminal indie rock band the Jesus Lizard. The layout is stylish and elegant, particularly in contrast with the harshness of much of the band's music. Included are many Polaroids by David Wm. Sims, a delicious recipe by David Yow, a concise list of every show the Jesus Lizard played, and writings by two producers who recorded the band--Steve Albini and Andy Gill. There is biographical material of each member that covers childhood to the demise of the group. Other contributors include, Mike Watt, Alexander Hacke, Steve Gullick, Rebecca Gates, Jeff Lane, Sasha Frere-Jones, KRK, Bernie Bahrmassel, and many more.

The Upswing

The Fast Times and Short Life of Darby Crash and The Germs

1933-1943

Straight Edge

Punk Rock, Ronald Reagan, and the Real Culture War of 1980s America

The Jesus Lizard Book

Postpunk 1978-1984
Speak in Tongues