

My So Called Punk Green Day Fall Out Boy The Distillers Bad Religion How Neo Punk Stage Dived Into The Mainstream By Diehl Matt 2007 Paperback

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.

This book brings together contributions that analyse how subcultural myths develop and how they can be studied. Through critical engagement with (history) writing and other sources on subcultures by contemporaries, veterans, popular media and researchers, it aims to establish: how stories and histories of subcultures emerge and become canonized through the process of mythification; which developments and actors are crucial in this process; and finally how researchers like historians, sociologists, and anthropologists should deal with these myths and myth-making processes. By considering these issues and questions in relation to mythmaking, this book provides new insights on how to research the identity, history, and cultural memory of youth subcultures.

The Green Day story is very blunt: three school friends grow up together in a cluster of small blue-collar Californian towns, form a band ... and sell more than fifty million albums. Except it wasn't that simple. Self-confessed latch-key children, theirs is far from an easy ride. Inspired by both the energy of British punk bands like the Sex Pistols and Buzzcocks and cult American bands such as Dead Kennedys and Operation Ivy, Green Day formed in 1989 when all three members were still at school. Against a backdrop of dodgy glam rock revivalists and mainstream rock-pop, the trio were quickly selling out every underground club that booked them. They toured - constantly. Word spread, fast. Their 1994 major label debut Dookie was a 10-million-selling worldwide smash hit that seized the zeitgeist at a time when American rock music was still reeling from the death of Nirvana's frontman Kurt Cobain. With the arrival of Green Day, suddenly music was dumb, fun, upbeat and colourful again. Many now credit Green Day with saving rock from the hands of a hundred grunge-lite bands. Punk was back on the agenda. In 2004 Green Day reached a career pinnacle with the concept album American Idiot, a sophisticated commentary on modern life - not least dissatisfaction with their president and America's continued cultural and economical imperialism. With American Idiot, Green Day boldly went where few others have dared and as such have extended their fanbase even further - from pre-teen kids to previously sceptical critics. This book is the

world's first full biography on Green Day. An authority on punk and hardcore, author Ben Myers charts the band members' difficult childhoods, the context of the band within the US and world punk scene and their glittering rise to success. The author has also interviewed the band for various magazines at different stages of their career, including in the midst of a riot in Los Angeles during the making of 2000's Warning album. Green Day is the biggest punk band in the world. This is how it happened... Unofficial and unauthorised

Subcultures: The Basics is an accessible, engaging introduction to youth cultures in a global context. Blending theory and practice to examine a range of subcultural movements including hip hop in Japan, global graffiti writing crews, heavy metal in Europe and straight edge movements in the USA, this text answers the key questions posed by those new to the subject, including: What is a subculture? How do subcultures emerge, who participates and why? What is the relationship between deviance, resistance and the 'mainstream'? How does society react to different subcultural movements? How has global media and virtual networking influenced subcultures? Is there a life 'after' subculture? Tracing the history and development of subcultures to the present day, with further reading and case studies throughout, this text is essential reading for all those studying youth culture in the contexts of sociology, cultural studies, media studies, anthropology and criminology.

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.

A bold argument that our "quest for cool" shapes modern culture and the global economy. Like it or not, we live in an age of conspicuous consumption. In a world of brand names, many of us judge ourselves and others by the products we own. Teenagers broadcast their brand allegiances over social media. Tourists flock to Rodeo Drive to have their pictures taken in front of luxury stores. Soccer moms switch from minivans to SUVs to hybrids, while hip beer connoisseurs flaunt their knack for distinguishing a Kölsch from a pilsner. How did this pervasive desire for "cool" emerge, and why is it so powerful today that it is a prime driver of the global economy? In Cool, the neuroscientist and philosopher Steven Quartz and the political scientist Anette Asp bring together the latest findings in brain science, economics, and evolutionary biology to form a provocative theory of consumerism, revealing how the brain's "social

calculator" and an instinct to rebel are the crucial missing links in understanding the motivations behind our spending habits. Applying their theory to everything from grocery shopping to the near-religious devotion of Harley-Davidson fans, Quartz and Asp explore how the brain's ancient decision-making machinery guides consumer choice. Using these revolutionary insights, they show how we use products to advertise ourselves to others in an often unconscious pursuit of social esteem. Surprising at every turn, *Cool* will change the way you think about money, status, desire, and choice. *NOFX: The Hepatitis Bathtub and Other Stories* is the first tell-all autobiography from one of the world's most influential and controversial punk bands. Alongside hilarious anecdotes about pranks and drunkenness and teenage failures—featuring the trademark NOFX sense of humor—the book also shares the ugliness and horror the band members experienced on the road to becoming DIY millionaires. Fans and non-fans alike will be shocked by stories of murder, suicide, addiction, counterfeiting, riots, bondage, terminal illness, the Yakuza, and pee—lots and lots of pee. Told by each of the band members (and two former members), NOFX looks back at more than thirty years of comedy, tragedy, and completely inexplicable success. *É*

CMJ New Music Monthly, the first consumer magazine to include a bound-in CD sampler, is the leading publication for the emerging music enthusiast. NMM is a monthly magazine with interviews, reviews, and special features. Each magazine comes with a CD of 15-24 songs by well-established bands, unsigned bands and everything in between. It is published by CMJ Network, Inc.

This one-of-a-kind reference investigates the music and the musicians that set the popular trends of the last half century in America. • Contains an alphabetical collection of entries that each profile a major group and band from the past 60 years • Provides a selected discography and bibliography for further listening and reading for each entry • Covers a wide variety of styles from classic rock to surf rock to hip hop • Features sidebar entries which tie together larger popular music concepts such as the rise and influence of MTV and the phenomenon of girl bands

A 2018 Pura Belpré Author Honor Book *The First Rule of Punk* is a wry and heartfelt exploration of friendship, finding your place, and learning to rock out like no one's watching. There are no shortcuts to surviving your first day at a new school—you can't fix it with duct tape like you would your Chuck Taylors. On Day One, twelve-year-old Malú (María Luisa, if you want to annoy her) inadvertently upsets Posada Middle School's queen bee, violates the school's dress code with her punk rock look, and disappoints her college-professor mom in the process. Her dad, who now lives a thousand miles away, says things will get better as long as she remembers the first rule of punk: be yourself. The real Malú loves rock music, skateboarding, zines, and Soyrizo (hold the cilantro, please). And when she assembles a group of like-minded misfits at school and starts a band, Malú finally begins to feel at home. She'll do anything to preserve this, which includes standing up to an anti-punk school administration to fight for her right to express herself! Black and white illustrations and collage art throughout make *The First Rule of Punk* a perfect pick for fans of books like *Roller Girl* and

online magazines like Rookie.

When it began, punk was an underground revolution that raged against the mainstream; now punk is the mainstream. Tracing the origins of Grammy-winning icons Green Day and the triumphant resurgence of neo-punk legends Bad Religion through MTV's embrace of pop-punk bands like Yellowcard, music journalist Matt Diehl explores the history of new punk, exposing how this once cult sound became a blockbuster commercial phenomenon. Diehl follows the history and controversy behind neo-punk—from the Offspring's move from a respected indie label to a major, to multi-platinum bands Good Charlotte and Simple Plan's unrepentant commercial success, through the survival of genre iconoclasts the Distillers and the rise of "emo" superstars like Fall Out Boy. My So-Called Punk picks up where bestselling authors Legs McNeil and Jon Savage left off, conveying how punk went from the Sex Pistol's "Anarchy in the U.K." to anarchy in the O.C. via the Warped Tour. Defining the sound of today's punk, telling the stories behind the bands that have brought it to the masses and discussing the volatile tension between the culture's old and new factions, My So-Called Punk is the go-to book for a new generation of punk rock fans.

In a world where Super Heroes work with the government and officials to help keep the world safe from any and all threats, 5 young men will rise above and beyond to their true destiny. Follow them on their journey in a universe of dangers still unknown. Marquise, Brandon, DJ, Jonathan and Pierce will come to know the truth as a regular weekend for many others, turn into the beginning of the truth.

Natalie Kulig and her daughter Victoria share their story of life on the autism spectrum: the love, the laughter, the sorrow, the special relationship between a mother and daughter and how they navigated through the early years of autism into adulthood. Included in the book is a section on starting the gluten free/casein free diet.

? "Wizard rock"—music based on the Harry Potter series by J. K. Rowling—is an idiosyncratic subgenre, with band names like Harry and the Potters, Draco and the Malfoys and The Whomping Willows. Drawing on input from insiders and fans, and interviews with more than a dozen wizard rockers, this book explores the history and aesthetics of the movement. An appendix lists dozens of popular bands, members and discographies: a must-have for fandom scholars and wizard rock devotees alike.

Highlights the career of the band from their early beginnings as a small Chicago group, to their mainstream success with a platinum album and a world tour. My So-Called Punk Green Day, Fall Out Boy, The Distillers, Bad Religion---How Neo-Punk Stage-Dived into the Mainstream St. Martin's Griffin

This book describes the emergence of DIY punk record labels in the early 1980s. Based on interviews with sixty-one labels, including four in Spain and four in Canada, it describes the social background of those who run these labels. Using the ideas of French sociologist Pierre Bourdieu, this book shows how the field of record labels

operates. The choice of independent or corporate distribution is a major dilemma. Other tensions are about signing bands to contracts, expectations of extensive touring, and use of professional promotion. There are often rivalries between big and small labels over bands that have become popular and have to decide whether to move to a more commercial record label.

Step inside a fascinating world of Jews who relate to their Jewishness through the vehicle of punk—from prominent figures in the history of punk to musicians who proudly put their Jewish identity front and center. • Provides a fascinating exploration of alternative, against-the-grain expressions of Jewish identity in the contemporary United States as seen in music, documentaries, young adult novels, zines, and more • Shows the prominent role of Jewish individuals in the history of punk, including such major bands as the Ramones, the Dictators, the Clash, Bad Religion, and NOFX as well as Malcolm McLaren, the manager of the Sex Pistols • Documents the significant role that punk has played in shaping key contemporary Jewish music, including klezmer and Radical Jewish Culture

Music has long played a role in American presidential campaigns as a mode of both expressing candidates' messages and criticizing the opposition. The relevance of music in the 2016 campaign for the White House took various forms in a range of American media: a significant amount of popular music was used by campaigns, many artist endorsements were sought by candidates, ever changing songs were employed at rallies, instances of musicians threatening legal action against candidates burgeoned, and artists and others increasingly used music as a form of political protest before and after Election Day. The 2016 campaign was a game changer, similar to the development of music in the 1840 campaign, when "Tippecanoe and Tyler Too" helped sing William Harrison into the White House. The ten chapters in this collection place music use in 2016 in historical perspective before examining musical messaging, strategy, and parody. The book ultimately explores causality: how do music and musicians affect presidential elections, and how do politicians and campaigns affect music and musicians? The authors explain this interaction from various perspectives, with methodological approaches from several fields, including political science, legal studies, musicology, cultural studies, rhetorical studies, and communications and journalism. These chapters will help the reader understand music in the 2016 election to realize how music will be relevant in 2020 and beyond.

In *Punk and Revolution* Shane Greene radically uproots punk from its iconic place in First World urban culture, Anglo popular music, and the Euro-American avant-garde, situating it instead as a crucial element in Peru's culture of subversive militancy and political violence. Inspired by José Carlos Mariátegui's *Seven Interpretive Essays on Peruvian Reality*, Greene explores punk's political aspirations and subcultural possibilities while complicating the dominant narratives of the war between the Shining Path and the Peruvian state. In these seven essays, Greene experiments with style and content, bends the ethnographic genre, and juxtaposes the textual and visual. He theorizes punk in Lima as a mode of aesthetic and material underproduction, rants at canonical cultural studies for its failure to acknowledge punk's potential for generating revolutionary politics, and uncovers the intersections of gender, ethnicity, class, and authenticity in the Lima punk scene. Following the theoretical interventions of Debord, Benjamin, and Bakhtin, Greene fundamentally redefines how we might think about the

creative contours of punk subculture and the politics of anarchist praxis.

Includes entries on musicians, bands, festivals, publications, record labels, subgenres, and themes associated with indie rock.

Jim Lindberg is a Punk Rock Dad. When he drives his kids to school in the morning, they listen to the Ramones, the Clash, or the Descendents—and that's it. They can listen to Britney and Justin on their own time. Jim goes to soccer games, dance rehearsals, and piano recitals like all the other dads, but when he feels the need, he also goes to punk shows, runs into the slam pit, and comes home bruised and beaten . . . but somehow feeling strangely better. While the other dads dye their hair brown to cover the gray, Jim occasionally dyes his blue or green. He makes his daughters' lunches, kisses their boo-boos, and tucks them in at night—and then goes into the garage and plays Black Flag and Minor Threat songs at a criminal volume. He pays his taxes, votes in all the presidential and gubernatorial elections, serves on jury duty, and reserves the right to believe that there is a vast Right Wing Conspiracy—and that the head of the P.T.A. is possibly in on it. He is a Punk Rock Dad.

The Politics of Punk probes the conscience of punk music by going beyond the lyrics and slogans of the pithy culture war. Creating a people's history of punk's social, aesthetic, and political features, the book features original interviews with members of Dead Kennedys, Dead Boys, MDC, and many more.

"A forensic and uniquely sympathetic dive into one of the most uncouth actions for an artist—selling out, baby."—Jeff Rosenstock? A raucous history of punk, emo, and hardcore's growing pains during the commercial boom of the early 90s and mid-aughts, following eleven bands as they "sell out" and find mainstream fame, or break beneath the weight of it all Punk rock found itself at a crossroads in the mid-90's. After indie favorite Nirvana catapulted into the mainstream with its unexpected phenomenon, Nevermind, rebellion was suddenly en vogue. Looking to replicate the band's success, major record labels set their sights on the underground, and began courting punk's rising stars. But the DIY punk scene, which had long prided itself on its trademark authenticity and anti-establishment ethos, wasn't quite ready to let their homegrown acts go without a fight. The result was a schism: those who accepted the cash flow of the majors, and those who defiantly clung to their indie cred. In Sellout, seasoned music writer Dan Ozzi chronicles this embattled era in punk. Focusing on eleven prominent bands who made the jump from indie to major, Sellout charts the twists and turns of the last "gold rush" of the music industry, where some groups "sold out" and rose to surprise super stardom, while others buckled under mounting pressures. Sellout is both a gripping history of the music industry's evolution, and a punk rock lover's guide to the chaotic darlings of the post-grunge era, featuring original interviews and personal stories from members of modern punk's most (in)famous bands: Green Day Jawbreaker Jimmy Eat World Blink-182 At the Drive-In The Donnas Thursday The Distillers My Chemical Romance Rise Against Against Me!

Nothing Feels Good: Punk Rock, Teenagers, and Emo tells the story of a cultural moment that's happening right now—the nexus point where teen culture, music, and the web converge to create something new. While shallow celebrities dominate the headlines, pundits bemoan the death of the music industry, and the government decries teenagers for their morals (or lack thereof) earnest, heartfelt bands like Dashboard Confessional, Jimmy Eat World, and Thursday are quietly

selling hundreds of thousands of albums through dedication, relentless touring and respect for their fans. This relationship - between young people and the empathetic music that sets them off down a road of self-discovery and self-definition - is emo, a much-maligned, mocked, and misunderstood term that has existed for nearly two decades, but has flourished only recently. In *Nothing Feels Good*, Andy Greenwald makes the case for emo as more than a genre - it's an essential rite of teenagehood. From the '80s to the '00s, from the basement to the stadium, from tour buses to chat rooms, and from the diary to the computer screen, *Nothing Feels Good* narrates the story of emo from the inside out and explores the way this movement is taking shape in real time and with real hearts on the line. *Nothing Feels Good* is the first book to explore this exciting moment in music history and Greenwald has been given unprecedented access to the bands and to their fans. He captures a place in time and a moment on the stage in a way only a true music fan can.

The *Bloomsbury Handbook of Religion and Popular Music* is the first comprehensive analysis of the most important themes and concepts in this field. Drawing on contemporary research from religious studies, theology, sociology, ethnography, and cultural studies, the volume comprises thirty-one specifically commissioned essays from a team of international experts. The chapters explore the principal areas of inquiry and point to new directions for scholarship.

Featuring chapters on methodology, key genres, religious traditions and popular music subcultures, this volume provides the essential reference point for anyone with an interest in religion and popular music as well as popular culture more broadly. Religious traditions covered include Christianity, Islam, Judaism, Hinduism, Buddhism, Paganism and occultism. Coverage of genres and religion ranges from heavy metal, rap and hip hop to country music and film and television music. Edited by Christopher Partridge and Marcus Moberg, this *Handbook* defines the research field and provides an accessible entry point for new researchers in the field.

Presents a guide to the names and specialities of American and Canadian publishers, editors, and literary agents, including information on the acquisition process and on choosing literary agents.

"The *SAGE Handbook of Popular Music* is a comprehensive, smartly-conceived volume that can take its place as the new standard reference in popular music. The editors have shown great care in covering classic debates while moving the field into new, exciting areas of scholarship. International in its focus and pleasantly wide-ranging across historical periods, the *Handbook* is accessible to students but full of material of interest to those teaching and researching in the field." - Will Straw, McGill University "Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production, *The SAGE Handbook of Popular Music* features contributions from many of the leading scholars in the field. Every chapter is well defined and to the point, with bibliographies that capture the

history of the field. Authoritative, expertly organized and absolutely up-to-date, this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come." - Barry Shank, author of 'The Political Force of Musical Beauty' (2014) The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies. The text is divided into 9 sections: Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub-fields. The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field. This is a benchmark work which will be essential reading for educators and students in popular music studies, musicology, cultural studies, media studies and cultural sociology.

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!

Modern motherhood has changed; it isn't just frilly aprons, mini-vans, and soccer practice anymore. You are a modern mom—a rebel mom—ready to raise your kids while running a successful business, starting a band, or finding your voice, while doing the things you love and fighting for what's right. Even so, the path to epic mom rebellion is not always easy. Meet the women who have seen, conquered, and survived—making a difference, doing things their own way and on their own terms. They are activists, teachers, veterans, firefighters, pin-ups, fast food workers, tattoo artists, and more. A rebel mom has no set definition beyond her tendency to elude definition. These women, from varying places and backgrounds, have seen it all: divorce, abuse, depression, and disability. They have succeeded and raised children with tough grins on their faces. Are you a new or expecting mother? Are you a mother who's fed up with the super-mom/super-woman myth? Or are you a pro who's been there and done that, but would still love to learn from other rebel moms? It's never too late to learn a new trick, and motherhood is never the same for anyone. Cultures change, as do child-rearing practices, but certain aspects of being a mom are universal and timeless—love, support, and strength. The rebel moms have mastered the art of motherhood, and you can embrace the revolution.

The year 2019 marked the twenty-fifth anniversary of the death of Kurt Cobain,

an artist whose music, words, and images continue to move millions of fans worldwide. As the first academic study that provides a literary analysis of Cobain's creative writings, Arthur Flannigan Saint-Aubin's *The Pleasures of Death: Kurt Cobain's Masochistic and Melancholic Persona* approaches the journals and songs crafted by Nirvana's iconic front man from the perspective of cultural theory and psychoanalytic aesthetics. Drawing on critiques and reformulations of psychoanalytic theory by feminist, queer, and antiracist scholars, Saint-Aubin considers the literary means by which Cobain creates the persona of a young, white, heterosexual man who expresses masochistic and melancholic behaviors. On the one hand, this individual welcomes pain and humiliation as atonement for unpardonable sins; on the other, he experiences a profound sense of loss and grief, seeking death as the ultimate act of pleasure. The first-person narrators and characters that populate Cobain's texts underscore the political and aesthetic repercussions of his art. Cobain's distinctive version of grunge, understood as a subculture, a literary genre, and a cultural practice, represents a specific performance of race and gender, one that facilitates an understanding of the self as part of a larger social order. Saint-Aubin approaches Cobain's writings independently of the artist's biography, positioning these texts within the tradition of postmodern representations of masculinity in twentieth-century American fiction, while also suggesting connections to European Romantic traditions from the nineteenth century that postulate a relation between melancholy (or depression) and creativity. In turn, through Saint-Aubin's elegant analysis, Cobain's creative writings illuminate contradictions and inconsistencies within psychoanalytic theory itself concerning the intersection of masculinity, masochism, melancholy, and the death drive. By foregrounding Cobain's ability to challenge coextensive links between gender, sexuality, and race, *The Pleasures of Death* reveals how the cultural politics and aesthetics of this tragic icon's works align with feminist strategies, invite queer readings, and perform antiracist critiques of American culture.

WE NEVER LEARN: THE GUNK PUNK UNDERGUT 1988 - 2021

"From celebrated music writer Dan Ozzi comes a comprehensive chronicle of the punk music scene's evolution from the early nineties to the mid-aughts, following eleven bands as they dissolved, "sold out," and rose to surprise stardom. From its inception, punk music has been identified by two factors: its proximity to "authenticity," and its reliance on an antiestablishment ethos. Yet, in the mid- to late '90s, major record labels sought to capitalize on punk's rebellious undertones, leading to a schism in the scene: to accept the cash flow of the majors, or stick to indie cred? *Sellout* chronicles the evolution of the punk scene during this era, focusing on prominent bands as they experienced the last "gold rush" of the music industry. Within it, music writer Dan Ozzi follows the rise of successful bands like Green Day and Jimmy Eat World, as well as the implosion of groups like Jawbreaker and At the Drive-In, who buckled under the pressure of their striving labels. Featuring original interviews and personal stories from members of eleven of modern punk's most (in)famous bands, *Sellout* is the history of the evolution of the music industry, and a punk rock lover's guide to the chaotic darlings

of the post-grunge era. "--

From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

A group biography of '90s punk rock told through the prism of Green Day, The Offspring, NOFX, Rancid, Bad Religion, Social Distortion, and more Two decades after the Sex Pistols and the Ramones birthed punk music into the world, their artistic heirs burst onto the scene and changed the genre forever. While the punk originators remained underground favorites and were slow burns commercially, their heirs shattered commercial expectations for the genre. In 1994, Green Day and The Offspring each released their third albums, and the results were astounding. Green Day's Dookie went on to sell more than 15 million copies and The Offspring's Smash remains the all-time bestselling album released on an independent label. The times had changed, and so had the music. While many books, articles, and documentaries focus on the rise of punk in the '70s, few spend any substantial time on its resurgence in the '90s. Smash! will be the first to do so, detailing the circumstances surrounding the shift in '90s music culture away from grunge and legitimizing what many first-generation punks regard as post-punk, new wave, and generally anything but true punk music. With astounding access to all the key players of the time, including members of Green Day, The Offspring, NOFX, Rancid, Bad Religion, Social Distortion, and many others, renowned music writer Ian Winwood will at last give this significant, substantive, and compelling story its due. Punk rock bands were never truly successful or indeed truly famous, and that was that--until it wasn't. Smash! is the story of how the underdogs finally won and forever altered the landscape of mainstream music.

Performing Punk is a rich exploration of subcultural contrasts and similarities among punks. By investigating how punk is made, for whom, and in opposition to what, this book takes the reader on a journey through the lesser-known aspects of the punk subculture.

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