

WE GOT POWER!



HARDCORE PUNK SCENES FROM 1980s SOUTHERN CALIFORNIA

BY DAVID MARKEY AND JORDAN SCHWARTZ

WITH HENRY ROLLINS CHUCK DUKOWSKI DEZ CADENA JENNIFER SCHWARTZ
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We Got Power Hardcore Punk Scenes From 1980s Southern California

Dewar MacLeod



We Got Power Hardcore Punk Scenes From 1980s Southern California:

We Got Power! Jordan Schwartz, David Markey, 2012 As teenagers in 1981 David Markey and his best friend Jordan Schwartz founded We Got Power a fanzine dedicated to the hardcore punk music community in their native Los Angeles Their text and cameras captured the early punk spirit of Black Flag the Minutemen Social Distortion Youth Brigade and many others at the height of their precocious punk powers In the process the duo s amazing photographs also captured the dilapidated suburbs abandoned storefronts and dereliction of the era a rubble strewn social apocalypse that demanded a youth uprising

Hardcore Research Konstantin Butz, Robert A. Winkler, 2023-02-06 For more than 40 years hardcore and punk have promised to offer an alternative to what is perceived as the norm and the mainstream Hardcore Research Punk Practice Politics provides a comprehensive insight into some of the most active outspoken and widely received scholarly positions in the academic discourses on hardcore and punk and combines them with a variety of new and emerging voices The book brings together scholars with personal ties to past and present hardcore and punk scenes who present both insightful and critical examinations of the rich and varied histories of this subcultural phenomenon and its current reverberations at the intersection of cultural practice and academic research

Damaged Evan Rapport, 2020-11-24 *Damaged* Musicality and Race in Early American Punk is the first book length portrait of punk as a musical style with an emphasis on how punk developed in relation to changing ideas of race in American society from the late 1960s to the early 1980s Drawing on musical analysis archival research and new interviews *Damaged* provides fresh interpretations of race and American society during this period and illuminates the contemporary importance of that era Evan Rapport outlines the ways in which punk developed out of dramatic changes to America s cities and suburbs in the postwar era especially with respect to race The musical styles that led to punk included transformations to blues resources experimental visions of the American musical past and bold reworkings of the rock and roll and rhythm and blues sounds of the late 1950s and early 1960s revealing a historically oriented approach to rock that is strikingly different from the common myths and conceptions about punk Following these approaches punk itself reflected new versions of older exchanges between the US and the UK the changing environments of American suburbs and cities and a shift from the expressions of older baby boomers to that of younger musicians belonging to Generation X Throughout the book Rapport also explores the discourses and contradictory narratives of punk history which are often in direct conflict with the world that is captured in historical documents and revealed through musical analysis

We're Not Here to Entertain Kevin Mattson, 2020-05-14 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

Music Preservation and Archiving Today Norie Guthrie, Scott Carlson, 2018-04-18 Here are the stories of how music archives are preserving independent music and saving a part of our cultural heritage Music Preservation and Archiving Today moves beyond the how to and assembles the work currently being done to preserve music and scenes via essays case studies and overviews of work by academic archives as well as communitydriven preservation projects

Gimme Indie Rock Andrew Earles, 2014-09-15 The ultimate guide to one of the most revered periods and movements in American rock history The 1980s are one of the most ridiculed and parodied epochs in popular music what with all the skinny lapels synthesizers spandex and Aqua Net However music fans in the know recognize that beneath the glossy veneer broiled a revolutionary movement of self directed anti corporate punk influenced bands that created a nationwide network from the ground up thanks to independently recorded releases photocopied fanzines and self financed tours In Gimme Indie Rock music journalist Andrew Earles describes 500 essential indie rock albums released by 308 bands and artists from coast to coast in markets large and small From giants of the movement Black Flag the Minutemen Mission of Burma Fugazi Superchunk Melvins Dead Kennedys Minor Threat Hsker D the Replacements Sonic Youth Mudhoney Dinosaur Jr Big Black the Pixies to more obscure bands which nonetheless made their own impacts Jesus Lizard Cows Low Mercury Rev Polvo Squirrel Bait Karp Bongwater Naked Raygun Sun City Girls and many others and scores of artists who still await their proper due Fly Ashtray Dumptruck Truly Man Sized Action Steel Pole Bathtub godheadSilo Sorry Team Dresch Further Grifters World of Pooh Trumans Water Malignus Youth Eggs and many more Earles provides an exhaustive album guide to the era Earles also features those bands that cut their teeth on the indie circuit but graduated to a greater degree of mainstream recognition in the late 1980s and early 1990s acts like R E M Soul Asylum Urge Overkill Hole Smashing Pumpkins and Nirvana making Gimme Indie Rock is the definitive manual for the best of American indie music made between 1981 and 1996

Corporate Rock Sucks Jim Ruland, 2022-04-12 A no holds barred

narrative history of the iconic label that brought the world Black Flag Hsker D Sonic Youth Soundgarden and more by the co author of Do What You Want and My Damage Greg Ginn started SST Records in the sleepy beach town of Hermosa Beach CA to supply ham radio enthusiasts with tuners and transmitters But when Ginn wanted to launch his band Black Flag no one was willing to take them on Determined to bring his music to the masses Ginn turned SST into a record label On the back of Black Flag s relentless touring guerilla marketing and refusal to back down SST became the sound of the underground In Corporate Rock Sucks music journalist Jim Ruland relays the unvarnished story of SST Records from its remarkable rise in notoriety to its infamous downfall With records by Black Flag Minutemen Hsker D Bad Brains Sonic Youth Dinosaur Jr Screaming Trees Soundgarden and scores of obscure yet influential bands SST was the most popular indie label by the mid 80s until a tsunami of legal jeopardy financial peril and dysfunctional management brought the empire tumbling down Throughout this investigative deep dive Ruland leads readers through SST s tumultuous history and epic catalog Featuring never before seen interviews with the label s former employees as well as musicians managers producers photographers video directors and label heads Corporate Rock Sucks presents a definitive narrative history of the 80s punk and alternative rock scenes and shows how the music industry was changed forever

Thurston Moore: We Sing a New Language Nick Soulsby, 2017-03-07

Songbooks Eric Weisbard, 2021-04-23 In Songbooks critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings s 1770 New England Psalm Singer to Jay Z s 2010 memoir Decoded Drawing on his background editing the Village Voice music section coediting the Journal of Popular Music Studies and organizing the Pop Conference Weisbard connects American music writing from memoirs biographies and song compilations to blues novels magazine essays and academic studies The authors of these works are as diverse as the music itself women people of color queer writers self educated scholars poets musicians and elites discarding their social norms Whether analyzing books on Louis Armstrong the Beatles and Madonna the novels of Theodore Dreiser Gayl Jones and Jennifer Egan or varying takes on blackface minstrelsy Weisbard charts an alternative history of American music as told through its writing As Weisbard demonstrates the most enduring work pursues questions that linger across time period and genre cultural studies in the form of notes on the fly on sounds that never cease to change meaning

Camion Blanc Nick Soulsby, 2019-01-18 We Sing A New Language est le premier compte rendu minutieux du travail de Thurston Moore qui compte des centaines d enregistrements que ce soit en solo ou via des collaborations par la voix de ses divers coll gues relatant ses r ussites dans une grande vari t de d marches pleine d inventivit le fil conducteur restant le d vouement passionn de Moore la musique De la c l bration de Fluxus au noise et l improvisation en passant par la guitare acoustique et le black metal sa carri re d fie tout r sum mais m ritait amplement cette exploration soigneuse S tendant de 1978 avec Sonic Youth pr sent bien avant le rock alternatif et toujours pr t exp rimer aujourd hui l ouvrage de Nick Soulsby emm ne le lecteur l int rieur de ce processus cr atif se saisissant de chaque changement cl de chaque nouveau d veloppement dans l oeuvre de

Moore depuis l'époque où il fonctionnait dans l'orchestre de guitares de Glenn Branca jusqu'à son adoption sans réserve du free jazz et de l'impro au milieu des années 90. Ces pages sont remplies d'anecdotes issues de la scène rock new yorkaise au fil de l'évolution de l'industrie du disque depuis le commerce de cassettes et de radiocassettes jusqu'aux actuels Spotify et autre PayPal. Anti rock star devenu de son vivant monument de la musique, c'est par sa curiosité insatiable que Thurston Moore, toujours heureux d'expérimenter, ne craignant pas de s'immerger dans de nombreux domaines musicaux et auprès d'un grand nombre d'artistes de toute discipline, a su rester un éternel adolescent. *We Sing A New Language* n'est pas une biographie de Thurston Moore mais un recueil d'anecdotes par les musiciens et les artistes qui l'ont côtoyé. Les fans et les musiciens enthousiastes se régaleront de ces récits. *Heroes of the Metal Underground* Alexandros Anesiadis, Yiannis

Scarpelos, 2023-08-29 The only encyclopedic and definitive book on American indie metal. If all you know about metal music was what was heard on commercial radio then you don't know metal at all. *Heroes of the Underground* profiles 600 American bands from every town and city in the United States who ever released a record. Metal bands exploded during the 1980s. Influenced by the heavy sounds coming out of Britain via Judas Priest and Iron Maiden, young guitar shredders turned the amps up and played harder and faster. American record companies scooped up a few bands and signed them to major label recording deals: Metallica, Slayer, Anthrax, but that left hundreds of bands and their fans trying to get their songs heard. These intrepid metal bands borrowed a page from punk's DIY handbook and did it themselves. Regional favorites, hometown heroes, tour van veterans, bands who invested their life savings into recording and pressing their songs onto albums for a shot at immortality on vinyl. Fans remember these bands with joy. Collectors seek these records like the Holy Grail. And in *Heroes of the Metal Underground*, author Alex Anesiadis compiles the details of these bands and their records. Whether you're a true or baby metalhead, *Heroes of the Metal Underground* will become your guide to all things metal. **SPIN**, 2004-04 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. **Spin**

, 2004 **Live from the Underground** Katherine Rye Jewell, 2023-11-07 Bands like R.E.M., U2, Public Enemy, and Nirvana found success as darlings of college radio, but the extraordinary influence of these stations and their DJs on musical culture since the 1970s was anything but inevitable. As media deregulation and political conflict over obscenity and censorship transformed the business and politics of culture, students and community DJs turned to college radio to defy the mainstream, and they ended up disrupting popular music and commercial radio in the process. In this first history of US college radio, Katherine Rye Jewell reveals that these eclectic stations in major cities and college towns across the United States owed their collective cultural power to the politics of higher education as much as they did to upstart bohemian music scenes coast to

coast Jewell uncovers how battles to control college radio were about more than music they were an influential if unexpected front in the nation s culture wars These battles created unintended consequences and overlooked contributions to popular culture that students DJs and listeners never anticipated More than an ode to beloved stations this book will resonate with both music fans and observers of the politics of culture We Were Going to Change the World Stacy Russo,2017-09-12 The punk rock scene of the 1970s and 80s in Southern California is widely acknowledged as one of the most vibrant creative periods in all of rock and roll history And while many books have covered the artists who contributed to the music of that era none have exclusively focused on the vitality and influence of the women who played such a crucial role in this incredibly dynamic and instrumental movement We Were Going to Change the World captures the stories of women who were active in the SoCal punk rock scene during this historic time adding an important voice to its cultural and musical record Through exclusive interviews with musicians journalists photographers and fans Stacy Russo has captured the essence of why these women were drawn to punk rock what they witnessed and how their involvement in this empowering scene ended up influencing the rest of their lives From such hugely influential musicians and performers as Exene Cervenka Alice Bag Kira Phranc Johanna Went Teresa Covarrubias and Jennifer Precious Finch to such highly regarded journalists DJs and photographers as Ann Summa Jenny Lens Kristine McKenna Pleasant Gehman and Stella to the fans and scenesters who supported the bands and added so much color and energy to the scene We Were Going to Change the World is an important oral history of the crucial contributions women injected into the Southern California punk rock scene of the 1970s and 80s Empowering touching and informative Stacy Russo s collection of interviews adds a whole new dimension to the literature of both punk rock and women s studies *Maximum Rocknroll* ,2003 **Rock** Rough Guides (Firm),1996 A ROUGH GUIDE to rock music which spans the past forty years Entries on more than 1 000 bands have been written by 120 fans rather than music journalists providing fresh angles on the music Essential biographical details are given as are recommendations for the best recordings available Kids of the Black Hole Dewar MacLeod,2012-10-09 Los Angeles rock generally conjures memories of surf music The Doors or Laurel Canyon folkies But punk L A s punk scene while not as notorious as that of New York City emerged full throated in 1977 and boasted bands like The Germs X and Black Flag This book explores how in the land of the Beach Boys punk rock took hold As a teenager Dewar MacLeod witnessed firsthand the emergence of the punk subculture in Southern California As a scholar he here reveals the origins of an as yet uncharted revolution Having combed countless fanzines and interviewed key participants he shows how a marginal scene became a mass subculture that democratized performance art and he captures the excitement and creativity of a neglected episode in rock history Kids of the Black Hole tells how L A punk developed fueled by youth unemployment and alienation social conservatism and the spare landscape of suburban sprawl communities how it responded to the wider cultural influences of Southern California life from freeways to architecture to getting high and how L A punks borrowed from their New York and London forebears to create

their own distinctive subculture Along the way MacLeod not only teases out the differences between the New York and L A scenes but also distinguishes between local styles from Hollywood s avant garde to Orange County s hardcore With an intimate knowledge of bands venues and zines MacLeod cuts to the heart of L A punk as no one has before Told in lively prose that will satisfy fans Kids of the Black Hole will also enlighten historians of American suburbia and of youth and popular culture The Advocate ,2004-09-14 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States My Punk Rock Life Marla Watson,2023-07 Photos and memories from the 1980s punk and hardcore punk era in Southern California and London England

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