

STRAIGHT EDGE

Don't smoke, don't drink, don't fuck
At least I can fucking think
— Minor Threat, "Out Of Step"

IAN MACKAYE (Minor Threat) The reaction we got for being straight was so contemptuous, we couldn't believe it. We thought being straight was just the thing of deviant in this community, just like junkies. I didn't realize it was going to be the opposite so much — the reaction we got made us up the ante. That's when I said "Man, I'm saying shit, and people are getting angry. This is really effective."

The song "Straight Edge" inspired the same-named movement. Straight types stood apart from the drunks and drug casualties encountered in the Rock, and in everyday life.

At the dawn of Hardcore, drugs came cheap and plentiful. Not green, but like pot and acid — the Punk scene sneered at anything linked to the hippie legacy — but crap like Quaaludes (or "714s"), PCP ("angel dust") and even ("Black Beauties").



Ian Mackaye (Minor Threat),
the original proponent of Straight Edge.
Kamie copy, origin unknown
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Even with the rise of Straight, most HC kids took drugs. Caliban and Philly offered easy-to-find meth. Cocaine was everywhere. Groups like TSOA and Gang Green indulged legendarily. One kid got off on angel dust. The effect: this shit on the music line at the of HC lore. Neurological damage added to the dementia and loss.

STEVE DEPACE (Flippin' Out) The drug of choice for Punk before was cheap, it was around, and you play fast music on it. It also creates appetite. In San Francisco, in the Trend guys literally lived on pills; heroin bands just didn't go to it.

SAM McBRIDE (Fugz) I was 12 up when I was 12 at a show at the Hall. I look back on that now and blame the guy who shot me up. I was like 25, and he did ask me, "Do you want to do this?" This was before AIDS, and

done this before?" and of course I said, "Oh yeah, yeah." We just stood there in line and stuck our arms out. I put

one needle, ten people — we just stood there in line and stuck our arms out. I put everyone else and got in line.

Drugs are part of Rock's psycho-social history in that drugs are the show. Straight Edge reacted to that mindset. But don't confuse Straight with sobriety; it's similar to NA meetings or the DARE program in that it advances either agenda, by violence if necessary.

Straight Edge militancy came out of Ian Mackaye and Al Barile of Boston's SS Decontrol. Mackaye wrote "Straight Edge." Inspired, Barile topped the ante.

AL BARILE (SS Decontrol) The Minor Threat song "Straight Edge" — I went off on it. I saw all these kids from DC and they were all straight — well, who knows who was straight, who wasn't. These kids seemed to be having a good time and they weren't drinking. That shocked me. I was still drinking, but not out of habit. From that time, I questioned why I was still partying.

I took the message — every song I wrote was about Straight Edge — to the next level. At one point I knew Minor Threat was sick of talking about it. I went off on the concept — maybe overboard. I just felt it was an important message to me it was about enjoying life without being fucked up.

Up in smoke, I laugh in your face
Pissed on drugs, feet in space
— S.O.A., "Lost In Space"

FAT DUBAR (Uniform Choice) Straight Edge spoke to me because of my total hatred towards the drinking and "being stupid" environment I encountered in high school. I was never anti-sex or anti-bacon. We were really anti-alcohol because that's all I saw from people around me — obsession with god, religion, money, drugs, alcohol. All this shit to me was meaningless. It's what pissed me off the most. These people were nothing that I wanted to be about. My reaction was to use everything in my power to tell everyone what was up.

Back when I was a lot more violent, I had this thing anytime anybody fucked with me when they were drunk. I would hit 'em. I felt, "Just because you drink doesn't give you license to be a fucking asshole." Most people still think being drunk is an excuse, but, hey, you're bringing that reality on me, and I'm not a drunk, asshole. I'm not getting in your space, and I'm not interfering with your freedom or your path.

DAVE SMALLEY (JYS, Dog Nasty) We were pretty violent. In hindsight, that's one thing I regret about the past — we were aggressive towards non-Straight Edge people. We hated the smokers and the drinkers in high school so much.

In the wake of Minor Threat and SSID, by the mid-80s emerged several true Straight Edge bands, led by Uniform Choice and Youth Of Today. These bands reaffirmed Hardcore "values" by eschewing drugs, alcohol, and sex, and by keeping it "real."

Predictably came a harsh reaction to Straight Edge. Many Hardcore kids rejected the influx of zealous do-gooders. Drinking songs by Black Flag ("TV Party"), Fear ("More Beer") and D.O.A. ("Let's Wreck The Party") captured the opposition. In 1985, Gang Green unleashed their elegy to excess, "Alcohol":

You got the beer, we got the time
You got the coke, gimme a line
— Gang Green, "Alcohol"



Al Barile (SS Decontrol), 1982
Straight Edge outside member
Photo by Karen O'Donnell

American Hardcore A Tribal History

Jennifer Post



American Hardcore A Tribal History:

American Hardcore Steven Blush, 2001 The first complete feisty and sordid history of American hardcore punk Angrier less pretentious and more stripped down than its artsy drug addled predecessor this harder faster form of music was never very pretty an angry and violent outlet for unfocused rage Packed with information on all aspects of the genre including oral histories from the stars and now forgotten participants the book explains the gestation rise and eventual fall of the hardcore scene along with an exceptionally comprehensive discography Extensively illustrated with b w photos **American Hardcore (Second Edition)** Steven Blush, George Petros, 2010-10-19 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 *American Hardcore* Steven Blush, 2010-10-01 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 Blushs 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 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 Hard core rock releases from 1980 to 1986 **American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History** Gina Misiroglu, 2015-03-26 Counterculture while commonly used to describe youth oriented movements during the 1960s refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day This fascinating three volume set explores these movements in America from colonial times to the present in colorful detail American Countercultures is the first reference work to examine the impact of countercultural movements on American social history It highlights the writings recordings and visual works produced by these movements to educate inspire and incite action in all eras of the nation s history A Z entries provide a wealth of information on personalities places events concepts beliefs groups and practices The set includes numerous illustrations a topic finder primary source

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Hardcore Punk in the Age of Reagan Robert Fitzgerald,2025-05-27 Few politicians produced the musical reaction that Ronald Reagan did His California branded conservatism inspired countless young people to pick up guitars and thrash out their political angst Punk bands across the United States took aim at the man his presidency and the idea of America he was selling to voters nationwide Small yet vibrant scenes across the country emerged to challenge the communal norms and social values projected on them by the popular media and consumer culture Punk enthusiast Robert Fitzgerald argues that these songs lyrics aren t just catchy and fun to scream along with they also reveal the thoughts and feelings of artists reacting to their political environment in real forthright and uncensored time In candid detail Fitzgerald shows how these lyrics illustrated what young adults felt and how they reacted to one of the most influential and divisive leaders of the era Punk lyrics are seemingly simple the author argues but they sketch out a complex musically inspired countermovement that is as canonical in the American songbook as the folk and rock protest music that came before

The Lyre of Orpheus Christopher Partridge,2014 The study of religion and popular culture is an increasingly significant area of scholarly inquiry Surprisingly however Christopher Partridge s *The Lyre of Orpheus* is the first general introduction to the subject of religion and popular music His aim in this book is to introduce a range of theoretical and methodological perspectives to be used in the study of religion and popular music and popular music subcultures He addresses a range of issues from postcolonialism to postmodernism from sex to drugs from violence to the demonic and from misogyny to misanthropy Part One provides a general overview of the history of popular music scholarship and the key approaches that have been taken Part Two looks at approaches from the perspectives of theology and religious studies examining key themes relating to particular genres and subcultures Part Three narrows the focus and examines key artists and bands mentioned in

Part Two including Elvis Bob Dylan Madonna and Bj rk Written to be accessible to the undergraduate The Lyre of Orpheus will also appeal to general readers interested in the role of religion in our culture *Youth Culture and Social Change* Keith Gildart, Anna Gough-Yates, Sian Lincoln, Bill Osgerby, Lucy Robinson, John Street, Peter Webb, Matthew Worley, 2017-10-16 This book brings together historians sociologists and social scientists to examine aspects of youth culture The book s themes are riots music and gangs connecting spectacular expression of youthful disaffection with everyday practices By so doing Youth Culture and Social Change maps out new ways of historicizing responses to economic and social change public unrest and popular culture *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 H sker 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 Bath tub godhead Silo 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 *Oh Boy!* Freya Jarman-Ivens, 2013-09-27 From Muddy Waters to Mick Jagger Elvis to Freddie Mercury Jeff Buckley to Justin Timberlake masculinity in popular music has been an issue explored by performers critics and audiences From the dominance of the blues singer over his woman to the sensitive singer songwriter popular music artists have adopted various gendered personae in a search for new forms of expression Sometimes these roles shift as the singer ages attitudes change or new challenges on the pop scene arise other times the persona hardens into a shell like mask that the performer struggles to escape Oh Boy Masculinities and Popular Music is the first serious study of how forms of masculinity are negotiated constructed represented and addressed across a range of popular music texts and practices Written by a group of internationally recognized popular music scholars including Sheila Whiteley Richard Middleton and Judith Halberstam these essays study the concept of masculinity in performance and appearance and how both male and

female artists have engaged with notions of masculinity in popular music **CMJ New Music Monthly**, 2006-09 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

The Music Sound Nicolae Sfetcu, 2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music **Backbeats** John Langan, 2025-11-11 An electrifying journey through the history of rock and roll told through the lives of fifteen iconic drummers and their percussion rivals from John Bonham and Charlie Watts to Ringo Starr and Questlove Rock and roll thrives on rhythm but the drummers who drive that pulse often stay in the shadows In Backbeats acclaimed music historian John Langan brings these unsung heroes into the spotlight delivering a fascinating journey through six decades of rock history Langan's deep research and vivid storytelling explores the lives of fifteen pathbreaking drummers and their fellow timekeepers men and women who together laid down the beat of an era From Bernard Purdie's legendary work with Aretha Franklin to Dave Grohl's funk and punk indebted swing for Nirvana these drummers redefined what was possible in pop music Iconic figures like Ringo Starr whose inventive style transformed the Beatles and Charlie Watts the steady backbone of the Rolling Stones take center stage But Langan doesn't stop there he also shines a light on groundbreaking underappreciated talents like Maureen Tucker of The Velvet Underground whose minimalist beats rewrote the rulebook and Sam Lay a pivotal figure in rock's evolution from the blues Packed with insider stories and exclusive interviews from Robert Plant's reflections on Led Zeppelin's legendary sessions to superstar recording engineer Steve Albini's behind the scenes accounts Backbeats offers an eye opening glimpse into some of rock's most unforgettable moments including the seismic shift of Dylan going electric at Newport James Brown's explosive creation of funk in the late sixties and the birth of LA thrash metal in the early eighties More than just a tribute to an unrecognized group of virtuosos this book is a love letter to the art of drumming itself Backbeats shows how these remarkable artists not only kept the beat but drove rock and roll forward It's a must read for any music lover offering a fresh and thrilling

perspective on a story we only thought we knew *This Ain't the Summer of Love* Steve Waksman, 2009-02-04 Waksman brings a new understanding to familiar material by treating it in an original and stimulating manner This book tells the other side of the story Philip Auslander author of *Performing Glam Rock Gender and Theatricality in Popular Music* While there are a number of histories of punk and metal and numerous biographies of important bands within each genre there is no comparable book to *This Ain't the Summer of Love* The ultimate contribution the book makes is to provoke the reader into rethinking the ongoing fluid relationship between punk a music that enjoyed considerable critical support and metal a music that has been systematically denigrated by critics This book is the product of superior scholarship it truly breaks fresh ground and as such it is an important book that will be regularly cited in future work Rob Bowman Professor of Music at York University and author of *Soulsville USA The Story of Stax Records* Debunking simplistic assumptions that punk rebelled and heavy metal conformed Steve Waksman demonstrates with precisely chosen examples that for decades the two shared strategies and concerns As a result this important volume is among the first to extend to rock history the same much needed revisionism that elsewhere has transformed our understanding of minstrelsy blues country music and pop Eric Weisbard author of *Use Your Illusion I II* **Encyclopedia of Gangs** Louis Kontos, David C. Brotherton, 2007-11-30 In light of Los Angeles gang state of emergency ethnic and minority gangs are arguably more high profile now than at any other time in our history News media typically focus on the crime and violence associated with gangs but not much else This encyclopedia seeks to illuminate the world of gangs including gang formations routine gang activities aberrations and current developments One hundred essay entries related to gangs in the United States and worldwide provide a diffuse overview of the gang phenomenon Each entry defines and explains the term provides an historical overview and explains its significance today As the following entries demonstrate gangs are part of the fabric of American society They are not only in our communities but also our schools and other social institutions Understanding the world of gangs is therefore needed to understand American society Entries include Bikers Bloods Cholas Crips gang mythology gang warfare graffiti Hell's Angels Hong Kong Triads Latin Kings law enforcement occultic gangs mafia media prison gangs rites Skinheads Streetgang Terrorism Omnibus Prevention Act tattoos trafficking Wanna bes West Side Story Witness Protection programs and youth gangs **Ethnomusicology** Jennifer Post, 2013-03-01 *Ethnomusicology A Research and Information Guide* is an annotated bibliography to books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organized by resource type in categories of greatest concern to students and scholars It includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field

over the last decades *Gainesville Punk* Matt Walker,2016-11-07 Known for The Fest Less Than Jake and Hot Water Music Gainesville became a creative hub in the 1980s and 90s for many of punk rock s greats Whether playing at the Hardback or wild house parties earnest acts like Against Me Spoke and Roach Motel all emerged and thrived in the small northern Florida city Radon burst onto the scene with chaotic energy while Mutley Chix helped inspire local torchbearers No Idea Records Through this succinct history author Matt Walker traces each successive generation s contributions and amplifies the fidelity of the Gainesville scene **The DIY Movement in Art, Music and Publishing** Sarah Lowndes,2016-04-20 This book considers the history of Do It Yourself art music and publishing demonstrating how DIY strategies have transitioned from being marginal to emergent to embedded Through secondary research observation and 30 original interviews each chapter analyses one of 15 creative cities San Francisco Los Angeles Dusseldorf New York London Manchester Cologne Washington DC Detroit Berlin Glasgow Olympia Washington Portland Oregon Moscow and Istanbul and assesses the contemporary situation in each in the post subcultural era of digital and internet technologies The book challenges existing subcultural histories by examining less well known scenes as well as exploring DIY best practices to trace a template of best approaches for sustainable independent locally owned creative enterprises Focus On: 100 Most Popular American Satirical Films Wikipedia contributors, Punk Style Monica Sklar,2013-11-21 Punk Style examines the dress of this incredibly diverse long lasting and hugely influential subculture and its impact on mainstream fashion Taking a comprehensive approach the book includes a historical overview a discussion of motivations behind dress practices and a review of fashion cycles and merchandising methods Punk is frequently positioned as a forerunner of trends that later become commonplace as demonstrated in the proliferation and acceptance of body modification the repeated use of deconstruction as a design aesthetic and the recent boom in fashion that reflects DIY style through handmade crafts The book explores how this dominant subcultural style continues to expand via the internet youth buying power and the constant re appropriation of its distinctive styles This accessible text brings the discussion of punk fashion up to date and provides a concise overview for students and scholars and general readers interested in the punk subculture

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