

rip it up and start again postpunk 1978 1984

Rip It Up and Start Again Postpunk 1978 1984: A Deep Dive into the Postpunk Revolution

rip it up and start again postpunk 1978 1984 marks a pivotal era in music history where artists boldly broke away from punk's raw simplicity to explore more experimental, diverse, and artful sounds. This period, spanning from the late 1970s to the mid-1980s, reshaped the musical landscape, influencing countless bands and genres that followed. The phrase itself, popularized by Simon Reynolds' acclaimed book, encapsulates the ethos of a generation willing to discard old musical conventions and reinvent themselves with fresh creativity and innovation.

If you're curious about how postpunk evolved, what defined its sound and style, and why it remains influential today, this article will guide you through the key aspects of the movement, notable bands, and the cultural context that shaped rip it up and start again postpunk 1978 1984.

Understanding Postpunk: More than Just Punk's Offshoot

Postpunk emerged as a reaction and evolution of punk rock. While punk was characterized by its raw energy, simplicity, and rebellious spirit, postpunk artists sought to push boundaries by experimenting with different instruments, production techniques, and lyrical themes. The result was a rich, textured sound that embraced elements of funk, dub, electronic music, and art rock.

The Meaning Behind "Rip It Up and Start Again"

The phrase "rip it up and start again" perfectly captures the postpunk mindset. Instead of merely continuing punk's aggressive style, musicians tore up the rulebook and began anew. This movement embraced a DIY ethic but combined it with a more sophisticated approach to songwriting and production. It also reflected a broader cultural urge to rethink society, politics, and identity during a time of economic and social upheaval in the UK and beyond.

Key Characteristics of Postpunk Music

Postpunk isn't defined by one specific sound, but several common traits tie

the movement together:

- **Innovative Instrumentation:** Incorporation of synthesizers, drum machines, and unconventional instruments.
- **Atmospheric Production:** Use of reverb, echo, and layering to create moody, immersive soundscapes.
- **Introspective and Political Lyrics:** Exploring themes of alienation, modernity, and social critique.
- **Danceable Rhythms:** Drawing from funk and disco to create grooves that contrasted punk's rawness.
- **Visual and Artistic Experimentation:** Postpunk bands often challenged traditional aesthetics through album art and performance.

Iconic Bands and Albums of the Postpunk Era (1978-1984)

To truly appreciate rip it up and start again postpunk 1978 1984, it's essential to explore some of the artists who defined the era. These bands didn't just make music; they shaped the culture and inspired future generations.

Joy Division: The Dark Pioneers

Joy Division's haunting sound and emotional intensity set a blueprint for postpunk gloom and depth. Their albums, especially "Unknown Pleasures" (1979) and "Closer" (1980), featured stark basslines, minimalist drumming, and Ian Curtis's poignant vocals and lyrics. Their music captured the bleakness of the time while pushing sonic boundaries.

The Cure: From Gothic Roots to Pop Sensibility

Starting with a postpunk foundation, The Cure evolved to blend darkness and melody. Albums like "Seventeen Seconds" (1980) and "Faith" (1981) highlight their early postpunk phase, marked by moody atmospheres and introspective lyrics. The band's ability to rip it up and start again throughout the early '80s helped them transition seamlessly into new wave and alternative rock.

Gang of Four: Political Funk Meets Postpunk

Gang of Four combined punk's aggression with funk rhythms and Marxist politics, creating a danceable yet confrontational sound. Their 1979 debut "Entertainment!" remains a staple in understanding postpunk's capacity for social critique and musical innovation.

Public Image Ltd (PiL): The Avant-Garde Experimenters

Fronted by John Lydon after the Sex Pistols' breakup, PiL epitomized the rip it up and start again philosophy by abandoning punk's simplicity in favor of dub, noise, and eclectic structures. Albums like "Metal Box" (1979) challenged listeners with their bold experimentation.

Siouxsie and the Banshees: Gothic and Theatrical

With a theatrical approach and distinctive sound blending postpunk with gothic rock, Siouxsie and the Banshees pushed the envelope of what alternative music could be. Their early '80s work is essential listening for anyone exploring this era.

The Cultural and Social Context Behind Postpunk's Rise

Understanding rip it up and start again postpunk 1978 1984 requires looking beyond the music to the social realities of the time. The late '70s and early '80s were marked by economic hardship, political unrest, and rapid technological change, especially in the UK. High unemployment rates and disillusionment with government policies fueled a desire among youth to express frustration and seek new identities.

This atmosphere encouraged artists to question authority and tradition, not just in music but in fashion, art, and politics. Postpunk's experimental nature reflected this cultural ferment, and its themes often tackled alienation, consumerism, and dystopia.

Impact of Technology and Media

The advent of affordable synthesizers and drum machines opened new sonic possibilities, allowing bands to experiment with electronic textures.

Additionally, the rise of independent record labels and fanzines empowered artists to distribute music outside mainstream channels, fostering a vibrant underground scene.

Postpunk's Influence on Later Genres

The rip it up and start again postpunk 1978 1984 era laid the groundwork for many modern music styles. Alternative rock, indie, gothic rock, and even electronic dance music owe much to postpunk's bold experimentation and refusal to conform. Bands like Radiohead, Interpol, and LCD Soundsystem have cited postpunk pioneers as key influences, demonstrating the enduring legacy of this transformative period.

How to Explore Postpunk Today

If you're new to the genre or looking to deepen your appreciation, here are some tips to dive into rip it up and start again postpunk 1978 1984:

- **Start with Landmark Albums:** Listen to essential records like Joy Division's "Unknown Pleasures," Gang of Four's "Entertainment!," and PiL's "Metal Box."
- **Explore Diverse Sounds:** Postpunk is eclectic—check out bands ranging from the atmospheric The Cure to the dance-infused Talking Heads.
- **Watch Documentaries and Read Books:** Simon Reynolds' book "Rip It Up and Start Again" is a comprehensive guide, while documentaries like "Joy Division" provide insight into the era.
- **Attend Revival Shows or Festivals:** Many contemporary bands pay tribute to postpunk's spirit, offering live experiences that capture its energy.
- **Engage with Online Communities:** Forums and social media groups dedicated to postpunk can introduce you to hidden gems and provide historical context.

Why Rip It Up and Start Again Postpunk 1978 1984 Still Matters

Decades after its heyday, the rip it up and start again postpunk 1978 1984 movement continues to inspire artists and fans alike. Its message of

reinvention and fearless experimentation resonates in a world where creativity often struggles against commercial pressures. Postpunk's blend of intellect, emotion, and groove offers a blueprint for artists willing to challenge norms and audiences craving depth beyond mainstream pop.

Moreover, the social and political themes explored during this time remain relevant, reminding us that music can be both a reflection and a catalyst for change. Whether you're a longtime fan or a newcomer, diving into postpunk's rich legacy offers a rewarding journey through one of music's most innovative chapters.

Frequently Asked Questions

What is 'Rip It Up and Start Again: Postpunk 1978-1984' about?

It is a book by Simon Reynolds that explores the post-punk music movement from 1978 to 1984, analyzing its innovation, cultural impact, and key artists.

Who is the author of 'Rip It Up and Start Again: Postpunk 1978-1984'?

The author is Simon Reynolds, a British music critic and author known for his work on alternative music genres.

Why is the period 1978 to 1984 significant in post-punk history?

This period marks the emergence and flourishing of post-punk, where bands experimented beyond punk's raw simplicity, incorporating diverse influences and new sounds.

Which bands are prominently featured in 'Rip It Up and Start Again'?

The book discusses influential post-punk bands such as Joy Division, Talking Heads, Gang of Four, Siouxsie and the Banshees, and Public Image Ltd.

How did post-punk differ from punk rock according to 'Rip It Up and Start Again'?

Post-punk expanded on punk's energy by integrating art, electronic music, dub, funk, and avant-garde elements, creating more experimental and varied sounds.

What impact did 'Rip It Up and Start Again' have on music journalism?

The book is considered a definitive study of post-punk, influencing music journalism by deepening the critical understanding of the genre's artistic significance.

Is 'Rip It Up and Start Again' considered a definitive resource on post-punk?

Yes, it is widely regarded as one of the most comprehensive and authoritative books on the post-punk era.

Has 'Rip It Up and Start Again' influenced musicians or contemporary music?

Many contemporary musicians and fans have cited the book as an inspiration for rediscovering post-punk's innovative spirit and sound.

Are there any adaptations or related media based on 'Rip It Up and Start Again'?

While there is no direct film or series adaptation, the book has influenced documentaries and podcasts exploring post-punk history and culture.

Additional Resources

Rip It Up and Start Again: Postpunk 1978-1984 and Its Enduring Legacy

rip it up and start again postpunk 1978 1984 represents a pivotal chapter in the history of modern music, capturing a period of intense innovation, cultural upheaval, and artistic experimentation. This era, spanning from the late 1970s to the mid-1980s, marks the postpunk movement's emergence as a response to the raw energy of punk rock, yet diverging into more complex, textured, and avant-garde territories. The phrase itself, popularized by Simon Reynolds' seminal book **Rip It Up and Start Again: Postpunk 1978-1984**, encapsulates the spirit of reinvention and boundary-pushing synonymous with this influential period.

The Postpunk Landscape: Context and Characteristics

The years between 1978 and 1984 witnessed a significant transformation in the musical landscape. As punk rock's initial rebellious wave began to wane,

musicians sought to “rip up” the established conventions and “start again” with fresh sounds and ideas. Postpunk was not merely a continuation of punk; it was a radical rethinking of music’s possibilities. Bands integrated elements of funk, dub, electronic music, and avant-garde art into their sonic palette, creating a genre defined by its diversity and intellectual ambition.

Unlike the straightforward aggression of punk, postpunk embraced complexity, moodiness, and experimentation. The movement was characterized by angular guitar riffs, prominent basslines, unconventional song structures, and the use of synthesizers and drum machines. Lyrically, postpunk artists often explored themes of alienation, political disillusionment, and existential angst, reflecting the socio-economic tensions of the late 1970s and early 1980s.

Defining Bands and Influential Albums

Several bands epitomized the postpunk ethos during 1978-1984. Joy Division, with their haunting melodies and introspective lyrics, became emblematic of the genre’s dark, brooding side. Their album **Unknown Pleasures** (1979) remains a touchstone for postpunk aesthetics. Similarly, Talking Heads blended art rock with funk and world music influences, pushing the boundaries of rhythm and texture on albums like **Remain in Light** (1980).

Other notable contributors include Gang of Four, whose politically charged lyrics and jagged guitar work on **Entertainment!** (1979) injected a sharp social critique into postpunk; The Cure, whose atmospheric soundscapes and emotional depth broadened the genre’s appeal; and Siouxsie and the Banshees, pioneers of gothic rock emerging from the postpunk scene.

Innovations and Cultural Impact

Postpunk’s innovations were not confined to music alone; the movement influenced fashion, visual arts, and even independent music production and distribution methods. The DIY ethic inherited from punk was amplified, leading to the rise of independent labels and alternative channels that circumvented the mainstream music industry.

Technological advancements played a crucial role. The adoption of synthesizers and drum machines allowed bands to explore new sonic territories, laying the groundwork for future genres like new wave, synthpop, and alternative rock. This period’s experimentation with production techniques also contributed to the atmospheric and textural depth that defined many postpunk recordings.

From a cultural standpoint, postpunk reflected the anxieties and hopes of a generation grappling with economic recession, political unrest, and shifting social norms. The music often served as a vehicle for critique and

introspection, resonating with audiences seeking alternatives to mainstream pop and rock narratives.

Comparisons with Contemporary Genres

When examining rip it up and start again postpunk 1978 1984, it is instructive to compare it with both its punk predecessor and its contemporaneous genres. Punk rock prioritized simplicity, speed, and raw emotion, often eschewing technical proficiency. In contrast, postpunk embraced complexity and artistic ambition, merging punk's ethos with influences from funk, dub, reggae, and electronic music.

New wave, sometimes conflated with postpunk, tended to be more polished and commercially accessible, often favoring catchy hooks and danceable rhythms. While new wave bands like Duran Duran or Blondie achieved mainstream success, postpunk bands frequently maintained an underground or cult status, emphasizing artistic integrity over commercial appeal.

Legacy and Continued Relevance

The postpunk movement of 1978-1984 left an indelible mark on the trajectory of popular music. Its spirit of reinvention inspired countless artists in subsequent decades, influencing genres such as indie rock, gothic rock, shoegaze, and post-rock. Bands like Radiohead, The National, and Interpol have drawn heavily from postpunk's aesthetic and thematic concerns.

Moreover, the digital age has facilitated a resurgence of interest in postpunk, with new bands reviving its distinctive sound and ethos. Contemporary festivals, reissues, and documentaries continue to introduce younger audiences to this seminal period.

Challenges and Critiques

Despite its acclaim, postpunk has faced critiques regarding its accessibility and sometimes self-consciously intellectual approach. Some listeners find its experimental nature challenging, and the genre's moodiness can be perceived as alienating. Additionally, the label "postpunk" itself has been debated, given the wide stylistic variations among bands categorized under this umbrella.

Nevertheless, these critiques underscore the genre's complexity and refusal to conform to easy categorization, which many consider strengths rather than weaknesses.

Essential Albums to Explore Postpunk 1978-1984

For those seeking to delve into the rip it up and start again postpunk 1978 1984 era, the following albums provide a representative overview:

- **Joy Division – Unknown Pleasures (1979):** A dark, atmospheric cornerstone of postpunk music.
- **Gang of Four – Entertainment! (1979):** A fusion of punk energy with sharp political commentary.
- **Talking Heads – Remain in Light (1980):** An innovative blend of funk, African rhythms, and art rock.
- **The Cure – Seventeen Seconds (1980):** Marking a shift toward atmospheric and introspective soundscapes.
- **Siouxsie and the Banshees – Juju (1981):** A gothic-inflected expansion of postpunk's sonic palette.
- **Wire – Chairs Missing (1978):** Experimental and minimalistic, often cited as a postpunk landmark.

Exploring these works illuminates the diversity and depth that defined postpunk's formative years.

The rip it up and start again postpunk 1978 1984 era remains a testament to the power of artistic reinvention. By rejecting the limitations of their predecessors and embracing a wide array of influences, postpunk artists reshaped the musical and cultural landscape, leaving a legacy that continues to inspire and challenge musicians and listeners alike.

[Rip It Up And Start Again Postpunk 1978 1984](#)

rip it up and start again postpunk 1978 1984: Rip It Up and Start Again Simon Reynolds, 2006-02-17 A landmark history of post-punk, the basis of the documentary film directed by Nikolaos Katranis 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.

rip it up and start again postpunk 1978 1984: Rip it Up and Start Again , 2006

rip it up and start again postpunk 1978 1984: *Rip it up and start again* Simon Reynolds, 2007

rip it up and start again postpunk 1978 1984: Rip it up and start again Simon Reynolds, 2007 *Rip It Up and Start Again* (Déchire tout et recommence) raconte l'histoire de la musique post-punk entre 1978 et 1984, soit entre la séparation des Sex Pistols et l'explosion de MTV. Ce sont des artistes comme PiL, Devo, Joy Division, Talking Heads, Gang of Four ou Cabaret Voltaire. C'est l'histoire d'une Angleterre où émerge, après la tornade punk de 1977, une multitude de groupes qui veulent à tout prix s'écarter du chemin rétro-rock pour s'ouvrir aux musiques noires et électroniques. C'est aussi l'histoire de villes américaines en résistance, New York, San Francisco ou Cleveland, où les musiciens viennent souvent des milieux artistiques d'avant-garde et envisagent leur travail comme un instrument de lutte contre l'idéologie culturelle et esthétique qui domine leur pays. Ce sont des groupes qui, des deux côtés de l'Atlantique, jouent le jeu de l'expérimentation sonore, graphique, vestimentaire, théorique, voire économique lorsqu'ils en viennent à prendre un virage pop. C'est d'ailleurs autour de ce crucial problème de compromis commercial que s'articule *Rip It Up and Start Again*. La première partie, intitulée *Post Punk*, retrace l'itinéraire de groupes adeptes indépendants, tel l'emblématique *Rough Trade*, et de producteurs aussi géniaux et furieux que Martin Hannett (Factory Records) ou encore Brian Eno. La deuxième analyse la *New Pop*, qui voit les groupes tels que *Madness*, *Human League*, *Siouxsie & the Banshees*, *New Order* ou *Frankie Goes to Hollywood* s'orienter vers des sphères moins austères, plus dansantes ou plus spectaculaires. Mais au-delà du passionnant récit qu'il constitue, l'ouvrage semble également procéder à une subtile contre-expertise de l'histoire du rock fournie par la vulgate. Et si les principes d'autogestion et de liberté créative préconisés par le punk avaient été mieux intégrés par les non-punks et les dissidents que par les punks traditionnels ? Et si la véritable résistance culturelle passait plutôt par l'infiltration et l'ambiguïté que par l'agression directe et l'opposition systématique ? *Rip It Up and Start Again* constitue le premier document exhaustif sur une des périodes (si ce n'est la période) les plus riches et les plus excitants de l'histoire du rock, qu'on a jusqu'ici trop souvent résumé aux tubes pour minets et à quelques succès éphémères. Il s'agit d'un ouvrage de référence pour repenser le rock qui s'épuise à force de se parodier.

rip it up and start again postpunk 1978 1984: Litpop: Writing and Popular Music Rachel Carroll, Adam Hansen, 2016-05-13 Bringing together exciting new interdisciplinary work from emerging and established scholars in the UK and beyond, *Litpop* addresses the question: how has writing past and present been influenced by popular music, and vice versa? Contributions explore how various forms of writing have had a crucial role to play in making popular music what it is, and how popular music informs 'literary' writing in diverse ways. The collection features musicologists, literary critics, experts in cultural studies, and creative writers, organised in three themed sections. 'Making Litpop' explores how hybrids of writing and popular music have been created by musicians and authors. 'Thinking Litpop' considers what critical or intellectual frameworks help us to understand these hybrid cultural forms. Finally, 'Consuming Litpop' examines how writers deal with music's influence, how musicians engage with literary texts, and how audiences of music and writing understand their own role in making 'Litpop' happen. Discussing a range of genres and periods of writing and popular music, this unique collection identifies, theorizes, and problematises connections between different forms of expression, making a vital contribution to popular musicology, and literary and cultural studies.

rip it up and start again postpunk 1978 1984: Punk Rock and German Crisis C. Shahan, 2013-12-04 1977 is usually associated with West German terrorism, but it witnessed another cultural watershed: punk music. A new reckoning with the legacy of political and aesthetic spaces, this book argues the centrality of punk music for understanding crises of state and terrorist violence, American racism and German fascism, and aesthetic production.

rip it up and start again postpunk 1978 1984: What Do You Call It? From Grassroots to the Golden Era of UK Rap David Kane, 2024-11-12 Friday 28 July 2019: Eleven years after Jay-Z became the first hip-hop artist to headline the Pyramid Stage at Glastonbury, Stormzy finally became

the first English rapper to follow suit. The South London rapper, wearing a customised stab-proof vest designed by Banksy, put in an explosive performance and finished his set by thanking many of the “legends for paving the way,” name-checking the likes of Wiley, Dizzee Rascal, and Giggs. Yet British rap has a nuanced, rich, and often misunderstood history that factors in socioeconomics, gender, identity, music industry disruption, and innovation. Despite how unlikely it looked for decades, UK rap is now firmly part of pop music and the greater hip-hop canon. *What Do You Call It?* charts the journey of UK rap music over nearly forty years. It begins in the early 1980s when rap landed on our odd little island. Imported through the electro-driven hip-hop of Afrika Bambaataa, the sound was shaped by sound system culture, inspired by punk, and accelerated by rave. The result is a music that does not stand still. From Britcore to UK hip-hop via the deep outer reaches of trip-hop in the late twentieth century, through to the tumultuous opening decades of the twenty-first century and the urban claustrophobia of MC-driven garage, grime, and drill. Through a combination of cultural theory, historical research, and dozens of interviews with the scene protagonists—including Jazzie B, Klashnekoff, Skinnyman, and Wiley, through to contemporary artists like Tion Wayne and Loyle Carner—the book tells the origin stories of classic albums and mixtapes, anthemic singles, vital scenes, long-forgotten but important labels, and the artists who would change the course of British music and culture.

rip it up and start again postpunk 1978 1984: A Life in 16 Films Steve Waters, 2021-06-03 Steve Waters examines how the very idea of film has defined him as a playwright and a person in this book. Through the the lens of cinema, it provides a cultural and political snapshot of life in Britain from the 2nd part of the 20th century up to the present day. The films spanning almost a century, starting with *The White Hell of Pitz Palu* (1929) and moving most recently to *Dark Waters* (2019), each chapter examines aspects of Waters's journey from his working-class Midlands upbringing to working in professional theatre to living through the Covid epidemic, through the prism of a particular film. From *The Wizard of Oz* to *Code Unknown*, from sci-fi to documentary, from queer cinema to world cinema, this honest, comic book offers a view of film as a way of thinking about how we live. In doing so, it illuminates culture and politics in the UK over half a century and provides an intimate insight into drama and writing.

rip it up and start again postpunk 1978 1984: Hot Stuff Alice Echols, 2011-03-22 Only nominally about the watered-down funk music that was disco, Echols' history instead focuses on disco's social effects, particularly the rise of gay consciousness and the mainstreaming of the gay rights movement.

rip it up and start again postpunk 1978 1984: Punk Beyond the Music Iain Ellis, 2024-08-12 *Punk Beyond the Music: Tracing Mutations and Manifestations of the Punk Virus* expands the conversation about punk from a focus on the musical genre to its surrounding cultural manifestations. Focusing on some of the most recurring practices and characteristics of punk culture —DIY, attitude, outsider identities, symbols, and politics—Iain Ellis engages many illustrative examples to investigate punk beyond the music without losing sight of its significance. Early chapters look at arts that have always existed within the punk subculture (writings, visual arts, films, and humor); subsequent sections examine areas rarely recognized as exhibiting punk characteristics (such as education, sports, crafts, and comics). Taken together, the chapters invite readers on an extensive and unpredictable journey through the evolution of punk's developments and adaptations.

rip it up and start again postpunk 1978 1984: Zerox Machine Matthew Worley, 2024-05-13 A visual history of the artists, fans, and fanzines of widely influential British punk. *Zerox Machine* is an immersive journey through the vibrant history of British punk and its associated fanzines from 1976 to 1988. Drawing on an extensive range of previously unpublished materials sourced from private collections across the United Kingdom, Matthew Worley describes and analyzes this transformative era, providing an intimate glimpse into the hopes and anxieties that shaped a generation. Far more than a showcase of covers, *Zerox Machine* examines the fanzines themselves, offering a rich tapestry of firsthand accounts, personal stories, and subcultural reflections. With meticulous research and insightful analysis, this book captures the spirit and essence of British

youth culture, shedding new light on a pivotal movement in music history and offering a unique alternative history of Britain in the 1970s and '80s.

rip it up and start again postpunk 1978 1984: The Devil's Triangle Mark Judge, 2022-11-28 "Do you remember the woman in *To Kill a Mockingbird* who falsely accuses a black man of raping her? What could possess anyone to do such an evil thing—to viciously attempt to destroy a life by knowingly lying? For that answer look no farther than the riveting and gloriously candid *The Devil's Triangle* by Mark Judge, who himself was targeted for destruction by that same evil, and who lived to tell the tale, if only so that we might all recognize the dark forces at work in our nation. In a voice evoking J.D. Salinger, Hunter S. Thompson, and yes, Lester Bangs—within a narrative that brings to mind *All the President's Men* and *Fast Times at Ridgemont High*—Judge tells us the truth, in all of its brutality and beauty. May this book open the way for a spate of similar memoirs, whose honesty will lead this once-great nation out of the fetid triangular swamp of lies that is this brave book's eponymous Devil's Triangle and toward a new sunlit frontier, in which genuine liberty and unvarnished truth once more become our beacons and our hope." —Eric Metaxas, #1 New York Times Bestselling author of *Fish Out of Water: A Search for the Meaning of Life and Host of Socrates in the City* In 2018, in the midst of a contentious Supreme Court confirmation battle, Christine Blasey Ford named Mark Judge as a witness to her alleged attempted rape over thirty years earlier at the hands of a teenaged Brett Kavanaugh. Overnight, the unassuming writer, critic, videographer, and recovering alcoholic was unwillingly thrust into the national media spotlight. Reporters combed through Judge's writings, pored over his high school yearbook, hounded him with emails and phone calls, and invaded the privacy of his relatives, friends, and former girlfriends. He was mauled in the press, denounced in the Senate, received threatening late-night calls, became the target of a classic honey trap, and was even called out by Matt Damon on *Saturday Night Live*. As the lunacy reached its crescendo, Judge began to fear for his sanity and even his life. A year later, still traumatized by this Kafkaesque experience, Judge found himself washing dishes in a Maryland restaurant, trying to piece his shattered life back together. Even at the time, it was clear that Judge himself was not the target of this campaign of vilification. Instead, it was an attempt to use his spotty record as a teenage alcoholic, and later, a political and cultural conservative, to destroy Brett Kavanaugh by proxy. The actors in this malicious and cynical plot were an informal cabal of partisan reporters, Democrats in Congress, and shadowy opposition researchers: a "Devil's Triangle" whom Judge aptly compares to the Stasi, the dreaded East German secret police who terrorized citizens during the Cold War. Now, in a frank, confessional, and deeply moving book that stands comparison to Arthur Koestler's Cold War classic *Darkness at Noon*, Judge rips the mask from the new American Stasi. Using pop culture, politics, the story of his friendship with Kavanaugh, and the fun, wild, and misunderstood 1980s, Judge celebrates sex, art, and freedom while issuing a timely warning to the rest of us about our own endangered freedoms.

rip it up and start again postpunk 1978 1984: A Kiss across the Ocean Richard T. Rodríguez, 2022-08-08 In *A Kiss across the Ocean* Richard T. Rodríguez examines the relationship between British post-punk musicians and their Latinx audiences in the United States since the 1980s. Melding memoir with cultural criticism, Rodríguez spotlights a host of influential bands and performers including Siouxsie and the Banshees, Adam Ant, Bauhaus, Soft Cell, Frankie Goes to Hollywood, and Pet Shop Boys. He recounts these bands' importance for him and other Latinx kids and discusses their frequent identification with these bands' glamorous performance of difference. Whether it was Siouxsie Sioux drawing inspiration from Latinx contemporaries and cultural practices or how Soft Cell singer Marc Almond's lyrics were attuned to the vibrancy of queer Latinidad, Rodríguez shows how Latinx culture helped shape British post-punk. He traces the fandom networks that link these groups across space and time to illuminate how popular music establishes and facilitates intimate relations across the Atlantic. In so doing, he demonstrates how the music and styles that have come to define the 1980s hold significant sway over younger generations equally enthused by their matchlessly pleasurable and political reverberations.

rip it up and start again postpunk 1978 1984: Red Set James Dooley, 2018-06-19 Based on

detailed interviews with band members, *Red Set* considers the music, art and politics that shaped Gang of Four and how the band, in turn, left an indelible mark on popular music. In the autumn of 1976, two young British Fine Arts students travelled to New York on a university grant, but instead of merely studying ended up staying with one of the city's pioneering punk journalists, visiting the Museum of Modern Art by day and hanging out in punk epicentre CBGBs by night. It is from this trip that Gang of Four emerged. Blending revelations from interviews with the band conducted by the author with snippets from newspaper articles and record reviews, Jim Dooley tells the history of Gang of Four as they remember it. From their days at art school through countless tours, records and reunions, *Red Set* is the definitive history of one of Britain's greatest and most influential bands.

rip it up and start again postpunk 1978 1984: *Britishness, Popular Music, and National Identity* Irene Morra, 2013-10-30 This book offers a major exploration of the social and cultural importance of popular music to contemporary celebrations of Britishness. Rather than providing a history of popular music or an itemization of indigenous musical qualities, it exposes the influential cultural and nationalist rhetoric around popular music and the dissemination of that rhetoric in various forms. Since the 1960s, popular music has surpassed literature to become the dominant signifier of modern British culture and identity. This position has been enforced in popular culture, literature, news and music media, political rhetoric -- and in much popular music itself, which has become increasingly self-conscious about the expectation that music both articulate and manifest the inherent values and identity of the modern nation. This study examines the implications of such practices and the various social and cultural values they construct and enforce. It identifies two dominant, conflicting constructions around popular music: music as the voice of an indigenous English 'folk', and music as the voice of a re-emergent British Empire. These constructions are not only contradictory but also exclusive, prescribing a social and musical identity for the nation that ignores its greater creative, national, and cultural diversity. This book is the first to offer a comprehensive critique of an extremely powerful discourse in England that today informs dominant formulations of English and British national identity, history, and culture.

rip it up and start again postpunk 1978 1984: *Beyond No Future* Mirko M. Hall, Seth Howes, Cyrus M. Shahan, 2016-09-08 The first book of its kind in English, *Beyond No Future: Cultures of German Punk* explores the texts and contexts of German punk cultures. Notwithstanding its no future sloganeering, punk has had a rich and complex life in German art and letters, in German urban landscapes, and in German youth culture. *Beyond No Future* collects innovative, methodologically diverse scholarly contributions on the life and legacy of these cultures. Focusing on punk politics and aesthetics in order to ask broader questions about German nationhood(s) in a period of rapid transition, this text offers a unique view of the decade bookended by the "German Autumn" and German unification. Consulting sources both published and unpublished, aesthetic and archival, *Beyond No Future's* contributors examine German punk's representational strategies, anti-historical consciousness, and refusal of programmatic intervention into contemporary political debates. Taken together, these essays demonstrate the importance of punk culture to historical, political, economic, and cultural developments taking place both in Germany and on a broader transnational scale.

rip it up and start again postpunk 1978 1984: *The Names of Minimalism* Patrick Nickleson, 2023-01-19 Minimalism stands as the key representative of 1960s radicalism in art music histories—but always as a failed project. In *The Names of Minimalism*, Patrick Nickleson holds in tension collaborative composers in the period of their collaboration, as well as the musicological policing of authorship in the wake of their eventual disputes. Through examinations of the droning of the Theatre of Eternal Music, Reich's Pendulum Music, Glass's work for multiple organs, the austere performances of punk and no wave bands, and Rhys Chatham and Glenn Branca's works for massed electric guitars, Nickleson argues for authorship as always impure, buzzing, and indistinct. Expanding the place of Jacques Rancière's philosophy within musicology, Nickleson draws attention to disciplinary practices of guarding compositional authority against artists who set out to undermine it. The book reimagines the canonic artists and works of minimalism as "(early)

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