

# Rip It Up and Start Again

SIMON REYNOLDS

POSTPUNK 1978-1984



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# Rip It Up And Start Again Postpunk 1978 1984

**Andreas Kühn**



## **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* ,2006 **Rip it up and start again** Simon Reynolds, 2007 *Postpunk in Manchester: Der Mythos Joy Division* Marie Meininger, 2014-03-10 Einleitung Das Ph nomen Punk ist ein in der Wissenschaft allseits beliebter Betrachtungsgegenstand Seit seiner Entstehung Mitte der 70er Jahre besch ftigen sich Subkulturforscher Musikwissenschaftler Medienanalytiker und Kulturwissenschaftler mit seinen Hintergr nden seiner Bedeutung und seinen Einfl ssen Auff llig ist jedoch dass insbesondere musikhistorische Darstellungen der Punk Epoche mit der Aufl sung der wohl bezeichnendsten Punk Band der Sex Pistols 1978 abschlie en und weiterf hrend die n chste wichtige Station der Popmusik Geschichte auf den Beginn des Grunge Anfang der 90er Jahre reduzieren Dass diese Missachtung und Untersch tzung der dazwischen liegenden Jahre eine Fehlinterpretation war wird gegenw rtig durch das Wiederaufleben einer dem Punk gefolgtten Epoche Ende der 70er Anfang der 80er Jahre deutlich dem sogenannten Postpunk oder New Wave Zahlreiche erfolgreiche Indie Bands der letzten Jahre verarbeiten in ihrer Musik eindeutig musikalische Elemente des Postpunks und bekennen sich offen zu dessen Einfluss Gleichzeitig entstehen neugemischte Kompilationen und dokumentarisches sowie biografisches Filmmaterial ber diese Zeit Eine junge Generation die sich an diese Zeit nicht erinnert manche waren 1984 noch nicht einmal geboren findet sie pl tzlich ungeheuer faszinierend Diese h chst interessante Entwicklung war unter anderem Ausl ser f r die Entstehung dieser Arbeit Hinzu kommt dass Postpunk in der Wissenschaft bisher weitgehend unbeachtet blieb wobei aktuelle Tendenzen zeigen dass diese Thematik viel wissenschaftliches Potenzial bereit h lt und daher bereits vereinzelt Untersuchungen erschienen sind All the signs indicate that post punk is set to be a booming field for investigation and analysis by critics historians and academics for some time to come Reynolds machte 2005 mit seiner Ver ffentlichung von Rip It Up And Start Again Postpunk 1978 1984 einen ersten wenn auch eher musikjournalistischen Schritt in diese Richtung Darin liefert er auch einen Erkl rungsansatz f r die aktuelle Wiederentdeckung der Postpunk Epoche Weil Postpunk so lange vergessen war z hlte er zu den wenigen ungenutzten Ressourcen der Retroindustrie und scheint jetzt einen wahren Goldrausch auszul sen *Anti-Rock: Avantgarde und Pop im rockfreien Raum* Andreas K hn, 2013 **Rip it up and start again** Simon Reynolds, 2007 Rip It Up and Start Again D chire tout et recommence raconte l histoire de la musique post punk entre 1978 et 1984 soit entre la s paration 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 o merge apr s la tornade punk de 1977 une multitude de groupes qui veulent tout prix s carter du chemin r tro rock pour s ouvrir aux musiques noires et lectroniques C est aussi l histoire de villes am ricaines en r sistance New York San Francisco ou Cleveland o les musiciens viennent souvent des milieux artistiques d avant garde et envisagent leur travail comme un instrument de lutte contre l id ologie culturelle et esth tique qui domine leur pays Ce sont des groupes qui des deux c t s de l Atlantique jouent le jeu de l exp rimentation sonore graphique vestimentaire th orique voire conomique lorsqu ils en viennent prendre un virage pop C est d ailleurs autour de ce crucial probl me de compromis commercial que s articule Rip It Up and Start Again La premi re partie intitul e Post Punk retrace l itin raire de groupes adeptes ind pendants tel l embl matique Rough Trade et de producteurs aussi g niaux et furieux que Martin Hannett Factory Records ou encore Brian Eno La deuxi me 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 sph res moins aust res plus dansantes ou plus spectaculaires Mais au del du passionnant r cit qu il constitue l ouvrage semble galemment proc der une subtile contre expertise de l histoire du rock fournie par la vulgate Et si les principes d autogestion et de libert cr ative pr conis s par le punk avaient t mieux int gr s par les non punks et les dissidents que par les punks traditionnels Et si la v ritable r sistance culturelle passait plut t par l infiltration et l ambigu t que par l agression directe et l opposition syst matique Rip It Up and Start Again constitue le premier document exhaustif sur une des p riodes si ce n est la p riode les plus riches et les plus excitants de l histoire du rock qu on a jusqu ici trop souvent r sum aux tubes pour minets et quelques succ s ph m res Il s agit d un ouvrage de r f rence pour repenser le rock qui s puise force de se parodier

**Keine Zukunft war gestern** IG Dreck auf Papier, 2012-01-01

Keine Zukunft war gestern zeichnet die Entwicklung des Punks in Deutschland nach Das geschieht u a durch Essays Interviews und biographische Portr ts von Ex Punks vor allem aber durch die Dokumentation von Fotos Fanzineartikeln Songtexten Platten und Tapecover und anderen Szene Erzeugnissen Besondere Aufmerksamkeit genie en dabei die Themen D I Y Do It Yourself vs Kommerzialisierung Punk in den Massenmedien Entstehung von Hardcore und die massive kommerzielle Verwertung von Punkrock ab Mitte der 90er Jahre Die Hrsg und AutorInnen sind bzw waren selbst als Fanzine MacherInnen bzw Band Mitglieder in der Punk Szene aktiv Endlich wird Punk einmal breiter dargestellt finden sich eben nicht nur Berichte ber die K nstlerpunk Szene in den 70er Jahren Hier finden Assi Punks ebenso statt wie Stra enk mpfer und Musiker ein schr ger Vogel wie Sir Hannes von den Idiots kommt ebenso zu Wort wie Willi Wucher von P bel und Gesocks der auf seine Art eh auch ein schr ger Vogel ist Punk gab s eben in den 80er und in den 90er Jahren ebenso und es gibt ihn heute ebenfalls Ein beeindruckendes Buch Ein Buch das jeder haben sollte der sich mit Punk besch ftigt oder mal besch ftigt hat Absolute Kaufempfehlung Das beste Buch zu Punk in Deutschland Klaus N Frick in enpunkt.blogspot.com

**Hit Factories** Karl Whitney, 2019-06-27 After discovering a derelict record plant on the edge of a northern English city and hearing that it

was once visited by David Bowie Karl Whitney embarks upon a journey to explore the industrial cities of British pop music Manchester Liverpool Newcastle Leeds Sheffield Hull Glasgow Belfast Birmingham Coventry Bristol at various points in the past these cities have all had distinctive and highly identifiable sounds But how did this happen What circumstances enabled those sounds to emerge How did each particular city its history its physical form its accent influence its music How were these cities and their music different from each other And what did they have in common Hit Factories tells the story of British pop through the cities that shaped it tracking down the places where music was performed recorded and sold and the people the performers entrepreneurs songwriters producers and fans who made it all happen From the venues and recording studios that occupied disused cinemas churches and abandoned factories to the terraced houses and back rooms of pubs where bands first rehearsed the terrain of British pop can be retraced with a map in hand and a head filled with music and its many myths

**Marcia Resnick** Frank H. Goodyear, Lisa Hostetler, Casey Riley, 2022-03-15 Illuminating the photographer's contributions to New York's Downtown art scene and her acute feminist work Photographer Marcia Resnick b 1950 earned recognition as part of the legendary Downtown New York art scene of the 1970s and 1980s Her portraits of the era's major cultural figures such as Jean Michel Basquiat John Belushi and Susan Sontag have contributed to the scene's mythic status Against this backdrop Resnick also produced a significant body of work that engaged with the history of art took a humorous approach to conceptual art and feminism and proposed new ideas for what photography could be Spanning the artist's career this richly illustrated volume explores Resnick's early influences and education at Cooper Union and CalArts discusses her series and photobooks such as See and Re visions and situates the artist's work within the history of contemporary art An afterword by Laurie Anderson speaks to the very personal vision of Resnick's photography

**Music at the Extremes** Scott A. Wilson, 2015-06-15 Away from the spotlight of the pop charts and the demands of mainstream audiences original music is still being played and audiences continue to engage with innovative artists This collection of fresh essays gathers together critical writing on such genres as Power Electronics Black Metal Neo Folk Martial Industrial Hard Core Punk and Horrorcore The contributors report from the periphery of the music world seeking to understand these new genres how fans connect with artists and how artists engage with their audiences Diverse music scenes are covered from small town New Zealand to Washington D C and Ljubljana Slovenia Artists discussed include Coil Laibach Whitehouse Insane Clown Posse Wolves in the Throne Room Turisas Tyr GG Allin and many others

Write in Tune: Contemporary Music in Fiction Erich Hertz, Jeffrey Roessner, 2014-05-22 Contemporary popular music provides the soundtrack for a host of recent novels but little critical attention has been paid to the intersection of these important art forms Write in Tune addresses this gap by offering the first full length study of the relationship between recent music and fiction With essays from an array of international scholars the collection focuses on how writers weave rock punk and jazz into their narratives both to develop characters and themes and to investigate various fan and celebrity cultures surrounding contemporary music Write in Tune covers major writers from

America and England including Don DeLillo Jonathan Franzen Zadie Smith and Jim Crace But it also explores how popular music culture is reflected in postcolonial Latino and Australian fiction Ultimately the book brings critical awareness to the power of music in shaping contemporary culture and offers new perspectives on central issues of gender race and national identity

**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

**The Music Documentary** Benjamin Halligan, Robert Edgar, Kirsty Fairclough-Isaacs, 2013-06-26 The Music Documentary offers a wide range of approaches across key moments in the history of popular music in order to define and interrogate this prominent genre of film making The writers in this volume argue persuasively that the music documentary must be considered as an essential cultural artefact in documenting stars and icons and musicians and their times particularly for those figures whose fame was achieved posthumously In this collection of fifteen essays the reader will find comprehensive discussions of the history of music documentaries insights in their production and promotion close studies of documentaries relating to favourite bands or performers and approaches to questions of music documentary and form from the celluloid to the digital age

**Follow for Now, Volume 2** Christopher Roy, 2021-09-14 Follow for Now Vol 2 picks up and pushes beyond the first volume with a more diverse set of interviewees and interviews The intent of the first collection was to bring together voices from across disciplines to cross pollinate ideas At the time social media wasn't crisscrossing all of the lines and categories held a bit more sway Volume 2 aims not only to pick up where Follow for Now left off but also to tighten its approach with deeper subjects and more timely interviews Featuring conversations with thinkers like Carla Nappi Rita Raley Dominic Pettman Ian Bogost Mark Dery Douglas Rushkoff and Dave Allen and musicians like Tyler The Creator Matthew Shipp Sean Price Rammellzee and Sadat X as well as writers like Ytasha L Womack Chris Kraus Pat Cadigan Bob Stephenson Simon Critchley Simon Reynolds Malcolm Gladwell and William Gibson Follow for Now Vol 2 is another critical cross section of the now

*Culturcide and Non-Identity across American Culture* Daniel S. Traber, 2017-06-23 It goes without saying that identity has long been a recurrent topic in studies of American culture The struggle between group sameness and individual uniqueness is a common issue in understanding diversity in the United States on several levels including how our differences have not always resulted in national celebration Terms such as hybridity performativity transnationalism and border zones

are part of the current theoretical vocabulary and for some deploy a fresh language of possibility one promising to undermine the conformist values of monocultural perspectives To that end *Culturcide and Non Identity across American Culture* explores theories and practices of identity from a broad perspective to grasp how varied diffuse and distorted they can be especially when that identity seems boringly familiar The subjects range from hip hop parodies to punk preppies to pachuco ska thus crossing the lines of genre medium and discipline to blur the borderline dividing the kinds of texts to which these theories can legitimately be applied

**What Is Post-Punk?** Mimi Haddon, 2023-02-06 Is post punk a genre Where did it come from And what does it mean

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

Against and Beyond Magdalena Cieslak, Agnieszka Rasmus, 2012-03-15 *Against and Beyond Subversion and Transgression in Mass Media Popular Culture and Performance* is a collection of fourteen essays by scholars representing a number of disciplines discussing transgression and subversion in film television music theatre and digital media Moving across major political and cultural movements of the 20th century the book addresses a global need for transgression and subversion in our times Applying theories of Freud Lacan Kristeva Foucault Adorno and Horkheimer Deleuze and Guattari and Butler the volume is an important contribution to understanding the mechanisms and functions of subversion and transgression in contemporary media and popular culture and provides essential reading for all those seeking to go against and beyond

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

Harnessing Chaos James G. Crossley, 2014-08-28 *Harnessing Chaos* is an explanation of changes in dominant politicized assumptions about what the Bible really means in English culture since the 1960s James G Crossley looks at how the social upheavals of the 1960s and the economic shift from the post war dominance of Keynesianism to the post 1970s dominance of neoliberalism brought about certain emphases and nuances in the ways in which the Bible is popularly understood particularly in relation to dominant political ideas This book examines the decline of politically radical biblical interpretation in parliamentary politics and the victory of a modified form of Margaret Thatcher's re-reading of the liberal Bible tradition following the normalisation of a modified form of Thatcherism more generally Part I looks at the potential options for politicized readings of the Bible at the end of the 1960s focussing on the examples of Christopher Hill and Enoch Powell Part II analyses the role of Thatcher's specific contribution to political interpretation of the Bible and assumptions about

religion Part III highlights the importance of often unintended ideological changes towards forms of Thatcherite interpretation in popular culture and with particular reference to Monty Python's *Life of Brian* and the Manchester music scene between 1976 and 1994 Part IV concerns the modification of Thatcher's Bible particularly with reference to the embrace of socially liberal values by looking at the electoral decline of the Conservative Party through the work of Jeffrey Archer on Judas and the final victory of Thatcherism through Tony Blair's exegesis Some consideration is then given to the Bible in an Age of Coalition and how politically radical biblical interpretations retain a presence outside parliamentary politics *Harnessing Chaos* concludes with reflections on why politicians in English politicians bother using the Bible at all



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