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KEY=RULE - MOHAMMAD PONCE

SPITBOY RULE

TALES OF A XICANA IN A FEMALE PUNK BAND

PM Press Michelle Cruz Gonzales played drums and wrote lyrics in the influential 1990s female hardcore band Spitboy, and now she's written a book—a punk rock herstory. Though not a riot grrl band, Spitboy blazed trails for women musicians in the San Francisco Bay Area and beyond, but it wasn't easy. Misogyny, sexism, abusive fans, class and color blindness, and all-out racism were foes, especially for Gonzales, a Xicana and the only person of color in the band. Unlike touring rock bands before them, the unapologetically feminist Spitboy preferred Scrabble games between shows rather than sex and drugs, and they were not the angry manhaters that many expected them to be. Serious about women's issues and being the band that they themselves wanted to hear, a band that rocked as hard as men but sounded like women, Spitboy released several records and toured internationally. The memoir details these travels while chronicling Spitboy's successes and failures, and for Gonzales, discovering her own identity along the way. Fully illustrated with rare photos and flyers from the punk rock underground, this fast-paced, first-person recollection is populated by scenesters and musical allies from the time including Econochrist, Paxston Quiggly, Neurosis, Los Crudos, Aaron Cometbus, Pete the Roadie, Green Day, Fugazi, and Kamala and the Karnivores.

VIOLENCE GIRL

EAST L.A. RAGE TO HOLLYWOOD STAGE, A CHICANA PUNK STORY

Feral House The birth of the 1970's punk movement as seen through the eyes of Chicana feminist and punk musician Alice Bag.

REVENGE OF THE SHE-PUNKS

A FEMINIST MUSIC HISTORY FROM POLY STYRENE TO PUSSY RIOT

University of Texas Press As an industry insider and pioneering post-punk musician, Vivien Goldman's perspective on music journalism is unusually well-rounded. In *Revenge of the She-Punks*, she probes four themes—identity, money, love, and protest—to explore what makes punk such a liberating art form for women. With her visceral style, Goldman blends interviews, history, and her personal experience as one of Britain's first female music writers in a book that reads like a vivid documentary of a genre defined by dismantling boundaries. A discussion of the Patti Smith song "Free Money," for example, opens with Goldman on a shopping spree with Smith. Tamar-Kali, whose name pays homage to a Hindu goddess, describes the influence of her Gullah ancestors on her music, while the late Poly Styrene's daughter reflects on why her Somali-Scots-Irish mother wrote the 1978 punk anthem "Identity," with the refrain "Identity is the crisis you can't see." Other strands feature artists from farther afield (including in Colombia and Indonesia) and genre-busting revolutionaries such as Grace Jones, who wasn't exclusively punk but clearly influenced the movement while absorbing its liberating audacity. From punk's Euro origins to its international reach, this is an exhilarating world tour.

GIRL WIDE WEB 2.0

REVISITING GIRLS, THE INTERNET, AND THE NEGOTIATION OF IDENTITY

Peter Lang From social networking sites to game design, from blogs to game play, and from fan fiction to commercial web sites, *Girl Wide Web 2.0* offers a complex portrait of millennial girls online. Grounded in an understanding of the ongoing evolution in computer and internet technology and in the ways in which girls themselves use that technology, the book privileges studies of girls as active producers of computer/internet content, and incorporates an international/intercultural perspective so as to extend our understanding of girls, the Internet, and the negotiation of identity. "The global complexities of girlhood, new media, and identities are highlighted in this cutting-edge anthology. Girlhood is broadly defined, encompassing a range of ages as well as social locations across class, nation, race, ethnicity, and sexuality; the authors are acutely aware of the ways in which power and politics circumscribe the new media environment, addressing the impacts on girls' lives of the digital divide, poverty, gender violence, transnational marketing and consumerism, and cultural forces. At

the same time, girls' self-definition, agency, and resistance shines through in these essays, as girls tap into the power of the Web and use it to articulate their diverse experiences and stances. This is an important and exciting follow-up to the first *Girl Wide Web* anthology, expanding the scope and substance of contemporary girl studies."---Meenakshi Gigi Durham, Associate Professor, Univesity of Iowa; author of *The Lolita Effect* "This compelling sequel to *Girl Wide Web* expands and enriches our understanding of both girlhood and the Internet during the Web's second generation. Validating girl's media practices around the globe while alos complicating notions of agency, literacy, community, and civic engagement via attention to difference, the contributors and their research subjects demonstrate the complex interactions, negotiations, and performances of girls' participatory cyberculture."---Mary Celeste Kearney, author of *Girls Make Media*

LOCA MOTION

THE TRAVELS OF CHICANA AND LATINA POPULAR CULTURE

NYU Press 2006 Honorable Mention for MLA Prize in US Latina and Latino and Chicana and Chicano Literary and Cultural Studies In the summer of 1995, El Vez, the "Mexican Elvis," along with his backup singers and band, The Lovely Elvettes and the Memphis Mariachis, served as master of ceremony for a ground-breaking show, "Diva L.A.: A Salute to L.A.'s Latinas in the Tanda Style." The performances were remarkable not only for the talent displayed, but for their blend of linguistic, musical, and cultural traditions. In *Loca Motion*, Michelle Habell-Pallán argues that performances like *Diva L.A.* play a vital role in shaping and understanding contemporary transnational social dynamics. Chicano/a and Latino/a popular culture, including spoken word, performance art, comedy, theater, and punk music aesthetics, is central to developing cultural forms and identities that reach across and beyond the Americas, from Mexico City to Vancouver to Berlin. Drawing on the lives and work of a diverse group of artists, Habell-Pallán explores new perspectives that defy both traditional forms of Latino cultural nationalism and the expectations of U.S. culture. The result is a sophisticated rethinking of identity politics and an invaluable lens from which to view the complex dynamics of race, class, gender, and sexuality.

DIY HOUSE SHOWS AND MUSIC VENUES IN THE US

ETHNOGRAPHIC EXPLORATIONS OF PLACE AND COMMUNITY

Routledge *DIY House Shows and Music Venues in the US* is an interdisciplinary study of house concerts and other types of DIY ("do-it-yourself") music venues and events in the United States, such as warehouses, all-ages clubs, and guerrilla shows, with its primary focus on West Coast American DIY locales. It approaches the subject not only through a cultural analysis of sound and discourse, as it is common in

popular music studies, but primarily through an ethnographic examination of place, space, and community. Focusing on DIY houses, music venues, social spaces, and local and translocal cultural geographies, the author examines how American DIY communities constitute themselves in relation to their social and spatial environment. The ethnographic approach shows the inner workings of American DIY culture, and how the particular people within particular places strive to achieve a social ideal of an "intimate" community. This research contributes to the sparse range of Western popular music studies (especially regarding rock, punk, and experimental music) that approach their subject matter through a participatory ethnographic research.

VISUAL VITRIOL

THE STREET ART AND SUBCULTURES OF THE PUNK AND HARDCORE GENERATION

Univ. Press of Mississippi **Visual Vitriol: The Street Art and Subcultures of the Punk and Hardcore Generation** is a vibrant, in-depth, and visually appealing history of punk, which reveals punk concert flyers as urban folk art. David Ensminger exposes the movement's deeply participatory street art, including flyers, stencils, and graffiti. This discovery leads him to an examination of the often-overlooked presence of African Americans, Latinos, women, and gays and lesbians who have widely impacted the worldviews and music of this subculture. Then Ensminger, the former editor of fanzine *Left of the Dial*, looks at how mainstream and punk media shape the public's outlook on the music's history and significance. Often derided as litter or a nuisance, punk posters have been called instant art, Xerox art, or DIY street art. For marginalized communities, they carve out spaces for resistance. Made by hand in a vernacular tradition, this art highlights deep-seated tendencies among musicians and fans. Instead of presenting punk as a predominately middle-class, white-male phenomenon, the book describes a convergence culture that mixes people, gender, and sexualities. This detailed account reveals how members conceptualize their attitudes, express their aesthetics, and talk to each other about complicated issues. Ensminger incorporates an important array of scholarship, ranging from sociology and feminism to musicology and folklore, in an accessible style. Grounded in fieldwork, *Visual Vitriol* includes over a dozen interviews completed over the last several years with some of the most recognized and important members of groups such as Minor Threat, The Minutemen, The Dils, Chelsea, Membranes, 999, Youth Brigade, Black Flag, Pere Ubu, the Descendents, the Buzzcocks, and others.

PIPE BOMB FOR THE SOUL

Alice Bag "Alice Bag Publishing. Printed in Los Angeles."--Preliminaries.

LATINX CINÉ IN THE TWENTY-FIRST CENTURY

Latinx Pop Culture "A collection of essays that focus on Latinx films in the twenty-first century. It looks at film over a wide variety of genres and their historical, political, and cultural contexts, and considers how production techniques depict the Latinx experience. And it discusses non-Latinx filmmakers who complicate and enrich our understanding of the Latinx experience"--

WE ARE THE CLASH

Akashic Books "An ambitious look at the last days of the Clash . . . as much a political history of the 1980s as it is a look at an influential band in its final years."—Publishers Weekly The Clash was a paradox of revolutionary conviction, musical ambition, and commercial drive. *We Are The Clash* is a gripping tale of the band's struggle to reinvent itself as George Orwell's 1984 loomed. This bold campaign crashed headlong into a wall of internal contradictions and rising right-wing power. While the world teetered on the edge of the nuclear abyss, British miners waged a life-or-death strike, and tens of thousands died from US guns in Central America, Clash cofounders Joe Strummer, Paul Simonon, and Bernard Rhodes waged a desperate last stand after ejecting guitarist Mick Jones and drummer Topper Headon. The band shattered just as its controversial final album, *Cut the Crap*, was emerging. Andersen and Heibutzki weave together extensive archival research and in-depth original interviews with virtually all of the key players involved to tell a moving story of idealism undone by human frailty amid a climatic turning point for our world. "The Clash's final chapter, after guitarist Mick Jones' 1983 departure, has largely been forgotten—until this book, in which authors Mark Andersen and Ralph Heibutzki argue that the punk pioneers were still creating vital music to the very end."—Rolling Stone, an RS Picks/New Books "Focuses on a very different moment in the band's history: the point at which the group splintered in the early 1980s, and its members grappled with an onset of reactionary governments around the world."—Vol. 1 Brooklyn "One of the most rewarding music books you'll come across this year."—Johns Hopkins Magazine

PUNKADEMICS

THE BASEMENT SHOW IN THE IVORY TOWER

The worlds of punk-rock and academia have converged and influenced each other in some interesting (if not peculiar) ways. A once marginal subculture, documented in homemade zines and three chord songs, has become fodder for dozens of scholarly articles, books, dissertations and well-mannered debate. *Punkademics* explores these varied intersections by featuring contributors who best understand the odd combination of punk and academia.

QUEER-FEMINIST PUNK

AN ANTI-SOCIAL HISTORY

FEMALE MASCULINITY

Duke University Press **Masculinity without men.** In **Female Masculinity** Judith Halberstam takes aim at the protected status of male masculinity and shows that female masculinity has offered a distinct alternative to it for well over two hundred years. Providing the first full-length study on this subject, Halberstam catalogs the diversity of gender expressions among masculine women from nineteenth-century pre-lesbian practices to contemporary drag king performances. Through detailed textual readings as well as empirical research, Halberstam uncovers a hidden history of female masculinities while arguing for a more nuanced understanding of gender categories that would incorporate rather than pathologize them. She rereads Anne Lister's diaries and Radclyffe Hall's *The Well of Loneliness* as foundational assertions of female masculine identity. She considers the enigma of the stone butch and the politics surrounding butch/femme roles within lesbian communities. She also explores issues of transsexuality among "transgender dykes"--lesbians who pass as men--and female-to-male transsexuals who may find the label of "lesbian" a temporary refuge. Halberstam also tackles such topics as women and boxing, butches in Hollywood and independent cinema, and the phenomenon of male impersonators. **Female Masculinity** signals a new understanding of masculine behaviors and identities, and a new direction in interdisciplinary queer scholarship. Illustrated with nearly forty photographs, including portraits, film stills, and drag king performance shots, this book provides an extensive record of the wide range of female masculinities. And as Halberstam clearly demonstrates, female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders.

TEACHING RESISTANCE

RADICALS, REVOLUTIONARIES, AND CULTURAL SUBVERSIVES IN THE CLASSROOM

PM Press **Teaching Resistance** is a collection of the voices of activist educators from around the world who engage inside and outside the classroom from pre-kindergarten to university and emphasize teaching radical practice from the field. Written in accessible language, this book is for anyone who wants to explore new ways to subvert educational systems and institutions, collectively transform educational spaces, and empower students and other teachers to fight for genuine change. Topics include community self-defense, Black Lives Matter and critical race theory, intersections between punk/DIY subculture and teaching, ESL, anarchist

education, Palestinian resistance, trauma, working-class education, prison teaching, the resurgence of (and resistance to) the Far Right, special education, antifascist pedagogies, and more. Edited by social studies teacher, author, and punk musician John Mink, the book features expanded entries from the monthly column in the politically insurgent punk magazine *Maximum Rockroll*, plus new works and extensive interviews with subversive educators. Contributing teachers include Michelle Cruz Gonzales, Dwayne Dixon, Martín Sorrondeguy, Alice Bag, Miriam Klein Stahl, Ron Scapp, Kadijah Means, Mimi Nguyen, Murad Tamini, Yvette Felarca, Jessica Mills, and others, all of whom are unified against oppression and readily use their classrooms to fight for human liberation, social justice, systemic change, and true equality. Royalties will be donated to Teachers 4 Social Justice: t4sj.org

QUEERCORE

HOW TO PUNK A REVOLUTION: AN ORAL HISTORY

PM Press Queercore: How to Punk a Revolution: An Oral History is the very first comprehensive overview of the movement that defied both the music underground and the LGBT mainstream community—queercore. Through exclusive interviews with protagonists like Bruce LaBruce, G.B. Jones, Jayne County, Kathleen Hanna of Bikini Kill and Le Tigre, film director and author John Waters, Lynn Breedlove of Tribe 8, Jon Ginoli of Pansy Division, and many more, alongside a treasure trove of never-before-seen photographs and reprinted zines from the time, *Queercore* traces the history of a scene originally “fabricated” in the bedrooms and coffee shops of Toronto and San Francisco by a few young, queer punks to its emergence as a relevant and real revolution. *Queercore* gets a down-to-details firsthand account of the movement explored through the people that lived it—from punk’s early queer elements, to the moments Toronto kids decided they needed to create a scene that didn’t exist, to the infiltration of the mainstream by Pansy Division, and the emergence of riot grrrl as a sister movement—as well as the clothes, zines, art, film, and music that made this movement an exciting in-your-face middle finger to complacent gay and straight society. *Queercore* will stand as both a testament to radically gay politics and culture and an important reference for those who wish to better understand this explosive movement.

SPACES OF CONFLICT, SOUNDS OF SOLIDARITY

MUSIC, RACE, AND SPATIAL ENTITLEMENT IN LOS ANGELES

Univ of California Press In Spaces of Conflict, Sounds of Solidarity, Gaye Theresa Johnson examines interracial anti-racist alliances, divisions among aggrieved minority communities, and the cultural expressions and spatial politics that emerge from the mutual struggles of Blacks and Chicanos in Los Angeles from the 1940s to the present. Johnson argues that struggles

waged in response to institutional and social repression have created both moments and movements in which Blacks and Chicanos have unmasked power imbalances, sought recognition, and forged solidarities by embracing the strategies, cultures, and politics of each others' experiences. At the center of this study is the theory of spatial entitlement: the spatial strategies and vernaculars utilized by working class youth to resist the demarcations of race and class that emerged in the postwar era. In this important new book, Johnson reveals how racial alliances and antagonisms between Blacks and Chicanos in L.A. had spatial as well as racial dimensions.

PUNK WOMEN: 40 YEARS OF MUSICIANS WHO BUILT PUNK ROCK, IN THEIR OWN WORDS

Punx

SIGH, THE BELOVED COUNTRY

BRAAI TALK, ROCK 'N' ROLL & OTHER STORIES

"[A] saucy stew of literary performance that showcases essays, memoirs, the interview as an art-form, profile as a form of theatrical set-piece, travelogues, political epistles and excursions into fantasy and fiction."--
Back cover.

LAND OF A THOUSAND DANCES

CHICANO ROCK 'N' ROLL FROM SOUTHERN CALIFORNIA

Reyes and Waldman tell the stories of Chicano rock music in Southern California and the musicians who continue to make pop music with a Latin beat.

SPIT AND PASSION

The Feminist Press at CUNY A twelve-year-old Cubanita finds refuge in punk music in this illustrated tour de force.

FEMINISM AND POP CULTURE

SEAL STUDIES

Hachette UK Whether or not we like to admit it, pop culture is a lens through which we alternately view and shape the world around us. When it comes to feminism, pop culture aids us in translating feminist philosophies, issues, and concepts into everyday language, making them relevant and relatable. In *Feminism and Pop Culture*, author and cofounder of *Bitch* magazine Andi Zeisler traces the impact of feminism on pop culture (and vice versa) from the 1940s to the present and beyond. With a comprehensive overview of the intertwining relationship between women

and pop culture, this book is an ideal introduction to discussing feminism and daily life.

ETHNOMUSICOLOGY: A VERY SHORT INTRODUCTION

Oxford University Press Explaining that musicality is an essential touchstone of the human experience, a concise introduction to the study of the nature of music, its community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological and other social disciplines to studies of human and cultural behaviors. Original.

PORTRAIT OF A DEPUTY PUBLIC DEFENDER

OR, HOW I BECAME A PUNK ROCK LAWYER

Bamboo Dart Press The chapbook *Portrait of a Deputy Public Defender (or how I became a punk rock lawyer)* by Juanita E. Mantz, Esq. is a multi-genre chapbook containing memoir pieces, social justice essays, and poetry. It describes the author's love of punk rock and her quest to challenge the system of mass incarceration as a deputy public defender and the intersection between punk rock and public defense/

MY BLOOD IS BEAUTIFUL

Mercedes Holtry is a slam poet, writer, student, mentor, and Chicana feminist who focuses on bringing out her roots, experiences and lessons learned through her poetry in hopes that they embrace her people and other artists around her. She has represented ABQ on multiple final and semifinal stages for national poetry events. Mercedes is passionate about spoken word and aspires to continually learn all she can about her art through working and slamming for her community.

MAGGIE THE MECHANIC

A LOVE AND ROCKETS BOOK

Fantagraphics Books The first of three volumes chronicles the globe-trotting adventures and exploits of Maggie, her best friend and occasional lover Hopey, and their companions, Peggy Century, her weirdo mentor Izzy, aging wrestler Rena Titanon, and Maggie's new love interest, Rand Race. Original.

FUNERAL FOR FLACA

Funeral for Flaca is an exploration of things lost and found-love, identity, family-and the traumas that transcend bodies, borders, cultures, and generations. Emily Prado retraces her experience coming of age as a prep-turned-chola-turned-punk in this collection that is one-part memoir-in-essays, and one-part playlist, zigzagging across genres and decades, much

like the rapidly changing and varied tastes of her youth. Emily spends the late 90's and early aughts looking for acceptance as a young Chicana growing up in the mostly-white suburbs of the San Francisco Bay Area before moving to Portland, Oregon in 2008. Ni de aquí, ni de allá, she tries to find her place in the in between. Growing up, the boys reject her, her father cheats on her mother, then the boys cheat on her and she cheats on them. At 21-years-old, Emily checks herself into a psychiatric ward after a mental breakdown. One year later, she becomes a survivor of sexual assault. A few years after that, she survives another attempted assault. She searches for the antidote that will cure her, cycling through love, heartbreak, sex, an eating disorder, alcohol, an ever-evolving style, and, of course, music. She captures the painful reality of what it means to lose and find your identity, many times over again. For anyone who has ever lost their way as a child or as an adult, *Funeral for Flaca* unravels the complex layers of an unpredictable life, inviting us into an intimate and honest journey profoundly told with humor and heart by Emily Prado. "I felt these essays deep in my heart. *Funeral for Flaca* is like a Chicana punk rock ballad in prose. Soulful and brave, these essays of Prado's life made me feel less lonely, less outcasted, and more seen-and isn't that why we come to books in the first place?" -Kali Fajardo-Anstine, author of *Sabrina & Corina* "Once I started reading *Funeral for Flaca*, I could not stop. The series of essays traverses Prado's life and weaves a narrative that is gripping and beautifully told. Each essay is a finely crafted tribute to periods in Prado's labyrinthine path, intersecting trauma, pathology, loss and, ultimately, perseverance and healing." -Lisa Congdon, artist and author of *Find Your Artistic Voice: The Essential Guide to Working Your Creative Magic* "This book is brilliant. It tells the unique stories of what it means to grow up Latina in the U.S. and the universal experiences of love, coming of age and finding your own voice and self. Prado weaves personal stories that make you laugh, cry and give you hope for the future." -Cristina Tzintzún Ramirez, author and co-editor of *Presente!* "Emily Prado's *Funeral For Flaca* is fierce, funny, intelligent, and vulnerable. This memoir-in-essays speaks with ease and honesty about the ferociously hard, isolating moments of youth, and Prado's matter-of-fact tone reads like a friend's voice talking us through the worst of it. *Funeral for Flaca* is here to remind us: there is a woman lying dormant inside every girl." -Margaret Malone, author of *People Like You*

MUSICAL IMAGINATION

U.S.-COLOMBIAN IDENTITY AND THE LATIN MUSIC BOOM

NYU Press Long associated with the pejorative clichés of the drug-trafficking trade and political violence, contemporary Colombia has been unfairly stigmatized. This study of the Miami music industry and Miami's growing Colombian community asserts that popular music provides an alternative common space for imagining and enacting Colombian identity.

COLOR OF VIOLENCE

THE INCITE! ANTHOLOGY

Presenting the fierce and vital writing of organizers, lawyers, scholars, poets, and policy makers, "Color of Violence" radically repositions the antiviolence movement by putting women of color at its center, covers violence against women of color in its myriad manifestations, and maps strategies of movement building and resistance.

THIS BRIDGE WE CALL HOME

RADICAL VISIONS FOR TRANSFORMATION

Routledge More than twenty years after the ground-breaking anthology *This Bridge Called My Back* called upon feminists to envision new forms of communities and practices, Gloria E. Anzaldúa and AnaLouise Keating have painstakingly assembled a new collection of over eighty original writings that offers a bold new vision of women-of-color consciousness for the twenty-first century. Written by women and men--both "of color" and "white"--this bridge we call home will challenge readers to rethink existing categories and invent new individual and collective identities.

AMERICAN SABOR

LATINOS AND LATINAS IN US POPULAR MUSIC / LATINOS Y LATINAS EN LA MUSICA POPULAR ESTADOUNIDENSE

University of Washington Press Evoking the pleasures of music as well as food, the word *sabor* signifies a rich essence that makes our mouths water or makes our bodies want to move. *American Sabor* traces the substantial musical contributions of Latinas and Latinos in American popular music between World War II and the present in five vibrant centers of Latin@ musical production: New York, Los Angeles, San Antonio, San Francisco, and Miami. From Tito Puente's mambo dance rhythms to the Spanglish rap of Mellow Man Ace, *American Sabor* focuses on musical styles that have developed largely in the United States—including jazz, rhythm and blues, rock, punk, hip hop, country, Tejano, and salsa—but also shows the many ways in which Latin@ musicians and styles connect US culture to the culture of the broader Americas. With side-by-side Spanish and English text, authors Marisol Berríos-Miranda, Shannon Dudley, and Michelle Habell-Palán challenge the white and black racial framework that structures most narratives of popular music in the United States. They present the regional histories of Latin@ communities—including Chicanos, Tejanos, and Puerto Ricans—in distinctive detail, and highlight the shared experiences of immigration/migration, racial boundary crossing, contesting gender roles, youth innovation, and articulating an American experience through music. In celebrating the musical contributions of Latinos and

Latinas, *American Sabor* illuminates a cultural legacy that enriches us all.

REBEL GIRLS

YOUTH ACTIVISM AND SOCIAL CHANGE ACROSS THE AMERICAS

NYU Press Visit the *Unspun* website which includes Table of Contents and the Introduction. The World Wide Web has cut a wide path through our daily lives. As claims of "the Web changes everything" suffuse print media, television, movies, and even presidential campaign speeches, just how thoroughly do the users immersed in this new technology understand it? What, exactly, is the Web changing? And how might we participate in or even direct Web-related change? Intended for readers new to studying the Internet, each chapter in *Unspun* addresses a different aspect of the "web revolution"--hypertext, multimedia, authorship, community, governance, identity, gender, race, cyberspace, political economy, and ideology--as it shapes and is shaped by economic, political, social, and cultural forces. The contributors particularly focus on the language of the Web, exploring concepts that are still emerging and therefore unstable and in flux. *Unspun* demonstrates how the tacit assumptions behind this rhetoric must be examined if we want to really know what we are saying when we talk about the Web. *Unspun* will help readers more fully understand and become critically aware of the issues involved in living, as we do, in a wired society. Contributors include: Jay Bolter, Sean Cubitt, Jodi Dean, Dawn Dietrich, Cynthia Fuchs, Matthew Kirschenbaum, Timothy Luke, Vincent Mosco, Lisa Nakamura, Russell Potter, Rob Shields, John Sloop, and Joseph Tabbi.

TESTIMONIOS: STORIES OF LATINX AND HISPANIC MATHEMATICIANS

American Mathematical Soc. *Testimonios* brings together first-person narratives from the vibrant, diverse, and complex Latinx and Hispanic mathematical community. Starting with childhood and family, the authors recount their own individual stories, highlighting their upbringing, education, and career paths. Their particular stories, told in their own voices, from their own perspectives, give visibility to some of the experiences of Latinx/Hispanic mathematicians. *Testimonios* seeks to inspire the next generation of Latinx and Hispanic mathematicians by featuring the stories of people like them, holding a mirror up to our own community. It also aims to provide a window for mathematicians (and aspiring mathematicians) from all ethnicities, with the hope of inspiring a better understanding of the diversity of the mathematical community.

PUNK ROCK

AN ORAL HISTORY

Random House 'To see The Clash on the White Riot tour was like discovering how to be a rock star: you just did it yourself. You didn't wait for someone to come and discover you. That was the most important thing that came

out of punk... We came home and we cut our hair and bought skinny trousers. It was year zero. That was the moment for me' Billy Bragg Punk Rock is a book like no other. It is an oral history of a radical movement which exploded in Seventies Britain. With its own clothes, hair, artwork, fanzines and radical politics, Punk boasted a DIY ethos that meant anyone could take part. The scene was uniquely vibrant and energetic, leaving an extraordinary legacy of notorious events, charismatic characters and inspirational music. John Robb has spent over a year interviewing more than 100 contributors including Glen Matlock, Mick Jones, Don Letts, Slash, Billy Bragg, Hugh Cornwell and Captain Sensible. Now, for the first time, they give the inside view on events such as The Sex Pistols' swearing live on the Bill Grundy TV show and staging their anti-Jubilee riverboat party on the Thames, famous gigs at The Roxy and 100 Club, and the groundbreaking records by The Pistols, The Clash, The Damned and others. From the widely debated roots of punk in the late-Sixties through to the fallout of the post-punk period in 1984, and the ongoing influence on today's bands, Punk Rock is the definitive oral history of an inimitable and exciting movement.

THE SOCIAL LIFE OF GENDER

SAGE Publications **The Social Life of Gender** provides a comprehensive approach to gender as an organizing principle of institutions, history, and unequal interpersonal relations. This new title will develop students' capacity to use gender analysis to question social life more broadly, by presenting a critical sociology based on the unique insights gleaned from the study of gender. Through bold, concise, and intellectually generative writing, the authors explore culture, geopolitics, and the economy, providing students with a succinct, accessible, and critical grasp of core debates in the sociology of gender.

THRESHOLD CONCEPTS IN WOMEN'S AND GENDER STUDIES

WAYS OF SEEING, THINKING, AND KNOWING

Routledge **"Threshold Concepts in Women's and Gender Studies: Ways of Seeing, Thinking, and Knowing** is a textbook designed primarily for introduction to Women's and Gender Studies courses with the intent of providing both a skill- and concept-based foundation in the field. The third edition includes fully revised and expanded case studies and updated statistics; in addition, the content has been updated throughout to reflect significant news stories and cultural developments. The text is driven by a single key question: "What are the ways of thinking, seeing, and knowing that characterize Women's and Gender Studies and are valued by its practitioners?". This book illustrates four of the most critical concepts in Women's and Gender Studies-the social construction of gender, privilege and oppression, intersectionality, and feminist praxis-and grounds these

concepts in multiple illustrations. Threshold Concepts develops the key concepts and ways of thinking that students need to develop a deep understanding and to approach material like feminist scholars do, across disciplines"--

CYBERSEXUALITIES

A READER ON FEMINIST THEORY, CYBORGS AND CYBERSPACE

Cyberspace, the cyborg and cyberpunk have given feminists new imaginative possibilities for thinking about embodiment and identity in relation to technology. This is the first anthology of the key essays on these potent metaphors. Divided into three sections (Technology, Embodiment and Cyberspace; Cybersubjects: Cyborgs and Cyberpunks; Cyborg Futures), the book addresses different aspects of the human-technology interface. The extensive introduction surveys the ways cyborg and cyberspace metaphors have been used in relation to current critical theory and indicates the context for the specific essays. This is an invaluable guide for students studying any aspects of contemporary theory and culture.* Brings together in a unique collection the work of key authors in feminist and cyber theory* Demonstrates the wide range of contemporary critical work* Challenges constructions of gender, race and class* An extensive introduction surveys the ways cyborg and cyberspace metaphors have been used in relation to current critical theory* Brief section introductions indicate the context for the specific essays

SISTER CHICAS

A NOVEL

Penguin Three Latina friends--Taina, dreading her quinceañera while hiding her secret Jamaican artist boyfriend from her family; Grachi, torn between duty and her dreams; and Leni, a rebel struggling to make sense of her roots and her growing feelings for a childhood friend--find their friendship with one another sustaining them as they search for their place in life. Original. 50,000 first printing.

DEAD KENNEDYS

FRESH FRUIT FOR ROTTING VEGETABLES, THE EARLY YEARS

PM Press Dead Kennedys routinely top both critic and fan polls as the greatest punk band of their generation. Their debut full-length, *Fresh Fruit for Rotting Vegetables*, in particular, is regularly voted among the top albums in the genre. *Fresh Fruit* offered a perfect hybrid of humor and polemic strapped to a musical chassis that was as tetchy and inventive as Jello Biafra's withering broadsides. Those lyrics, cruel in their precision, were revelatory. But it wouldn't have worked if the underlying sonics were not such an uproarious rush, the paraffin to Biafra's naked flame. *Dead*

Kennedys' continuing influence is an extraordinary achievement for a band that had practically zero radio play and only released records on independent labels. They not only existed outside of the mainstream but were, as V. Vale of Search and Destroy noted, the first band of their stature to turn on and attack the music industry itself. The DKs set so much in motion. They were integral to the formulation of an alternative network that allowed bands on the first rung of the ladder to tour outside of their own backyard. They were instrumental in supporting the concept of all-ages shows and spurned the advances of corporate rock promoters and industry lapdogs. They legitimized the notion of an American punk band touring internationally while disseminating the true horror of their native country's foreign policies, effectively serving as anti-ambassadors on their travels. The book uses dozens of first-hand interviews, photos, and original artwork to offer a new perspective on a group who would become mired in controversy almost from the get-go. It applauds the band's key role in transforming punk rhetoric, both polemical and musical, into something genuinely threatening—and enormously funny. The author offers context in terms of both the global and local trajectory of punk and, while not flinching from the wildly differing takes individual band members have on the evolution of the band, attempts to be celebratory—if not uncritical.

THE TEXAS-MEXICAN CONJUNTO

HISTORY OF A WORKING-CLASS MUSIC

University of Texas Press **A history of conjunto music and musicians.**

RADICAL WOMEN

LATIN AMERICAN ART, 1960-1985

Prestel **This stunning reappraisal offers long overdue recognition to the enormous contribution to the field of contemporary art of women artists in Latin America and those of Latino and Chicano heritage working during a pivotal time in history. Amidst the tumult and revolution that characterized the latter half of the 20th century in Latin America and the US, women artists were staking their claim in nearly every field. This wide ranging volume examines the work of more than 100 female artists with nearly 300 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. A series of thematic essays, arranged by country, address the cultural and political contexts in which these radical artists worked, while other essays address key issues such as feminism, art history, and the political body. Drawing its design and feel from the radical underground pamphlets, catalogs, and posters of the era, this is the first examination of a highly influential period in 20th-century art history. Published in association with the Hammer Museum.**