

What Is Punk

Punk rock

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Punk rock (also known as punk) is a subgenre of rock music that emerged in the mid-1970s. Rooted in 1950s rock and roll and 1960s garage rock, punk bands rejected the overproduction and corporate nature of mainstream rock music. Typically producing short, fast-paced songs with rough stripped-down vocals and instrumentation, artists embrace a DIY ethic with many bands self-producing and distributing recordings through independent labels.

During the early 1970s, the term "punk rock" was originally used by some American rock critics to describe mid-1960s garage bands. Subsequent developments such as glam rock and pub rock in the UK, alongside the Velvet Underground and the New York Dolls from New York have been cited as key influences. By the mid 1970s, the term "punk rock" had become associated with several regional underground music scenes, including the MC5 and Iggy and the Stooges in Detroit; Television, Patti Smith, Suicide, the Dictators, Richard Hell and the Voidoids, and the Ramones in New York City; Rocket from the Tombs, Electric Eels, Devo and Dead Boys in Ohio; the Saints and Radio Birdman in Australia; and the Sex Pistols, the Clash, the Damned and the Buzzcocks in England. By late 1976, punk had become a major cultural phenomenon in the UK, giving rise to a punk subculture that expressed youthful rebellion through distinctive styles of clothing, such as T-shirts with deliberately offensive graphics, leather jackets, studded or spiked bands, jewelry, bondage clothing and safety pins.

By 1977, the influence of punk music and its associated subculture spread worldwide, taking root in a wide range of local scenes. The movement later proliferated into various subgenres during the late 1970s, giving rise to movements such as post-punk, new wave, and art punk. By the early 1980s, punk experienced further diversification with subgenres such as hardcore punk (e.g Bad Brains, Minor Threat and Black Flag); Oi!, (e.g Sham 69 and the Exploited); street punk (eg. GBH, the Partisans, and Chaos UK); and anarcho-punk (e.g Crass). The movement later expanded with the development of pop-punk, grunge, riot grrrl, and alternative rock.

Following alternative rock's mainstream breakthrough in the 1990s through the success of bands like Nirvana, punk rock saw renewed major-label interest and mainstream appeal exemplified by the rise of Californian bands Green Day, Social Distortion, Rancid, the Offspring, Bad Religion, Blink-182, and NOFX.

Pop-punk

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Pop-punk (also punk-pop, alternatively spelled without the hyphen) is a rock music genre that combines elements of punk rock with power pop or pop. It is defined by its fast-paced, energetic tempos, and emphasis on classic pop songcraft, as well as adolescent and anti-suburbia themes. It is distinguished from other punk-variant genres by drawing more heavily from 1960s bands such as the Beatles, the Kinks, and the Beach Boys. The genre has evolved throughout its history, absorbing elements from new wave, college rock, ska, hip hop, emo, boy band pop and even hardcore punk and metalcore. It is sometimes considered interchangeable with power pop and skate punk.

The genre's roots are found during the late 1970s with groups such as the Ramones, the Undertones, and the Buzzcocks setting its initial groundwork. 1980s punk bands like Bad Religion, Descendents and the Misfits, while not necessarily pop-punk in and of themselves, were influential to pop-punk, and it expanded in the late 1980s and early 1990s by a host of bands signed to Lookout! Records, including Screeching Weasel, the Queers, and the Mr. T Experience, becoming a foundational stage. In the mid-1990s, the genre saw a widespread popularity increase and entered the mainstream with bands like Green Day and the Offspring. The genre experienced a second wave that cemented the late 1990s and early 2000s led by Blink-182, and in their wake followed contemporary acts such as Sum 41, New Found Glory, Good Charlotte, and Avril Lavigne, while the Warped Tour played a crucial role in launching up-and-coming pop-punk artists.

Pop-punk's mainstream popularity continued in the mid-to-late 2000s, with artists such as Fall Out Boy, My Chemical Romance, and Paramore achieving high levels of commercial success. By this point, pop-punk acts were largely indistinguishable from artists tagged as "emo", to the extent that emo crossover acts such as Fall Out Boy and Paramore popularized a pop-punk-influenced style dubbed emo pop. By the 2010s, pop-punk's mainstream popularity had waned, with rock bands and guitar-centric music becoming rare on dance-focused pop radio. During this period, however, a wave of underground artists defined a rawer and more emotional take on the genre, namely the Story so Far, the Wonder Years and Neck Deep. In the early 2020s, a new crop of pop-punk music began experiencing mainstream resurgence with various new acts such as Machine Gun Kelly, KennyHoopla and Yungblud.

CM Punk

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Phillip Jack Brooks (born October 26, 1978), better known by his ring name CM Punk, is an American professional wrestler and actor. As of November 2023, he is signed to WWE, where he performs on the Raw brand. Regarded as one of the greatest professional wrestlers of all time, he is known for his outspoken and confrontational straight edge persona, which is based on his real-life experiences. His 434-day reign as WWE Champion is the 10th-longest world title reign in the company's history.

Brooks began his wrestling career on the independent circuit in 1997. He signed with Ring of Honor (ROH) in 2002, where he won the ROH World Championship once and was one of the inaugural inductees into the ROH Hall of Fame. Brooks signed with WWE in 2005 and during his first run with the company, he became a six-time world champion, winning the WWE Championship twice, the World Heavyweight Championship (2002–2013 version) three times, and the ECW World Heavyweight Championship once, and he also won the Intercontinental Championship and WWE's original World Tag Team Championship once each. He also won the Money in the Bank ladder match in 2008 and 2009, making him its only back-to-back winner. He was named Superstar of the Year at the 2011 Slammy Awards and was voted PWI Wrestler of the Year in 2011 and 2012. After acrimoniously leaving WWE in 2014, Brooks took a seven-year retirement from wrestling. He returned in August 2021 when he joined All Elite Wrestling (AEW), where he won the AEW World Championship twice, but was fired in September 2023 after backstage controversies. He returned to WWE two months later and has since headlined multiple major pay-per-view and livestreaming events, including WrestleMania 41 – Night 1, as well as winning WWE's newer World Heavyweight Championship (introduced in 2023) once.

Outside of wrestling, Brooks pursued a career in mixed martial arts and joined the welterweight division of Ultimate Fighting Championship (UFC), losing via submission to Mickey Gall in his professional debut at UFC 203 in 2016. He lost his second fight to Mike Jackson via unanimous decision at UFC 225 in 2018, which was later overturned to a no contest; he never fought again and officially retired in August 2021. He worked as a pundit on WWE Backstage (2019–2020) and has been a part-time color commentator for Cage Fury Fighting Championships since 2018. He also starred in the horror films Rabid (2019), Girl on the Third Floor (2019), and Jakob's Wife (2021), as well as the wrestling drama series Heels (2021–2023).

SLC Punk!

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SLC Punk! is a 1998 American comedy-drama film written and directed by James Merendino. The film centers around Steven "Stevo" Levy, a college graduate and punk living in Salt Lake City during the mid-1980s.

SLC Punk! was chosen as the opening-night feature at the 1999 Sundance Film Festival.

Merendino created the film based on his experience growing up in Salt Lake City. Although the film is not autobiographical, Merendino has said that many characters were based on people he knew.

Post-punk

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Post-punk (originally known as new musick) is a broad genre of music that emerged in late 1977 in the wake of punk rock. The term was coined by Jon Savage in November 1977. Post-punk musicians departed from punk's fundamental elements and raw simplicity, instead adopting a broader, more experimental approach that encompassed a variety of avant-garde sensibilities and non-rock influences. Inspired by punk's energy and do it yourself ethic but determined to break from rock cliches, artists drew influence from Germany's krautrock scene and experimented with styles like funk, electronic music, jazz, and dance music; the production techniques of dub and disco; and ideas from art and politics, including modernist art, cinema, and literature. These communities produced independent record labels, visual art, multimedia performances, and fanzines.

The early post-punk vanguard was represented by groups including Siouxsie and the Banshees, Wire, Public Image Ltd, the Pop Group, Magazine, Joy Division, Talking Heads, the Raincoats, Gang of Four, the Cure, and the Fall. The movement was closely related to the development of ancillary genres such as gothic rock, neo-psychedelia, no wave, and industrial music. By the mid-1980s, post-punk had dissipated; however, it provided a foundation for the new pop movement and the later alternative and independent genres.

Hardcore punk

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Hardcore punk (commonly abbreviated to hardcore or hXc) is a punk rock subgenre and subculture that originated in the late 1970s. It is generally faster, harder, and more aggressive than other forms of punk rock. Its roots can be traced to earlier punk scenes in San Francisco and Southern California which arose as a reaction against the still predominant hippie cultural climate of the time. It was also inspired by Washington, D.C., and New York punk rock and early proto-punk. Hardcore punk generally eschews commercialism, the established music industry and "anything similar to the characteristics of mainstream rock" and often addresses social and political topics with "confrontational, politically charged lyrics".

Hardcore sprouted underground scenes across the United States in the early 1980s, particularly in Los Angeles, San Francisco, Washington, D.C., Boston, and New York, as well as in Canada and the United Kingdom. Hardcore has spawned the straight edge movement and its associated sub-movements, hardline and youth crew. Hardcore was heavily involved in the rise of the independent record labels in the 1980s and with the DIY ethics in underground music scenes. It has also influenced various music genres that have experienced widespread commercial success, including grunge and thrash metal.

Although the music genre started in English-speaking Western countries, notable hardcore scenes have existed in Italy, Japan and Brazil.

Daft Punk

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Daft Punk were a French electronic music duo formed in 1993 in Paris by Thomas Bangalter and Guy-Manuel de Homem-Christo. They achieved popularity in the late 1990s as part of the French house movement, combining house music, funk, disco, techno, rock and synth-pop. They are regarded as one of the most influential acts in electronic dance music.

Daft Punk formed after their previous group, the indie rock band Darlin', disbanded. They were managed from 1996 to 2008 by Pedro Winter, the head of Ed Banger Records. Their debut album, *Homework*, was released by Virgin Records in 1997 to positive reviews, backed by the singles "Around the World" and "Da Funk". From 1999, Daft Punk assumed robot personas for their rare public and media appearances, with helmets, outfits and gloves to disguise their identities. Daft Punk's second album, *Discovery* (2001), earned acclaim and further success, with the hit singles "One More Time", "Digital Love" and "Harder, Better, Faster, Stronger". It became the basis for an animated film, *Interstella 5555*, supervised by the Japanese artist Leiji Matsumoto.

Daft Punk's third album, *Human After All* (2005), received mixed reviews, though the singles "Robot Rock" and "Technologic" were successful in the UK. Daft Punk directed an avant-garde science-fiction film, *Electroma*, released in 2006. They toured throughout 2006 and 2007 and released the live album *Alive 2007*, which won a Grammy Award for Best Electronic/Dance Album; the tour is credited for broadening the appeal of dance music in North America. Daft Punk composed the score for the 2010 film *Tron: Legacy*.

In 2013, Daft Punk left Virgin for Columbia Records and released their fourth and final album, *Random Access Memories*, to acclaim. The lead single, "Get Lucky", reached the top 10 in the charts of 27 countries. *Random Access Memories* won five Grammy Awards in 2014, including Album of the Year and Record of the Year for "Get Lucky". In 2016, Daft Punk gained their only number one on the Billboard Hot 100 with "Starboy", a collaboration with the Weeknd. Rolling Stone ranked them the 12th-greatest musical duo of all time in 2015, and included *Discovery* and *Random Access Memories* on their 2020 list of the 500 Greatest Albums of All Time. Daft Punk announced their split in 2021.

Punk subculture

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The punk subculture includes a diverse and widely known array of music, ideologies, fashion, and other forms of expression, visual art, dance, literature, and film. Largely characterised by anti-establishment views, the promotion of individual freedom, and the DIY ethics, the culture originated from punk rock.

The punk ethos is primarily made up of beliefs such as non-conformity, anti-capitalism, anti-authoritarianism, anti-corporatism, a do-it-yourself ethic, anti-consumerist, anti-corporate greed, direct action, and not "selling out".

There is a wide range of punk fashion, including T-shirts, leather jackets, Dr. Martens boots, hairstyles such as brightly coloured hair and spiked mohawks, cosmetics, tattoos, jewellery, and body modification. Women in the hardcore scene typically wore clothing categorised as masculine. This included black, ripped jeans and tops.

Punk aesthetics determine the type of art punks enjoy, which typically has underground, minimalist, iconoclastic, and satirical sensibilities. Punk has generated a considerable amount of poetry and prose, and has its own underground press in the form of zines. Many punk-themed films have been made.

Nazi punk

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A Nazi punk is a neo-Nazi who is part of the punk subculture. The term also describes the related music genre, which is sometimes also referred to as hatecore. Nazi Punk music generally sounds like other forms of punk rock, but differs by having lyrics that express hatred of some ethnic minorities, Jews, communists, homosexuals, anarchists, and other perceived enemies.

It is a subgenre of punk that contrasts sharply with the anti-authoritarian and frequently leftist ideas prevalent in much of the punk subculture.

In 1978 in Britain, the white nationalist National Front had a punk-oriented youth organization called the Punk Front. Although the Punk Front only lasted one year, it recruited several English punks, as well as forming a number of white power punk bands such as Dentists, The Ventz, Tragic Minds, and White Boss. In the early 1980s, the white power skinhead band Brutal Attack temporarily transformed into a Nazi punk band.

The Nazi Punk subculture appeared in the United States by the early 1980s around the hardcore punk scene.

Punk ideologies

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Punk ideologies are a group of varied social and political beliefs associated with the punk subculture and punk rock. It is primarily concerned with concepts such as mutual aid, against selling out, hierarchy, anti-white supremacy, authoritarianism, eugenics, class and classism, while supporting anti-consumerism, anti-corporatism, anti-war, anti-imperialism, anti-globalization, anti-gentrification, anti-racism, anti-sexism, gender equality, anti-homophobia, racial equality, animal rights, free-thought and non-conformity. One of its main tenets is a rejection of mainstream, corporate mass culture and its values. It continues to evolve its ideology as the movement spreads throughout North America from its origins in England and New York and embraces a range of anti-racist and anti-sexist belief systems. Punk does not necessarily lend itself to any particular political ideologies as it is primarily anti-establishment.

Punk ideologies are usually expressed through punk rock music and lyrics, punk literature such as amateur fanzines, spoken word performances or recordings, punk fashion, or punk visual art. Some punks have participated in direct action, such as protest or demonstration disruption, political violence, ecotage, street barricades, squatting, pirate radio, off-grid energy, graffiti, vandalism and public and business property destruction, and indirect action through counter-propaganda, protests or boycotts. They support and squat in urban and rural collective houses, with group funds held in common. Punk fashion was originally an expression of nonconformity, as well as opposition to both mainstream culture and the status quo. Punk fashion often displays aggression, rebellion, and individualism. Some punks wear accessories, clothing or have tattoos that express sociopolitical messages. They stage Punk Rock Food Drives, such as D.O.A's Unity for Freedom. Punk visual art also often includes political messages. Many punks wear secondhand clothing, partly as an anti-consumerist statement.

An attitude common in the punk subculture is the opposition to selling out, which refers to abandoning of one's values and/or a change in musical style toward pop (e.g. electropop) and embracing mainstream culture

or more radio-friendly rock (e.g. pop rock) in exchange for wealth, status, or power. The issue of authenticity is important in the punk subculture—the pejorative term poseur is applied to those who try to associate with punk and adopt its stylistic attributes but are deemed not to share or understand the underlying core values or philosophy.

Because anti-establishment attitudes are such an important part of the punk subculture, a network of independent record labels, venues and distributors has developed. Some punk bands have chosen to break from this independent system and work within the established system of major labels. The do it yourself (DIY) ideal is common in the punk scene, especially in terms of music recording and distribution, concert promotion, and photocopying magazines, posters and flyers. The expression DIY was coined by commentators after the fact.

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