No Future

‘No Feelings’, ‘No Fun’, ‘No Future’. The years 1976–84 saw punk emerge and evolve as a fashion, a musical form, an attitude and an aesthetic. Against a backdrop of social fragmentation, violence, high unemployment and socioeconomic change, punk rejuvenated and re-energised British youth culture, inserting marginal voices and political ideas into pop. Fanzines and independent labels flourished; an emphasis on doing it yourself enabled provincial scenes to form beyond London’s media glare. This was the period of Rock Against Racism and benefit gigs for the Campaign for Nuclear Disarmament and the striking miners. Matthew Worley charts the full spectrum of punk’s cultural development from the Sex Pistols, Buzzcocks and Slits through the post-punk of Joy Division, the industrial culture of Throbbing Gristle and onto the 1980s diaspora of anarcho-punk, Oi! and goth. He recaptures punk’s anarchic force as a medium through which the frustrated and the disaffected could reject, revolt and reinvent.

Matthew Worley is Professor of Modern History at the University of Reading. He has written extensively on British politics in the interwar period, and more recently on the relationship between youth culture and politics in the 1970s and 1980s. His articles on punk-related themes have been published in History Workshop Journal, Twentieth Century British History and Contemporary British History. His books include Oswald Mosley and the New Party (2010), Labour Inside the Gate: A History of the British Labour Party between the Wars (2005) and Class against Class: The Communist Party in Britain between the Wars (2002). As a co-founder of the Subcultures Network, he has contributed to books such as Fight Back: Punk, Politics and Resistance (2015) and Youth Culture, Popular Music and the End of ‘Consensus’ (2015).
No Future

Punk, Politics and British Youth Culture, 1976–1984

Matthew Worley

University of Reading
What are the politics of boredom?

FOR IMMEDIATE RELEASE
FROM THE PEOPLE WHO BROUGHT YOU
"TOO MUCH TOO SOON"

WHAT ARE THE POLITICS OF BOREDOM? BETTER RED THAN DEAD.

Contrary to the vicious lies from the offices of Leber, Krebs and Thau, our former "paper tiger" management, the New York Dolls have not disbanded, and after having completed the first Red, J-D Rock N' Roll movie entitled "Trash" have, in fact, assumed the role of the "Peoples' Information Collective" in direct association with the Red Guard.

This incarnation entitled "Red Patent Leather" will commence on Friday, February 28th at 10 P.M. continuing on Saturday at 9 and 11 P.M. followed by a Sunday matinee at 5 P.M. for our high school friends at The Little Hippodrome--227 E. 56th St. between 2nd and 3rd.

This show is in coordination with The Dolls' very special "entente cordiale" with the Peoples Republic of China.

NEW YORK DOLLS
produced by Sex originals of London
c/o Malcolm McLaren
New York--212-675-0855
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* This New York Dolls press release for a gig at the Little Hippodrome in Manhattan, February 1975, was brought back from America by Malcolm McLaren following his brief stint as the band's manager/mentor/haberdasher. It hung on the wall of SEX, the shop McLaren ran with Vivienne Westwood and from where Sex Pistols were launched. The flyer is kept in the England's Dreaming Archive (Liverpool John Moores University) and is reproduced by kind permission of the McLaren Estate.
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Finally, Scott King – too-rye-aye comrade. Remember how we always said that ‘Anarchy in the UK’ was the pivot around which our world turned?

On the Ball, City …