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Nota di contenuto	Cover; Contents; List of Figures; General Editor's Preface; Notes on Contributors; Credits; Introduction; Part I: John/Woody/Joe; 1 "Don't Call Me Woody": The Punk Compassion and Folk Rebellion of Joe Strummer and Woody Guthrie; 2 Joe Strummer: The Road to Rock and Roll; 3 From the 101'ers to the Mescaleros, and Whatever Band was in-between; Part II: I Don't Trust You; 4 "This is Joe Public Speaking"; 5 Saint Joe: An Apostate Writes; Part III: Why Should You Trust Me?; 6 Revolution Rock? The Clash, Joe Strummer and the British Left in the Early Days of Punk 7 The Creation of an Anti-Fascist Icon: Joe Strummer and Rock Against Racism 8 The Last Gang in Town: Masculinity, Feminism, Joe Strummer and the Clash; Part IV: Strummer on Broadway (and Sunset); 9 "I am so Bored with the USA": Joe Strummer and the Promised Land; 10 Culture Clash: The Influence of Hip Hop Culture and Aesthetics on the Clash; 11 Mystery Train: "Joe Strummer" on Screen; List of References; Index
Sommario/riassunto	"Punk Rock Warlord explores the relevance of Joe Strummer within the continuing legacies of both punk rock and progressive politics. It is aimed at scholars and general readers interested in The Clash, punk

culture, and the intersections between pop music and politics, on both sides of the Atlantic. Contributors to the collection represent a wide range of disciplines, including history, sociology, musicology, and literature; their work examines all phases of Strummer's career, from his early days as 'Woody' the busker to the whirlwind years as front man for The Clash, to the 'wilderness years' and Strummer's final days with the Mescaleros. Punk Rock Warlord offers an engaging survey of its subject, while at the same time challenging some of the historical narratives that have been constructed around Strummer the Punk Icon. The essays in Punk Rock Warlord address issues including John Graham Mellor's self-fashioning as 'Joe Strummer, rock revolutionary'; critical and media constructions of punk; and the singer's complicated and changing relationship to feminism and anti-racist politics. These diverse essays nevertheless cohere around the claim that Strummer's look, style, and musical repertoire are so rooted in both English and American cultures that he cannot finally be extricated from either."--

Provided by publisher.

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