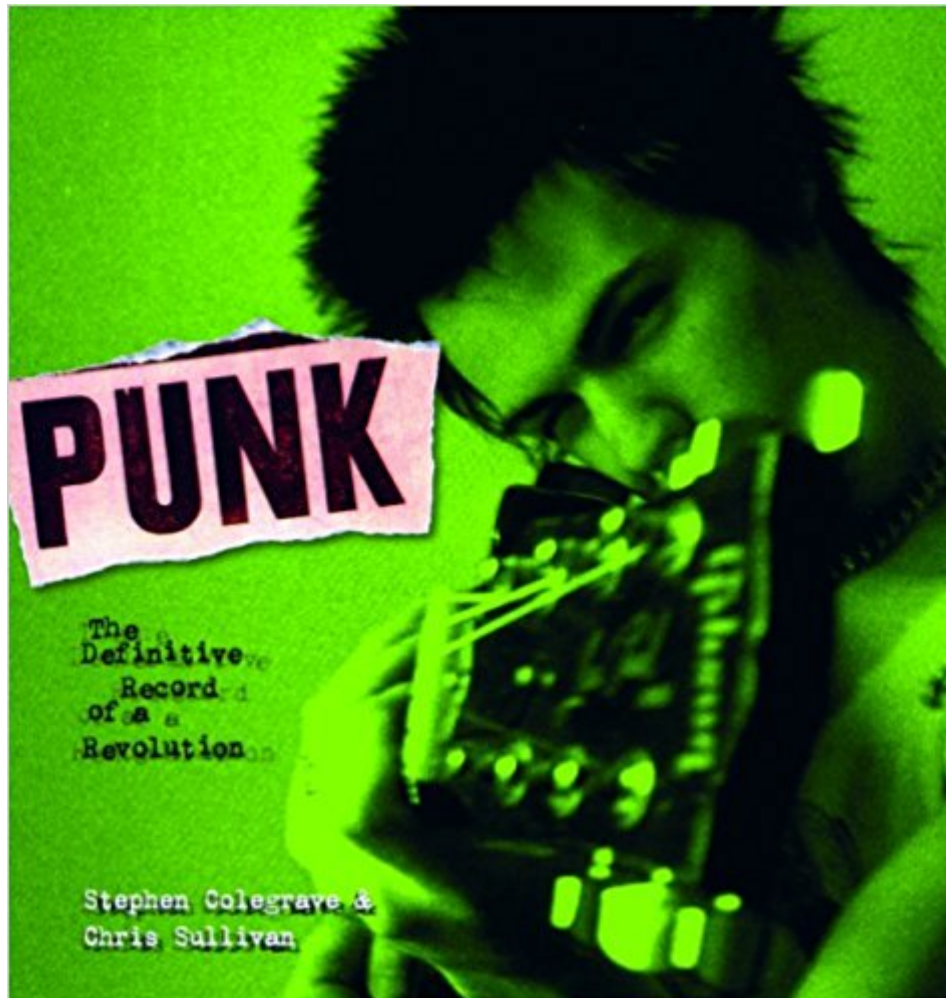




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Punk: The Definitive Record Of A Revolution



Synopsis

Recreating the complete story of the punk phenomenon — including where it came from and what it turned into — Punk is a massive and visually stunning record of five years that changed the world: from 1975 to 1979. Collecting the testimony of more than 260 artists, record producers, designers, and journalists — including John Cale, Debbie Harry, Joe Strummer, Maureen Tucker, Gerard Malanga, Lou Reed, Johnny Rotten, Danny Fields, Legs McNeil, Bob Gruen, David Byrne, Iggy Pop, Tommy Ramone, William S. Burroughs, Terry Southern, Cherry Vanilla, and Malcolm McLaren, former manager and ringleader of the Sex Pistols — Punk brings to life the profound effect punk music had on global popular culture in the words of those who created it. With reverberations in style, fashion, attitude and philosophy, the birth of punk music released the greatest shockwaves in the popular culture since The Beatles. Punk tells the story through the words of the people who were closely tied to the mania and through hundreds of contemporaneous color and black-and-white photographs.

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Customer Reviews

Colegrave and Sullivan (The Beatles Anthology) deliver a brash and brilliant photo-essay of the most brash and obnoxious chapter in the history of music and culture long before the advent of crowd surfing. Framing its history between 1975 and 1979 (but covering the years before and after), this volume is a historiography of the music, attitude and dress as typified by Malcolm MacLaren and his manufactured Sex Pistols, uncomfortable commercial shifts in the music when anarchy

became "a badge of conformity rather than an alternative way of living" and finally the latter days, which saw the dissolution of the Pistols. The authors trace punk rock from its earliest roots in the avant-garde and Warhol's Factory, and discuss every figure and legend from Iggy Pop and the MC5 to Siouxsie Sue and Johnny Rotten. This volume is smartly designed, featuring hundreds of glossy black-and-white photographs and thousands of appraisals from the likes of Leee Childers, Nils Stevenson, as well as quotes from the film *Please Kill Me* and Legs McNeil, whose *Punk Magazine* gave the wave its name. This is a gorgeous, hefty book and readers may be inspired to break their coffee tables with it. (Mar.) Forecast: While punk revelers won't be as nostalgic as Beatles fans, expect many closet sentimentals to clear the book shelves though reissued and repackaged, punk is not yet dead. Copyright 2001 Cahners Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Now a confused and disenchanted 26, punk is ripe for a retrospective but reluctant to be pinned down. Cocreators of the best-selling *Beatles Anthology*, Colegrave and Sullivan deserve credit for acknowledging both New York City's and London's contributions to the movement and beginning at the beginning with Andy Warhol and his Factory groupies. Yet they still miss the point in this oral history, first published in the U.K.: that punk, like any late 20th-century art form, sprang from a frenzied exchange of ideas. Although they interviewed an impressive range of luminaries from both sides of the pond, they fail to re-create those white-hot intercontinental transmissions. Poor editing and pacing aside, the book's failure has a lot to do with the huge amount of space dedicated to the Sex Pistols and their hangers-on. As crucial as that quartet was to the English scene, bands like the Clash and the Ramones better embody punk's true spirit and show how two groups could constructively rub off on each other. In addition, aside from a few stellar shoe-box shots that have finally come to light, this does not come close to forming a "definitive" coffee-table portrait. Missing are the truly world-stopping photographs of Pennie Smith and Mick Rock, to name a few.

Unfortunately, this, too, is only being published in North America as an 11 1/2" x 12 1/4" paperback with flaps, so it will easily wear and tear. Legs McNeil and Gillian McCain's *Please Kill Me: The Uncensored Oral History of Punk* (Penguin, 1997) is heavier on American voices and contains a fraction of the photos, but it's a more concise and raucous read. For comprehensive popular music collections only. Heather McCormack, "Library Journal" Copyright 2002 Cahners Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

excellent.

Very interesting read about the era during the time of the western world in underground culture that left its mark forever. I highly recommend this book

I was So Glad to see this book issued in America. So Big! So Cool. No need to simply document the London scene, but show all the many facets of a Rock Scene. It is more inspiring to see something rise from almost nothing into a cultural revolution. Great Texts, Graphics and Photographs all tell this story. Hey Kids! Look to these pioneers, they were not posers who threw on a "uniform" They were not happy with what was there, so they took control & ran with it! Hopefully it will inspire you to do the same!

There's no point in even attempting to cover every missed note and torn shirt, but damned if it doesn't try. Don't buy it because you want a guided tour of the era, the text is essentially an afterthought; buy it for the pictures and the great design.

This is Quite an undertaking! Large format, many unpublished Photos & Interviews, make this an indispensable Book. It let's the insiders of this phenomenon tell their story without Journalistic translations! A close look at the Music, the Fashions and the lifestyle, all combined to change the world. Poseurs always get it all wrong, but these guys do not have that problem. WOW don't miss out, now be original!

"Punk" clothes and "punk pop" are the most visible remnants of the 1970s punk movement. Ironically, they could easily have been from a different planet from the grungy, rebellious punks profiled in "Punk: The Definitive Record of a Revolution." It's not definitive, and it's top-heavy with Sex Pistols stuff. But it's worth a look to get the feel of the punk life. It starts off, oddly enough, with Andy Warhol and the collection of rich/artistic/beautiful freaks he collected in his Factory. One thing he did was sponsor the now-legendary Velvet Underground, which was the dark side of the rest of the music world. From the legacy of the Velvets came other bands who bent the rules, musically and stylistically (Iggy Pop and the Stooges, and the New York Dolls among them). With Max's Kansas City and CBGB's as a sort of ground zero, punk bands of all kinds began to blossom. There's Blondie, Television, the Sex Pistols, Siouxsie and the Banshees, the Clash, the Dead Boys, the Sex Pistols, the Ramones, Patti Smith, and did I mention the Sex Pistols? Additionally, they take a hard look at the roots of punk, the different kinds of bands there were, the magazines that covered

it, the drugs that were done, what effect the music had and what the punks did."Punk: The Definitive Record of a Revolution" is a big, fat, clumsy, thick, aggressive-looking book that is almost impossible to read standing up. But if you can manage to keep the dang thing open, then you'll have a pretty good time watching as the punk revolution unfolds. It's basically a collection of quotes and interviews from all sorts of people who were around there at the time. One thing that "Punk" stresses is that punk itself was not merely a kind of music or dressing. Merely having safety pins or funky hair does not make you . It was a mindset, a way of life and the way you acted towards the universe in general. And this is backed up -- quite a few of the photographs don't feature people in outrageous clothes, but their attitude is evident in their faces. Some are taking the whole idea seriously, some aren't. What it lacks is enough stuff about the less rowdy aspects of punk -- what were they rebelling against? That's never quite clear. The outside world seems to be a haze for Colgrave and Sullivan. But they do give it their best. There are plenty of photographs that are worth checking out, many of them clear black-and-white candid (like the strangely pretty picture of Johnny Rotten and his "chalice"). There's definitely a leaning towards the Sex Pistols, even though they were by no means the only, most lasting or most important punk band. But there's lots of information about just about every band, from the mysterious German Nico and the dark Velvet Underground to the rowdy and raucous later bands, and finally to the remnants of it today. (Gisele wearing a Sid Vicious T-shirt?) "Punk: The Definitive Record of a Revolution" is a nice read about a now nearly-dead subculture. Die-hard fans of the Sex Pistols will run to read it, and fans of classic punk bands may want to give it a sniff, but a definitive history of punk it is not.

The dust jacket of this book would have you believing it's a retrospective of all the great bands of the punk rebellion, but so many greats are overlooked or just not mentioned, even if one were content to look at the UK only, PLUS the massive pics make it look more like an ode to the Pistols PR machine than anything else. Great as a coffee table book, but low on substance and accuracy. Don't leave it out when your mom comes to visit, however, as the big black and white dildo photo might just send her over the edge...precisely the kind of sensationalist schlock that made punk so misunderstood in the first place. Are we certain Malcom McLaren didn't write this trite? Really, you could spend your money on a lot better, and you'd probably have a better chance at staying awake, too!

Okay, I see people complaining about the bands they chose to highlight in this volume. I'm not so sure, but my guess is this book was originally an English publication. Like the strong focus on

Johnny Thunders. Hey, Johnny was truly one of the greats, but anyone in the know about the British punk movement knows that Johnny and the Heartbreakers hit England in a huge way. They made a much larger impact there than here in the States. That said this book is indeed HUGE in size. That's great for the pictures, but when I want to read it, the thing is quite heavy on the body - almost like that heavy (lead?) thing they cover you w/ before an x-ray at the dentist! Actually, I bought this book quite a long time ago, took it home and kind of forgot about it. Just recently picked it up and realized how much fun this book is. Some great photos that I want to scan and not pictures you've seen a million times. Funny, one of the reviewers here I see was complaining about all the attention The Pistols get in this tome. Hey, maybe because they were the premier punk band bar none! Some Brits might say The Clash holds the title, and some Americans might claim the Ramones. Both were indeed great bands, but, even still, neither had the hostile ferocity the Sex Pistols brought to the stage. To this day, they personify punk like no other band.

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