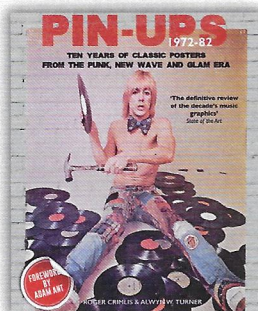


THE BUSINESS BOOKS, FILMS & DVDs



PIN-UPS 1972-82: TEN YEARS OF CLASSIC POSTERS FROM THE PUNK, NEW WAVE AND GLAM ERA

Roger Crimlis & Alwyn W Turner
(Extradition)

9/10

When it was first published, Roger Crimlis and Alwyn W Turner's anthology and celebration of the rock poster was widely praised in music and art circles alike. Long out of print, this new edition is certain to be a desirable addition to hip bookshelves and coffee-tables. The rock poster really came of age during the period covered by

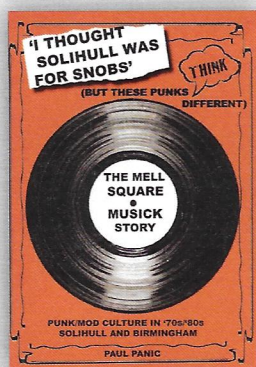
the book as the music industry opened up with bold new stars and as the art-school increasingly became a breeding ground for designers and musicians alike. The authors have selected more than 200 hundred striking and innovative images, be they gig ads or album inserts, featuring the likes of Bowie, Alice Cooper, Iggy Pop, Grace Jones, The Damned and The Only Ones. Not only that: where possible they've engaged with the designers, photographers and the stars themselves in revealing interview segments, telling the story of the form throughout the decade. This handsome new edition is expanded with dozens of new images and interviews, and features a brand new foreword from someone who knows the value of pop imagery, Adam Ant. Gerry Ranson

I THOUGHT SOLIHULL WAS FOR SNOBS (BUT THESE PUNKS THINK DIFFERENT): THE MELL SQUARE MUSIC STORY

Paul Panic
(NRO/Black Rose Ents)

7/10

Despite its cumbersome title (the book also being sub-headed 'Punk/Mod Culture In '70s/'80s Solihull and Birmingham'), Paul Panic's memoir of growing up in the West Midlands, being galvanised by punk rock, forming a band, and where that all took him has great charm. Handily presented in large typeface for us ageing punks, Panic recounts his past in an engaging style, recalling experiences that will be common to many of us whose teenage years bisected the 1970s. In addition to providing a series of snapshots of the era via its many enjoyable anecdotes, the book recounts the speed with which youth culture was moving during the period, and the velocity with which things could happen. The central narrative spoke concerns the release of the 'Mell Square Music' EP, an exemplification of the DIY ethos in practice, which served to propel Panic and his band the Accused onto the nation's airwaves thanks to the ubiquitous patronage of John Peel. Aptly, the book itself can also be viewed as a representation of self-determination – while there maybe all manner of weird punctuation, inelegant clauses and grocers' apostrophes, an evocative story is well told. Dick Porter

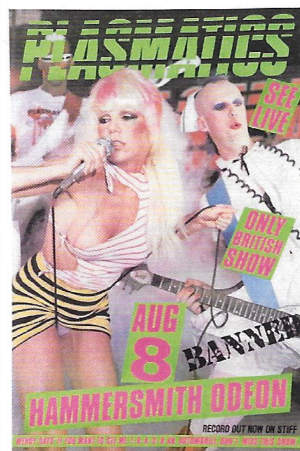
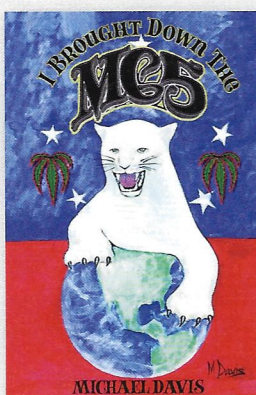


I BROUGHT DOWN THE MC5

Michael Davis
(Cleopatra)

8/10

Not the band's first bassist, Michael Davis nonetheless held down the low end for the MC5 from their early days in 1964 right through to '72 when he was kicked out. Later playing in Destroy All Monsters with the Stooges' Ron Asheton, as well as being involved in various other projects, he reconciled with Wayne Kramer and Dennis 'Machine Gun' Thompson in the bands Levi's-sponsored partial reunion in 2003. An admitted lifelong alcoholic, he died of liver failure in 2012. This memoir stops short of the 2003 get-together, but is a pretty comprehensive revelation. Davis relates his tale of bad luck, bad decisions and bad drugs in clear matter-of-fact prose with candour and not a little regret and guilt. Right from his childhood and teen years with loving and long-suffering parents, through the formation of his tastes for music and substances, he reflects with a lifetime of hindsight on how he went off the rails and what a pain in the arse he must've been to those around him. The overall picture is of a man with broad enough shoulders to blame no-one but himself. An essential read. Gerry Ranson



ONE MAN'S MADNESS

(Cadiz)

9/10

Always the comic element in Madness, his aerial acrobatics in the video for 'Baggy Trousers' one of his finest moments, if anyone was going tell the band's story in film, sax-player Lee 'Kix' Thompson would be the one to do it. Between him and director Jeff Baynes, they've created a highly original take on the music documentary that draws on the inventiveness of such comedy greats as Morecambe and Wise, Tommy Cooper, Les Dawson and the classic Ealing comedies. The central device of Thompson, in full costume, acting out the interview recordings of various band family members and others, is reminiscent of Alec Guinness's numerous roles in 'Kind Hearts & Coronets' and works brilliantly. Also featuring all his bandmates, who actually appear, in profile, the film clips along at a pace, telling the full story from Lee's childhood as the son of a semi-absent crook, learning his (stolen) instrument by playing along to his favourite (stolen) records, to the inspiration and complexity of his own original songs like 'The Prince' and 'Embarrassment'. In an age when music docs seem more common than ever, 'One Man's Madness' stands out as one of the best. Gerry Ranson



In the end, an essential form of advertising, a clever relationship developed between respectable multinational record companies and those who represented on the fringes of the cultural mainstream. Behind advertising was very expensive and the alternative of doing contracts to put your stuff up on record shops, hand-drawn and collected records, was clearly the cheaper option. Rates were negotiated – it was reduced to as little as £20 per hundred posters in 1977, and in some cases per poster 25 years later – and payment, though professed to be made by the record company, was often made by cheque instead, and was also made, despite the danger of the company.

HERE TO BE HEARD: THE STORY OF THE SLITS

(Cadiz)

8/10

The Slits have often been casually labelled as 'the all-girl punk band', the semi-naked mud-splattered cover image from their debut album 'Cut' offered up to illustrate their wacky behaviour. Forty years on, they're still pretty pissed off at their handling by a male-dominated industry. In at the beginning of punk, they were pioneering as a band, and arguably one of the most influential of the Class of '76. The punk/reggae interface is well-known, but no-one took it in such searching, experimental directions as The Slits. And as singer Ari Up points out, their second album 'Return Of The Giant Slits' has been all but forgotten. As the final segment of the film plays out, the fact that they returned as an active, creative, touring, recording entity – not just for a handful of gigs, but for five years – is likely to have been missed by many. That the band have never received just recognition simply because they're (mostly) women, is central to the film and the bitterness, anger and sadness displayed often make for uncomfortable – heartbreaking, at times – yet absolutely essential, viewing. Gerry Ranson

