

CENTER STAGE

VINYL theLOFT CENTER STAGE THEATRE

TICKETS-SHOW INFO-FULL CALENDAR
CENTERSTAGE-ATLANTA.COM

APRIL 10TH |
CENTER STAGE THEATER
O.M.D.
APRIL 18TH |
VINYL AT CENTER STAGE
**STEVE EVERETT
& PAUL PFAU**
APRIL 21ST |
CENTER STAGE THEATER
MINUS THE BEAR
APRIL 24ST |
CENTER STAGE THEATER
JOEY BADASS
APRIL 25TH |
CENTER STAGE THEATER
MINISTRY
APRIL 25TH |
VINYL AT CENTER STAGE
SOCIAL CLUB MISFITS
MAY 1ST |
CENTER STAGE THEATER
RICK ASTLEY
MAY 2ND |
VINYL AT CENTER STAGE
MARCUS ALAN WARD
MAY 3RD |
VINYL AT CENTER STAGE
NICOLAY & THE HOT
MAY 7TH |
VINYL AT CENTER STAGE
FU MANCHU
MAY 9TH |
CENTER STAGE THEATER
NATALIA LAFOURCADE

FOO FIGHTERS

MAY 1ST |
VARIETY PLAYHOUSE

ECHOSMITH

MAY 6TH |
FOX THEATRE

TODRICK HALL

MAY 21ST |
TERMINAL WEST

NATA SURF

MAY 22TH |
INFINITE ENERGY CENTER
KHALID

THE POINT OF DETONATION

By David T. Lindsay

So it came to pass: when Buddy Holly added strings, the end was nigh.

Little Richard discovered the gospel and Elvis got inducted, Jerry Lee discovered his cousin, and so the American charts came to be dominated by teen idols singing for housewives. After folk music feigned a fervor, the Brits invaded, leading suburban American teens to combine R&B with LSD before something ominous reared its head...outside: the music festival.

In those days, music industry types believed that once high-end technologies scrubbed off the grime, they could coast to retirement on the backside of less exciting, soft rock Woodstock concept albums, but some hint of frustration sifted through the Blue Cheer amps and Stooges spew, causing *BOMP!* magazine and Sire Records (both at the disposal of Greg Shaw) to spearhead revivalism pushed forward by the likes of The Flamin' Groovies and The Modern Lovers, until 1976, when England once more cried out: *Anarchy!*

This document of the ill-fated Sex Pistols US tour shot by Lech Kowalski and *High Times* guy Tom Forcade had previously been available as a truncated VHS tape complete with dropouts and faded footage. This newly released Blu-Ray version, via MVD, is expanded from its abbreviated theatrical release, which follows the seven dates through seven cities. Originally conceived of as a one-off show in Pennsylvania after the Pistols had been banned from playing back home, it turned into a podunk procession through out-of-the-spotlight towns in the hopes that hillbillies and cowboys would cause a ruckus culminating in the stronghold of flower power, San Francisco.

Atlanta to Memphis to Tulsa...the major cities that got passed over got The Damned as a consolation prize, but the dustbowl digs developed punk scenes.

The first thing I noticed from the footage shot here on the first date at the Broadview Plaza club, The Great SouthEast Music Hall, was just how full of shit everyone interviewed

sounds – as though what they're saying confirms their insights into punk, which at this point was a British phenomenon over dissatisfied British youth. And the second observation is that Atlanta got the FULL impact of this actual punk phenomenon, because after months on hiatus back home, the Pistols were controversy on display – a situation that, by the time they reached San Antonio days later, will have changed to disgust and exhaustion!

But this film is more than just a travelogue following the Sex Pistols around. It's an historical document of the early punk scene – both foreign and domestic. Featuring bands such as X-Ray Spex, Generation X, Glen Matlock (ex-Pistol at this point)'s Rich Kids, the incredibly tight Sham 69 and the American band Dead Boys (who sound as if they are playing "Hey, Little Girl" by The Syndicate of Sound, though no credit for such is listed!), it's a good overview of what's to come as the waters are being tested.

The Pistols tour ends in chaos in January 1978. By October of that same year Nancy Spungen is dead from Sid Vicious' stab wounds.

A year after the tour, February 1979, Sid is dead! Punk rock turns into hardcore and the beat goes on...

In punk summation, the words of anti-smut crusader Mary Whitehouse ring true: "I'm not shocked by punk rock, I'm shamed by it" She's right, only not for the reason she meant!

The recording industry and corporate nationalized American radio had

shut out any music or band that didn't fit their plans. Punk pulled the rug out from under them. It's a shame it hadn't happened sooner. It's even more shameful that it's happening again today.

Punk rock wouldn't have rambled on with any more of an impact – like a good Ramones song, it was quick and forceful, and by being so, it rekindled an intense transformation at rock's core from many directions, catching the turbulent raw power mood of youth. Which is exactly what this movie *D.O.A.: A Rite of Passage* does! ☺

