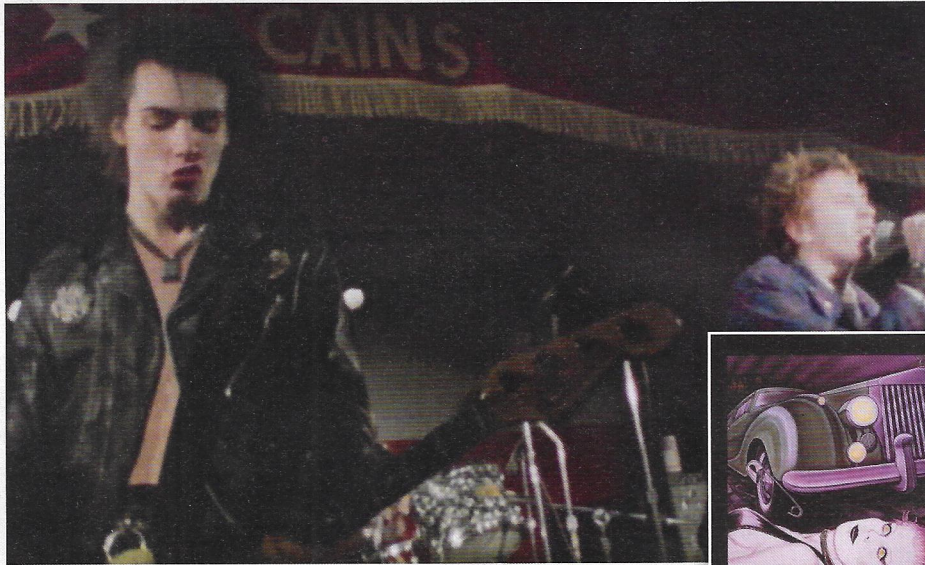


THE BUSINESS BOOKS, FILMS & DVDs



NO FUTURE: PUNK, POLITICS & BRITISH YOUTH CULTURE, 1976 - 1984

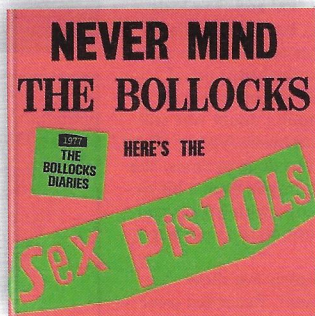
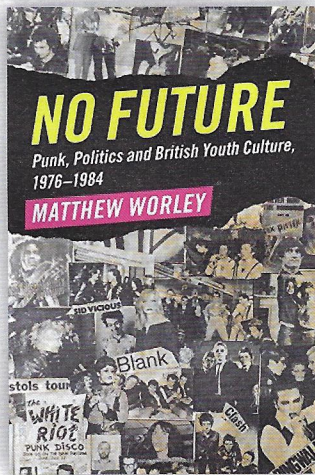
Matthew Worley
(Cambridge University Press)
9/10

Do we need another book about punk and its politics? Herds of donkeys have already had their hind legs talked off on the subject. Surely, you'd think, there's nothing left to say. And you'd be wrong. Matt Worley has everything to say about it and he says it at some length. This is the most detailed study of the ideological undercurrents of punk rock ever written, the result of years of meticulous research and forensic analysis. Worley covers class, feminism, Rock Against Racism, the Falklands, gay issues, CND, anarchism, Ulster and more, with quotes from everyone from McLaren to Mark E. Smith via Oxford University drop-out Penny Rimbaud and Hoxton Tom. The contentious issue of indie labels versus majors gets re-aired too, with alternative views expressed by the Redskins (who signed to Decca), the Gang Of Four (EMI) and Scritti Politti (Rough Trade). As Worley is Professor of Modern History at the University of Reading, this is of course an academic read, but it's an accessible, engaging and even-handed one, backed up with no less than 86 pages of notes. My only criticism is that it doesn't consider those for whom the politics was all hot air and flim-flam, and what really mattered was the music. The Damned, the Stranglers and The Lurkers spring to mind. The doctrinal chasm between Conflict and the art school revolutionaries of 1976 is dwarfed by the musical Grand Canyon between Discharge and the Undertones. Garry Bushell

THE SEX PISTOLS: 1977, THE BOLLOCKS DIARIES

The Sex Pistols
(Cassell)
8/10

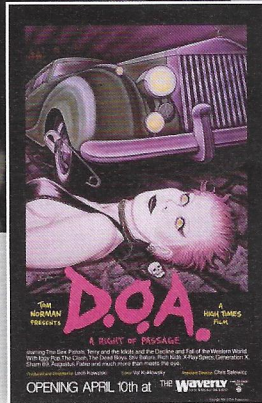
It seems apt that 40 years on from the year that punk broke, this loud, bright, 100-page hardcover block of a book should commemorate that landmark year and the impact the Sex Pistols had with about as much subtlety. It's cut and paste, full of flyers, cuttings, studio logs and photos, but the real gold is that the interview snippets shot throughout are new interviews with the band members and those around them back in '77. It was one hell of a year for the Pistols, "the year the Sex Pistols changed everything" - with 'The Bollocks Diaries' documenting the recording and release of the legendary 'Never Mind the Bollocks... Here's the Sex Pistols' to secret gigs, fights, record label meltdowns and a media storm like no band had seen before. A stunning collector's item for any Pistols fan, this is the perfect bookend to a year and a band like no other. Get this you fucking rotter. John Truman



D.O.A. A RIGHT OF PASSAGE (MVD)

8/10

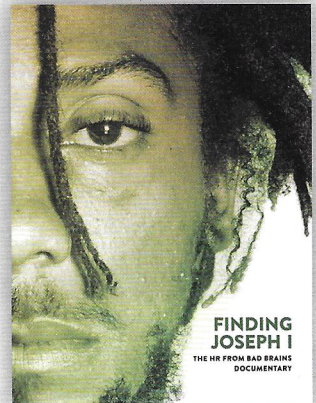
Filmed in early '78 and anchored around various snatches of footage from The Sex Pistols' swansong performances on their January USA tour, Tom Forcade and Lech Kowalski's rarely-aired documentary (originally released in 1980) presents a stark, grimy take on the punk rock phenomena. Fragments of the Pistols' performances were captured with some difficulty - the band's management supposedly adopted an attitude of suspicion and non-cooperation towards Forcade and crew throughout the tour. Thus snippets of end-of-the-road Pistols - hamstrung by their own internal difficulties, though heroically defiant in the face of belligerence - are interspersed with other segments, covering associated artists and the broader social and cultural backdrop. There are some spirited performances from the likes of X-Ray Spex and The Dead Boys, curiosity pieces such as The Rich Kids' own take on 'Pretty Vacant', and a certain level of pathos courtesy of bottom-leaguers Terry And The Idiots (it now transpires that these were cobbled together purely for the purposes of the film). It's hard to view 'D.O.A.' with any misty-eyed nostalgia; it portrays a scene that's embattled, grubby, and riven with dissolution, most notably evident in the memorable, and downright depressing, interview footage of an irredeemably messy Sid and Nancy. Hugh Gulland



FINDING JOSEPH I (Wienerworld)

9/10

A unique and inspiring band, Bad Brains exploded out of the early '80s Washington DC hardcore punk scene with a sound that melded reggae influences into hardcore punk. With frontman Paul H.R. Hudson's energetic performances and uplifting message of positive mental attitude, he influenced many. Leaving the band several times to explore his love of reggae music, HR's devotion to Rastafarianism guided him. However, HR's strange and unpredictable behaviour in recent years has led many to believe he is suffering with mental illness. This film explores his life, career and struggles with never before seen archival footage, photography and exclusive interviews, presenting a better understanding of what HR has gone through. With all the key players interviewed and made with HR fully involved, it's a fascinating, but also sad film, documenting HR's amazing but also tragic journey. John Truman



BLACK SABBATH: THE END (Eagle Vision)

7/10

If you were there on this special night, or perhaps more important if you missed it, 'The End' captures the final Sabbath gig in all its triumph, recorded in their hometown of Birmingham on 4th February 2017. The most seminal metal band of all-time, their setlist was packed full of classics, such as 'Iron Man', 'Paranoid' and 'War Pigs', with stunning visual effects and pyrotechnics meaning that this was perhaps the biggest show of their near-50 year career. As well as the excellently filmed final gig, this concert film is accompanied by 'The Angelic Sessions' CD, five tracks that make up the exclusive final studio recordings. That CD has the setlist of 'The Wizard', 'Wicked World', 'Sweet Leaf', 'Tomorrow's Dream' and 'Changes'. A fitting farewell for Ozzy and co., Sabbath defined the sound of metal and their sound and influence will always live on, as will this impressive document of a roof-raising final gig. Jen Simpson

