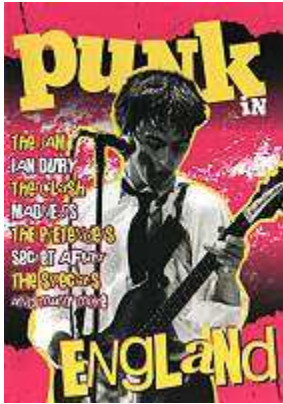


SCANNER WEB ZINE - THE PLACE FOR PUNK ROCK, HARDCORE, ANARCHO AND SCUZZY  
GARAGE ROCK 'N' ROLL

TV PARTY - DOCUMENTARIES



**Punk In England** {[MVD \(http://mvdb2b.com/\)](http://mvdb2b.com/)} This is Wolfgang Buld's sequel to the 'Punk In

London' film (reviewed below). While Buld attempts to follow the course set by its predecessor and build outwards to encompass many of the post-Punk movements that sprung up, he doesn't quite hit the mark. It kicks off in hilarious fashion with Bob Geldof spouting about how the original wave of Punk bands were no better than what went before and that HE was sent to destroy it!! Hahaha!! He also eulogises that the RATS (as in Boomtown) didn't have a sound, but a style. Hmm... We then get an analysis of what the main players of '77 are doing now: SEX PISTOLS split and Sid is dead; DAMNED play a mixture of Punk and Heavy Metal (huh??) and have to strip to shock (trust me, seeing Capt. Sensible's weener is only shocking if you are in the front row and it's hanging above you dripping some kinda fluid!!); CLASH come out with credibility intact and there's a Joe Strummer interview to counteract Geldof's buffoonery.

From there it's an exploration of what Punk inspired, as opposed to what it actually became (as in CRASS is totally overlooked, likewise the more aggressive sounds of the second wave of UK Punk). Mods come out looking hilarious with their natty cardigans, trenchcoats and jack-the-lad camaraderie on Brighton Beach. Just when you thought Geldof's banality could not be beaten, some dude outta SECRET AFFAIR says he wants to change the Mod moniker to Glory Boy!!

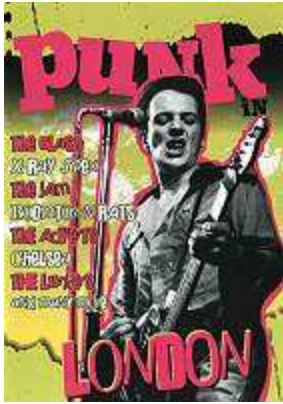
Thankfully a look at Coventry's Two-Tone and the Ska boom of the late 70s reverts back to the feel and dynamics of 'Punk In London'. Besides some studio and excellent interview footage of THE SELECTOR, some live MADNESS and a boozy, typically fun interview, there is some essential footage of THE SPECIALS. This chapter is by far the highlight of the whole film.

THE PRETENDERS finish things off with some practice footage that features unreal, ultra-high backing vocals. Elsewhere, live footage of THE JAM, SPIZZ and IAN DURY appears.

As for extras, there is a neat 30-minute documentary called 'Women In Rock'. It pivots greatly around SIOUXSIE SIOUX, THE SLITS and, surprisingly, GIRLSCHOOL. Again, as in 'Punk In London', Buld has to endure scathing comments about Berlin while there is the general sense of disdain from the bands as being labelled 'Women In Rock'.

Clearly this is not the satisfying viewing experience that is 'Punk In London'. This feels thrown together with little in the way of a connecting narrative and an ending that just cuts - no credits, no play, no nothing - it almost appears as if it's a production fault. It's an interesting curiosity piece and a neat companion for 'Punk In London' but fails to truly catch the disparate movement that Punk in England had become at the dawning of the 80s.

(17.12.09)



**Punk In London** {[MVD \(http://mvd2b.com/\)](http://mvd2b.com/)} I've always thought this to be one of the most

watchable films about the original '77 UK Punk era. It doesn't confine itself to one band, there is not too much sensationalism and it attempts to look at Punk as something more than just music.

Kicking off with the credits spray-painted on a brick wall, the film cuts straight to some spitting, pissed up pogoers, a glimpse of Clothes For Heroes and Seditionaries shops before the ADVERTS crash in with a raw 'Gary Gilmore's Eyes' live at The Marquee.

From there it's a sprawling and slightly unfocused analysis of London 1977. Live footage includes THE CLASH, X-RAY SPEX, THE JAM, CHELSEA, BOOMTOWN RATS, SUBWAY SECT and, amazingly, Kevin Rowland's KILLJOYS. Most of it is good footage too, especially that of X-RAY SPEX that deliver 'Oh Bondage Up Yours' and 'Identity'. Poly Styrene is also one of the most notable of those interviewed as she seems shy and rather innocent as the whole band dissolves into giggles when she says, "Fuck it," when talking about some of her lyrics. Other notables include Mark Perry and Jim Pursey discussing the origins of Punk. It's clear Pursey must be speeding or something as he's in raucous mood, mooning and being a knob in general. Alberto Bassick of THE LURKERS is interviewed in his parents' flat (with them present - bless!) and is highly amusing, especially when he rubbishes the BOOMTOWN RATS.

One of the film's real strengths lies in the fact that it looks beyond the bands to those behind the scenes who were making things happen. One of the most notable of these is an interview with Andrew Czezowski who managed The Roxy Club. There are also chats with the Rough Trade shop, *Sounds* and also a bunch of antagonistic Teds who clearly show their disdain for Punk Rockers as one of them labels Punks a "third sex" while another bone-head is proud of his beatings on any Punk he sees.

One of the most surprising aspects of the film is the amount of anti-Germany comments Buld had to endure. JJ Burnel of THE STRANGLERS states Germans are 'all take' while Mick Jones in another seemingly amphetamine-fuelled interview in Germany states, "It's fucking horrible - it stinks!" Yeah - and the Westway is a paradise Mick!

It was filmed during two weeks in 1977 by German Wolfgang Buld who, as he explains in one of the two extras, had a casual approach to his filming as he had to do a documentary outside of Germany for the Munich Film School. Interestingly, he states he had to bribe King's Road Punks with beer to 'huddle' in order to create the impression that there was more of them.

The other extra is a 20 minute live performance of THE CLASH in Munich. Needless to say - incendiary!

The only negative of the film is in Buld's narration which is all in German. This could explain why the film comes across as a bit unfocused. Besides that, the fact the SEX PISTOLS are absent, makes this one of the most enduring exposes of what was really going on behind the filth and the fury that was London in 1977. (17.12.09)

Hit [HERE \(http://www.scannerzine.com/tvpartydocumentaries.htm\)](http://www.scannerzine.com/tvpartydocumentaries.htm) for material reviewed prior to 2009 including:

[The Day The Country Died](#), [King Of Punk: The Relevance Of A 3-Chord Revolution](#), [Punk's Not Dead](#)