

The Best Of Punk Magazine

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launched in 1976 punk magazine announced an exploding youth movement a new direction in american counterculture punk was to magazines what the stage at cbgb was to music the gritty live wired throbbing center of the punk universe despite its low rent origins the mag was an overnight success in the underground music scene selling out every print run across the us and uk every musician who appeared on the cover of punk became an icon of the era but punk not only championed music it became a launching pad for writers artists cartoonists and graphic designers and the wacky sardonic slapstick vibe of the magazine resonated with an international army of music fanatics who were ready to burn their bell bottoms and stage dive into the punk universe the best of punk magazine collects the best of these pages into the ultimate must have anthology interviews with the ramones sex pistols john cale and brian eno photos by roberta bayley david godlis and bob gruen cartoons by r crumb bobby london and john holmstrom the articles that formed the groundwork for please kill me the legendary oral history of punk by legs mcneil and gillian mccain two graphic novels the legend of nick detroit and mutant monster beach party told through photographs featuring debbie harry joey ramone richard hell andy warhol peter wolf and david johansen the best of punk magazine is a must have for people who love punk rock music comics fanzines blondie the ramones lou reed the velvet

underground the sex pistols and the legendary cbgb scene

punk rock so what brings together a new generation of writers journalists and scholars to provide the first comprehensive assessment of punk and its place in popular music history culture and myth

an anthology of 150 of the world's most cutting edge art fashion photography architecture and design periodicals currently in publication traces the evolution and future of magazines in the digital age in a visual survey that features essays from such top industry thinkers as steven heller terry jones and robert sacks original

the legendary punk and new wave alternative weekly magazine slash was founded in los angeles in 1977 by steve samiof and published a total of 29 print issues before its demise in 1980 though it had a second life as the punk label slash records which was eventually bought by warner bros records in 1999 in its brief run slash defined the punk subculture in los angeles and beyond with the comic strip jimbo by gary panter and photographs by melanie nissen the cofounding publisher and longtime photo editor writing by jeffrey lee pierce chris d pleasant gehman and claude kickboy face bessy explored reggae blues and rockabilly in addition to punk and new wave slash diagnosed the nascent punk scene's challenge to the music industry and established its own oppositional voice in the editorial of its very first issue staking a position against disco elvis and concept albums and declaring enough is enough partner about time we squeezed the pus out and sent the filthy rich old farts of rock n roll to retirement homes in florida where they belong slash a punk magazine from los angeles 1977-80 pays homage to the magazine's legacy with facsimile reproductions of every cover from the publication's run and reprints of some of the magazine's best articles and interviews these are interspersed with new essays reportage and oral histories from exene cervenka kk barrett gary panter vivien goldman richard meltzer cali thornhill dewitt chris d bryan ray turcotte chris morris ann summa and allan macdowell among others telling the story of this critical chapter in the history of american media

bande a parte is a collection of photographs taken by those who were the eyes in the darkness the insiders among the outsiders of art what distinguishes this group is that they are not professionals in the sense that taking pictures wasn't really a job it was a compulsion something they had to do billy name was a major domo at the silver warhol factory gerard malanga was a poet and warhol's painting assistant danny fields was a mover and shaker in the record business responsible for the management of such talents as iggy and the stooges the doors and the ramones even those who were photographers by trade were not the kind who waited for assignments they were self taught anthropologists who wanted to document their time their place and clearly these pictures tell their stories better than words ever could

this history of the punk movement in the united states shows how punk music fashion art and attitude clashed with and ultimately influenced mainstream culture unlike other volumes on the punk era that focus on just the music and primarily on british punk bands punks a guide to an american subculture spans the full expanse of punk as it happened in the united states from the late 1960s blast from iggy pop and the stooges to the full explosion of punk in the mid 1970s to its next generation resurgences and continuing aftershocks punks covers it all not just music but the punk influence on film fashion media and language readers will see how punk spread virally through fan created magazines record labels clubs and radio stations as well as how mainstream america reacted then absorbed aspects of punk culture the book includes interviews with key members of the punk subculture including new conversations with people who participated in the punk scene in the 1970s and 1980s

the magazine that ignores boundaries

although women may have found greater film success in the areas of screenwriting editing design and producing there have been many women whose contributions as directors have been quite significant in this guide to their careers and films author mary hurd profiles the most noteworthy from barbara kopple and her classic work in the documentary form to nora ephron s insightful retellings of hollywood s classic stories to sophia coppola s current success in hollywood women directors and their films fills an important gap in the literature on the subject offering a combination of biographical material and film analysis that effectively summarizes and encapsulates the life s work of these very different very talented women the selection includes women of the studio age ida lupino dorothy arzner contemporary mainstream directors amy heckerling nora ephron independents mary harron nancy savoca documentarians barbara kopple experimental filmmakers maya deren and an assortment of acclaimed international filmmakers jane campion agnes varda profiles of the directors contain both biographical and critical segments the first biographical section provides a basic outline of the subject s life and career the second offers a discussion of the director s films featuring comments on the narrative themes visual techniques and style and possible critical approaches to the work each chapter also includes a complete filmography and brief bibliography

rabble rousers and merry pranksters captures some of the imagination the audacity the laughs and the wildness that animated many of the social movements of the sixties and seventies in aotearoa new zealand during this time particularly from the late sixties to the early seventies an astonishingly broad based revolt occurred throughout the country thousands of workers maori pacific people women youth lesbians gays students environmentalists and others rebelled against authority innovative new styles and anarchistic methods of political dissent became popular a colourful and energetic bunch of anarchists occasionally played significant roles in these struggles anarchists were prominent in the anti nuclear anti vietnam war anti us military bases commune unemployed and peace movements rabble rousers and merry pranksters is a richly detailed tale about a much neglected anti authoritarian leftist current in aotearoa new zealand history

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