**Call it Crass but *‘There Is No Authority But Yourself’:* De-canonizing Punk’s Underbelly.**

**Matt Grimes**

Abstract:

In popular music histories of punk, much has been documented surrounding punk music and the formation of a punk canon. Much of this is focused upon the discussion of its generic development, its politically disruptive nature as a music genre and in the construction of its history, however exclusive that might be. (Savage 2002, Ogg 2006, Robb 2006) Within moving image, documentaries such as Julien Temple’s *The Filth and the Fury* (2000) and Don Letts’ films *The Clash: Westway to the World* (2000) and *The Punk Rock Movie* (2008) have all contributed to the canonisation of particular bands, performers and artistes within the popular conception of punk history. While the canonical narratives of punk tended to concentrate on popular punk bands such as the Sex Pistols, The Clash, and The Damned for example; we can understand these bands as having their ideological messages commodified through their affiliation with major record labels.

Outside of these major labels and their punk artistes existed a D.I.Y punk scene known as ‘anarcho-punk’, which was associated with an overt sense of political commitment and authenticity. At the centre of this particular scene was the band Crass, who articulated an anarchic and pacif In popular music histories of punk, much has been documented surrounding punk music and the formation of a punk canon. Much of this is focused upon the discussion of its generic development, its politically disruptive nature as a music genre and in the construction of its history, however exclusive that might be. (Savage 2002, Ogg 2006, Glasper 2004, Robb 2006) Within moving image, documentaries such as Julien Temple’s *The Filth and the Fury* (2000) and Don Letts’ films *The Clash: Westway to the World* (2000) and *The Punk Rock Movie* (2008) have all contributed to the canonisation of particular bands, performers and artistes within the popular conception of punk history. While the canonical narratives of punk tended to concentrate on popular punk bands such as the Sex Pistols, The Clash, and The Damned for example; we can understand these bands as having their ideological messages commodified through their affiliation with major record labels.

Outside of these major labels and their punk artistes existed a D.I.Y punk scene known as ‘anarcho-punk’, which was associated with an overt sense of political commitment and authenticity. At the centre of this particular scene was the band Crass who articulated an anarchic D.I.Y ethic, as a touchstone for an alternative way of living, and used punk music as a vehicle for furthering the anarcho-punk movement’s ideologies. Investigating the ways in which Dutch filmmaker Alexander Oey mediates the story of Crass in his film *‘There Is No Authority But Yourself’* (2006), this article then examines how Oey’s documentary seeks to evaluate and deconstruct established canonical approaches in order to illuminate a wider set of practices at work in the mediation of punk historiography. In doing so Oey’s documentary rewrites the narrative of punk history in a way that takes account of the significance of punk’s underbelly. Within this article I will show that although the Crass documentary may on the surface appear to be generic and non-challenging, with regards to a narrative interspersed with archive material, it considers the re-construction of the past in its grafting of Crass onto the punk narrative timeline. It also considers how current activities of the band members continue to be influenced by their early political principles and the political directives of the ‘anarcho-punk’ movement.

Alexander Oey’s documentary takes it's title from the final lines of the Crass album ‘Yes Sir, I Will (1983); *"You must learn to live with your own conscience, your own morality, your own decision, your own self. You alone can do it. There is no authority but yourself."* and thus reflected the bands dogmatic belief in one’s personal responsibilities and conviction in political beliefs In his previous work Alexander Oey, is renowned for documenting stories that challenge some of society’s accepted values and has engendered controversy with his previous films ‘Euro-Islam According To Tariq Ramadan’ (2005),’[My Life as a Terrorist: The Story of Hans-Joachim Klein](http://en.wikipedia.org/w/index.php?title=My_Life_as_a_Terrorist:_The_Story_of_Hans-Joachim_Klein&action=edit&redlink=1" \o "My Life as a Terrorist: The Story of Hans-Joachim Klein (page does not exist))’ (2005) and *Negotiating With Al-Qaeda* (2006)

istic D.I.Y ethic, as a touchstone for an alternative way of living, and used punk music as a vehicle for furthering the anarcho-punk movement’s ideologies. Investigating the ways in which Dutch filmmaker Alexander Oey mediates the story of Crass in his film *‘There Is No Authority But Yourself’* (2006), this article then examines how Oey’s documentary seeks to evaluate and deconstruct established canonical approaches in order to illuminate a wider set of practices at work in the mediation of punk historiography. In doing so Oey’s documentary rewrites the narrative of punk history in a way that takes account of the significance of punk’s underbelly. Within this article I will show that although the Crass documentary may on the surface appear to be generic and non-challenging, with regards to a narrative interspersed with archive material, it considers the re-construction of the past in its grafting of Crass onto the punk narrative timeline. It also considers how current activities of the band members continue to be influenced by their early political principles and the political directives of the anarcho-punk movement.

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Keywords: anarcho-punk, Crass, canon, documentary, punk cinema

**Introduction**

*“But if punk stops in 1979, then it can be argued that that there is a great deal of the story left out. This includes punk offshoots such as…. the anarcho-punk movement, with bands such as Crass who took the anarchist message seriously…”[[1]](#footnote-1)*

Roger Sabin’s analysis of the histories of punk is very telling. It is in this context, of how histories of popular music are constructed, documented and presented, that this chapter examines the documentary *There Is No Authority But Yourself* (2006) directed by Dutch director Alexander Oey focusing on the anarcho-punk band Crass[[2]](#footnote-2). This documentary is important in providing a detailed analysis of a band which has been mostly excluded from a standard story of popular music, and even from a more focused examination of punk as a broader musical genre. Discussing the documentary, therefore, allows us to engage with a neglected part of pop history. Oey is not generally known as a director of popular music history documentaries and his previous work has caused some controversy because the subject matter of his films usually focuses on topics seen to be outside the conventions of social acceptability, including studies of terrorism, radical Islam and Al-Qaeda.

Given this controversy about subject matter, it is interesting to note that Oey works in a quite conventional documentary style. The contrast between Oey’s documentary of Crass and *The Blank Generation* (Amos Poe and Ivan Kral, 1976), *The Punk Rock Movie* (Don Letts , 1978), *The Great Rock ‘n’ Roll Swindle* (Julien Temple, 1980) or *The Filth and the Fury* (Julien Temple, 2000), for example, is instructive. Poe and Kral, Letts and Temple seem interested in making their films visual articulate both the punk aesthetic and the sound of the music they document. As I will show, Oey presents the story of Crass in a different manner to these film makers, as he does not attempt to visually articulate punk’s sound or style.

In this essay I link the issue of documentary style to questions about documentary as historiography. By this I mean how documentaries are used as a way of presenting and documenting history– specifically how we find out about and present the history of popular music for the screen. I intend to use Oey’s film to go beyond the classification of televisual representations of popular music as “*rockumentaries*”[[3]](#footnote-3). To do this I distinguish between what I am describing here as ‘standard music histories’ exemplified by the BBC’s *Britannia*[[4]](#footnote-4) series, the avant-garde approaches taken by Letts and Temple, and the approach typified by Oey. Generally, I want to suggest that the first two approaches, for all their differences tend to represent popular music histories, through the utilization of what can be seen as the ‘canon’ or the processes that contribute to the formation of the canon, of which I will return to later in this essay. In turn these films and programs function to further reinforce and make real those particular histories.

*There Is No Authority But Yourself* sits outside both the popular histories of punk and the broadly recognized or widely accepted canon of punk on two levels. Oey’s subjects – Crass, and the wider anarcho-punk movement – as Sabin and others suggest, tend to be overlooked in the popular histories of punk[[5]](#footnote-5). I have in mind work like Marcus, Savage, Boot, Salewicz and Gibbs[[6]](#footnote-6) which would form a basic literature survey that seems to point to a consensus of the history and development of punk. Prominence is given to bands, like the Sex Pistols, The Clash, and The Damned, who are understood to have popularized and/or commodified punk through their engagement with the major record labels and the dominant political economy of the music industry. In addition as a documentary maker, rather than a punk film[[7]](#footnote-7)-maker or television historian, Oey ignores the processes associated with how popular music canons are constructed and more widely accepted. In doing so he therefore offers a distinctly different way to understand punk and the place Crass has within punk and punk histories,

In what follws, then, I first give a brief overview of Oey’s documentary *There is No Authority but Yourself* to contextualise this study. I explore the three way distinction between types of “rockumentary”, to consider the generic conventions of these form by contrasting their style and aesthetics. Following this I discuss the Crass documentary in relation to Alexander Oey’s other films and consider the role of the director/editor and the part they play in the processes of mediation through which this particular history is told . Here I will also consider how music documentaries present music history through the use of particular stylistic devices. Lastly I discuss the need to reconsider the role of the canon in popular music histories and in doing so suggest that the film is presenting a different approach to the presentation of popular music history for the screen.

**Locating *‘There Is No Authority But Yourself’****There Is No Authority But Yourself* was released in 2006, extending the work of Alexander Oey, who has previously directed numerous documentaries, predominantly for Dutch TV networks VPRO and NPS. The documentary was premiered at the Raindance Film Festival in October 2006 and also formed part of the official selection film program at the Flipside Film Festival in May 2008. This is Oey’s first foray into music-based documentaries[[8]](#footnote-8) and instead of focusing on more mainstream or popular artists, that would perhaps have gained greater notice or attracted larger audiences, he has created a documentary portrait of an avant-garde/anarcho-punk band who performed and produced records from 1977 to 1984. The title of the documentary is taken from the closing lines of the band’s last ‘official’ album *Yes Sir, I Will[[9]](#footnote-9)*. The documentary consists of interviews with three former members of Crass; Penny Rimbaud, Steve Ignorant and Gee Vaucher, interspersed with archive footage. By taking Crass as his subject, a band that ceased making music and performing more than 30 years ago and is not well represented in popular music histories, it is unsurprising that this documentary remains to some degree unnoticed outside of a Crass ‘fan base’ or wider punk community and that very little has been written about it either by journalists or academics.

***“Rockumentaries” and* Punk Cinema**  
There has been an increasing interest amongst academics[[10]](#footnote-10) in the interrogation and analysis of the music documentary form through its production processes, generic style and its narrative tropes. There are, perhaps, two predominant types of popular music documentary, or sometimes referred to as “*rockumentary”,* that have emerged[[11]](#footnote-11);

1. the concert/tour movie, usually comprising of an extended live performance such as *Ziggy Stardust and The Spiders from Mars* (D.A Pennebaker, 1973) and *Stop Making Sense* (Jonathan Demme, 1984), sometimes chronicling a band or artist’s tour such as *Gimme Shelter* (Albert and David Maysles and Charlotte Zwerin, 1970) or music festivals such as *Woodstock* (Michael Wadleigh, 1970) or more recently *Glastonbury* (Julien Temple, 2006).

2. the biographical ‘rockumentary’ focusing on a particular band or artist such as *Foo Fighters*: *Back and Forth* (James Moll, 2011); *Lemmy* (Greg Olliver and Wes Orshorski, 2010) and *Patti Smith:* *Dream of Life* (Steven Sebring, 2008).

Popular music documentaries have a tendency to replicate or share similar production styles and generic conventions, particularly so in the use of music documentary as a way of presenting history. More often than not we tend see a linear narrative and chronology, with the performers viewed on stage alongside or juxtaposed with what Jonathan Romney calls “*backstage”[[12]](#footnote-12).* Another familiar style is the inclusion of archival material that at times is juxtaposed with contemporary material thus locating the subject within a particular historical context. These types of “rockumentaries” are reflected in the depth and breadth of work within a number of texts and deserve recognition, but I want to focus on work that in some way actively historicizes. By this I mean the processes involved in the recording or narrating of particular historical details or materials that subsequently make or appear to make them historical. I would argue that these types of “rockumentaries” are documenting a particular moment rather than actively seeking to historicize. However, as a viewer in the present we interpret them as actively or purposely historicizing because we are now looking at them as past events.

For all their differences, however, “rockumentaries” tend to focus on artists that appear in the canon of popular music, which itself is seen as representative of a set of values that reflect important musical artists, further reinforcing their position of importance and worthiness within popular music. Tim Wall and Paul Long argue, in their chapter about Tony Palmer’s series *All You Need Is Love: The Story of Popular Music* (1977), that the application of high art canonical values in an understanding of contemporary music is problematic and ultimately not a productive model for reading popular music.

The BBC’s *Britannia* series takes the approach where historicizing is the primary activity and in doing so starts with the canon and then constructs the narrative to satisfy that position. Wall and Longs analysis of BBC 4’s *Britannia* series[[13]](#footnote-13) offers us some useful insights into how television, engages with particular processes in the documentation and construction of histories of differing popular music genres. In their analysis they note that in the first three episodes that make up *Jazz Britannia* (2005),the producers developed a successful format that was reproduced across all the series including *Punk Britannia*, where anarcho-punk, as a sub-group of punk rock, is given very little credence, perhaps due to the challenges that the inclusion of anarcho-punk would present to the director and producers. In doing so this format took precedence over the subtle generic differences of each musical form. Wall and Long’s critique of the over-arching narrative deployed in the *Britannia* series tell us as much about the desire of the producers to present ‘answers’ to the many paradoxes created by documenting popular music history, and in this reductive process present us with a *“totalizing”*  history[[14]](#footnote-14). This quest for coherence has all the characteristics of canon formation. Although the approaches of both Palmer’s work and the *Britannia* series seek to achieve the same aim, their differences lie in that Palmer’s approach allows the audience to ask questions whereas the *Britannia* series seems to present those histories in what Adorno refers to as a *“pre-digested form”[[15]](#footnote-15)* where it tells us rather than invites us to ask questions about popular music history.

**Punk Cinema**

In contrast to some of the more conventional “*rockumentaries*” and the BBC’s *Britannia* series, early punk rock cinema followed an approach to film and visual representation that reflected the mood and style of the emergent punk scene. Punk rock’s amateurish approach to music making had its similarities in some of the visual material that document that time. Punk cinema’s alternative approach to filmmaking[[16]](#footnote-16) is exemplified by Don Letts’ *Punk Rock Movie* (1978)andAmos Poe and Ivan Kral’s *The Blank Generation* (1976)both which espouse punk’s DIY ethos insomuch as the filmmakers need not demonstrate any technical or formal film training in order to be creative. These low quality personal films capture the zeitgeist of the early punk scenes in both the UK and the USA in a way that reflects the energy and chaos present in punk. This visual style has continued amongst many punk film and video makers, where low production values reflect both the music and subcultural ideologies within the punk scene. Other early punk films took a different, more artistic, approach to film making. Derek Jarman, director of *Jubilee* (1978)had a more avant-garde cinematic approach, informed perhaps by his art school background. Julien Temple, Cambridge educated and an alumnus of the National Film School, also took a more artistic avant-garde approach to film making in the production of his first music documentary *The Great Rock and Roll Swindle* (1980).Temple combined and assembled new and previously unseen footage, animation, archive and performance in a cut and splice collage approach, that was reflective of the cut and paste style of punk fanzines circulating at that time, to create a ‘story’ of the rise and fall of the Sex Pistols[[17]](#footnote-17).

Some of the early punk cinema directors, such as Temple and Don Letts, continued with this style in their later punk music documentary productions.Ailsa Grant Ferguson strongly argues against the superficial aspects of Temple’s *The Filth and the Fury* (2000) and its association with the “rockumentary” format. In doing so she presents a strong case for its formal and structural deviation from the “rockumentary” style. Similarly, Letts also employs some of those earlier stylistic punk approaches in *Westway to the World* (2000). However, with *Punk: Attitude* (2005) he tends to follow the more conventional form of the “rockumentary” rather than display the *“attitude”* incumbent in its title*.*

**Contextualizing *‘There Is No Authority But Yourself’***

Oey is not recognized as a music documentary maker through his previous work, and I would suggest that by choosing difficult and challenging subjects, his interest is in documenting stories that focus on people that exist on society’s periphery or challenge accepted values. Perhaps some of the controversy that existed around Crass during the period that they recorded and performed is what attracted him to documenting their/a ‘story’, rather than seeing this as a conscious decision to create a music documentary.

Oey’s earlier involvement with combining film and avant-garde music[[18]](#footnote-18) is not a developed or central aspect of this particular documentary film either, which could be seen as counter to the notion of Crass being considered as avant-garde punk and in contrast to some of the avant-garde approaches of earlier punk documentary filmmakers. What is also insightful here is that as he has not produced or directed a feature length music documentary since, which suggests that the ‘musical’ grounding of this documentary is secondary to the telling of a particular story. Considering Oey’s style in some of his previous work, I would suggest that he sets out to directly capture reality and then represent it ‘truthfully’. Oey tends to allow the subjects of his documentary to have the space to tell their ‘own’ story; his role is seemingly one of observer rather than interviewer as there is very little verbal intervention or explicit authorship from Oey. This directorial style is replicated in the Crass documentary where most of his questions and verbal interventions during the filming process have been edited out as if to highlight the importance of the members of Crass in dominating the documentaries narrative. Oey locates the members of Crass in their own homes or familiar settings, with Penny Rimbaud and Gee Vaucher at Dial House[[19]](#footnote-19) and Steve Ignorant predominantly in the back garden of his home. Through the narrative it becomes apparent that Dial House plays a central role in the development of Crass, however we do not see the three members together at this location engaging in a shared historical narrative. What is interesting here is that the narratives of Steve are at times in contrast to Penny and Gee; that’s not to say that the documentary is presenting a contradictory account of events but rather more that there are differences in the ways in which experiences of their shared history are interpreted and represented. Oey implies that the protagonists are speaking for themselves but, through the processes of mediation, we are presented with Oey’s version of events raising questions about how history is presented. Steve Ignorant’s narrative seems to focus more on the history of Crass and his personal involvement with it in the sense of Crass being a ‘band’; for Penny and Gee, the documentary seems to function as a platform for articulating a much broader set of beliefs such as community, pacifism, freedom and anarchy, as well as living an alternative lifestyle outside of the framework of mainstream society. For both of them the historical perspective on Crass was that the band was another medium for articulating those beliefs and ideas that they are still trying to maintain in the present. For Penny and Gee their focus, and this particular ‘story’, is presented in a way that positions it between past events and the continuation of living by those core beliefs. So in attempting to document the past a more interesting activity takes place where Oey becomes more fascinated with the narrative of the present, making this work unique and interesting in its presentation of history.

I want to return to the earlier issue of style and how music documentaries are presented as historiography through stylistic and generic devices. In particular I would question why Oey actively chose not to employ some of the DIY stylistic approaches and production values deployed in earlier punk cinema and punk documentaries. Stacey Thompson argues that *“.....punk filmmakers like punk musicians, would produce their work with little or no specialized training and without prohibitive financial investments”* and more tellingly *“….their work would have to reflect these material concerns aesthetically”*[[20]](#footnote-20)*.* Don Letts’ approach to documenting the nascent punk rock scene very much set out to engage with that DIY ethos. By filming on a Super 8 camera Letts actively chose to work in a way that he considered to be punk, in its approach to film making, and in doing so created a rhetoric that communicated the punk aesthetic[[21]](#footnote-21). Similarly Temple specifically set out to create a rhetoric that would take the attitude and aesthetic of punk and by combining sound and vision communicate that attitude and aesthetic.

In contrast Oey actively chooses not to visually articulate a sense of DIY production reflective of, and at the core of, punk. Similarly he chooses not to make the documentary in a more avant-garde style, as he did with his video short about Merzbow[[22]](#footnote-22), which may have been more representative of Crass and how they sound. However there is a noticeable analogy between Oey’s short avant-garde film of Merzbow, his interviews with terrorists and radicals and this documentary about Crass. Merzbow produces avant-garde music that is at the extremes of the frameworks of popular music and Oey wanted to document that in a similarly avant-garde way. Likewise the lives of the terrorists and radicals that Oey documents in *Euro-Islam According To Tariq Ramadan* (2005), [*My Life as a Terrorist: The Story of Hans-Joachim Klein*](http://en.wikipedia.org/w/index.php?title=My_Life_as_a_Terrorist:_The_Story_of_Hans-Joachim_Klein&action=edit&redlink=1)(2005) and *Negotiating With Al-Qaeda* (2006) are also, for many, at the extremes of society and beyond comprehension. In those films Oey changes his production style, in documenting their lives, by putting that controversial subject matter into space that enables investigation and consideration by the audience. The same could be said of the Crass documentary and why he didn’t employ the aesthetics and DIY approach of punk cinema; he has moved from avant-garde aesthetics to other forms of mediation that seem to invite us, as an audience, to look, listen, contemplate, reflect and question the subjects he documents.

**Conclusions: Crass interventions in the role of the canon in popular music historiographies**

*“ a canon is the collection of works and artists that are generally considered to be the greatest in their field. These are the works and artists that are studied in schools, universities, performed in concert halls and displayed in galleries. These works are passed down from one generation to the next and the artists are celebrated in histories....” [[23]](#footnote-23)*

The idea of the canon has historically featured more predominantly in English literature where, following on from the listing of great texts from the bible and early theologians of Christianity in the Fourth Century AD[[24]](#footnote-24), collections of literary works were celebrated as being the most important and influential in shaping western culture. In time the notion of the canon encompassed art and classical music but the processes of canonization tended to be elitist. This has also been the case within canons of music where the emergence, construction and reception of popular music canons has changed with the development of society and culture from so called high-art music, where the list of composers and works are long established, to encompass popular music. The traditional and past approaches of the formation of the musical canon have tended to focus on the musicological aspects over and above the social, cultural and political aspects of when the music was composed and consumed. This of course has not gone unchallenged and has been at the centre of an ongoing political and cultural debate about who has the authority to determine what works are worth including or omitting.

From an initial survey of the field, it could be argued that the formation of popular music canons have tended to rely on academics, critics, journalists and bodies of recordings. Similarly, certain artists/bands have been favored over others by academics, journalists and critics alike when constructing popular music histories.*[[25]](#footnote-25)* One only has to look to the popular music press, such as Mojo magazine, Q magazine and Rolling Stone, where there are regular attempts at canon formation through the inclusion of ‘lists’, such as the “Greatest 50 Albums of All Time” etc, that are validated by journalists and editors in an attempt to give the bands or artists a position of authority and authenticity.

Punk and its relationship with the canon are both problematic and paradoxical, as the very things that are ascribed canonical value in popular music, such as a musical tradition, are rejected by its ethos; however it was swiftly included into the canon of popular music. Additionally within the popular music canon punk has its own processes of canonization in place; we can witness and engage with a vast punk oeuvre that documents its history and development but Crass, and the wider anarcho-punk subculture seem to have been rendered almost invisible in these histories.[[26]](#footnote-26) However for Oey, Crass are an interesting subject, precisely because of theirs and anarcho-punk’s problematic position at both the margins of the construction of popular punk histories and their absence from them[[27]](#footnote-27). This is perhaps due to the avant-garde nature of their music, their continual critique of punk orthodoxy and their condemnation of the willingness of other punk bands to be co-opted and commodified by the dominant corporate music and cultural industries[[28]](#footnote-28). Paradoxically what music historiographies generally aim to do is to take these problematic issues and moments of disruption and either ignore them or try to make sense of them by incorporating them into that particular history in a simplified way. In doing so they dilute those interesting challenges by ascribing a less complex coherent meaning to them. This quest for coherence has all the characteristics of canon formation as demonstrated in the *Britannia* series. Letts and Temple’s work are stylistically different to the *Britannia* series; however their work sets out to achieve the same aim by engaging with canonical activity or the totalizing of punk histories. Temple and similarly the BBC *Britannia* series start from the position of an established and recognized canon, or at least a simple unifying narrative, and then construct their work to satisfy that narrative.

What distinguishes Oey’s documentary is that it does not neatly fit into the Britannia or avant-garde punk approach to creating popular music histories. In documenting Crass it would appear that perhaps Oey’s intention is not as straightforward as presenting the story of Crass in order to situate them within the history of popular music. It could be argued that Oey purposefully chooses to not place Crass within a history of punk because he has no interest in re-writing or re-presenting that history in a way that constructs a narrative that accommodates the band. Similarly his work avoids locating Crass within the canon because it is not Oey's intention to historicize them through the processes generally associated with canon formation.

However its production and release, in 2006, could be seen as timely in that it came at the vanguard of an increasing corpus of work that has been emerging, re-examining the significance of Crass, the anarcho-punk movement they spearheaded and their position within the popularized histories of punk that they have previously been excluded from. What this documentary contributes to that corpus is an additional perspective that challenges current popular punk histories and asks us to reconsider how the popular past is constructed and presented.

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1. Roger Sabin, ed., *Punk Rock: So What?* (London: Routledge, 1999), 4. [↑](#footnote-ref-1)
2. Crass were an avant-garde English punk rock band formed in 1977 from a collective of musicians based around Dial House, an open house community in Essex. The band was formed as a direct response to what they saw as the failings of the then popular punk movement to live up to the DIY (do it yourself) and anarchist ethos often espoused by artists such as the Sex Pistols, The Clash et al. Crass were seminal in the development of anarcho-punk, a specific subcultural strand of punk rock that promoted anarchism and pacifism as a political ideology and a way of living. Members of the band continue to perform under various collaborations and individual performances. [↑](#footnote-ref-2)
3. a term first used by Bill Drake and Gene Chenault producers of the 1969 *93 KHJ Los Angeles* syndicated radio documentary *The History of Rock & Roll* [↑](#footnote-ref-3)
4. The *Britannia* label consists of a series of documentaries and one-off programmes produced by the British Broadcasting Corporation about the history of popular music and their related cultural activities in the UK [↑](#footnote-ref-4)
5. Roger Sabin, 1999, 4. Richard Cross, Review of George Berger’s *The Story of Crass* (London: Omnibus 2006) *Freedom* No 27 (2007); George Berger *The Story of Crass* (London: Omnibus 2006), 283 [↑](#footnote-ref-5)
6. Greil Marcus *Lipstick Traces: A Secret History of the 20th Century* (London: Penguin Books, 1993); Greil Marcus *In the Fascist Bathroom: Punk in Pop Music, 1977-92’*(London: Viking, 1993); John Savage *England’s’ Dreaming: Sex Pistols and Punk Rock.*  (London: Faber and Faber, 1991); Adrian Boot and Chris Salewicz *Punk: The Illustrated history of a Music Revolution* (London: Boxtree Ltd, 1996); Alvin Gibbs *Destroy: The Definitive History of Punk*. (Virginia: Britannia Press, 1996) [↑](#footnote-ref-6)
7. As defined by Thompson, S (2004) Punk Cinema. *Cinema Journal.* 43:2 (2004) pp47-66 [↑](#footnote-ref-7)
8. He had previously produced two short (10 min) experimental films on Merzbow, the recording name of Japanese avant-garde noise musician Masami Akita as part of a collaborative project, Sonic Images (1998) and Sonic Fragments (2000) based on the relation between an electronic composer and a digital filmmaker under the direction of Dutch documentary producer Frank Scheffer who is internationally recognised as a master of sound and image. <http://www.sonambiente.net/en/01_spektrum/film.html>

   and http://www.shadowfestival.nl/makers/biography/frank\_scheffer/ both accessed 18/1/12. [↑](#footnote-ref-8)
9. ‘Yes Sir’ I Will’ Crass Records, Cat # 121984/2, UK 1983 [↑](#footnote-ref-9)
10. Keith Beattie, “It’s Not Only Rock And Roll: ‘Rockumentary’, Direct Cinema, And Performative Display”, *Australasian Journal of American Studies,* no.24:2 (2005) 21-41; “Alessandro Bratus, Popular Music and Cinema: how the rock artist is represented on the big screen” *Worlds of Audio Vision.* (2010) [http://www5.unipv.it/wav/pdf/WAV\_Bratus\_2010\_eng.pdf](http://www-5.unipv.it/wav/pdf/WAV_Bratus_2010_eng.pdf) accessed 15.1.2012; JonathanRomney, “Access all Areas: The real space of rock documentary” in *Celluloid Jukebox: Popular Music and the Movies since the 50’s****,*** ed Jonathan Romney and AdrianWootton **(**London***:*** British Film Institute***,*** 1995*)*82-92; Matt Stahl, “Sex and drugs and bait and switch: Rockumentary and the new model worker” in *The Media and Social Theory* , eds David Hesmondhalgh and Jason Toynbee (Abingdon: Routledge, 2008) 231-247; Adrian Wooton ,“ The Do’s and Don’ts of Rock Documentary” in *Celluloid Jukebox: Popular Music and the Movies since the 50’s****,*** ed Jonathan Romney and AdrianWootton **(**London***:*** British Film Institute***,*** 1995) 94-105 [↑](#footnote-ref-10)
11. Stahl 236-238 [↑](#footnote-ref-11)
12. This could constitute a dressing room, tour bus, hotel room..... [↑](#footnote-ref-12)
13. , Tim Wall and Paul Long ”Constructing The Histories Of Popular Music: The Britannia Series,” in *Popular Music and \Television in Britain,* ed. Ian Inglis (London: Ashgate, 2010) 23 [↑](#footnote-ref-13)
14. Tim Wall and Paul Long *p23* [↑](#footnote-ref-14)
15. Theodor Adorno “On Popular Music” in Studies in Philosophy and Social Science, no.9 (1941) 17-48 [↑](#footnote-ref-15)
16. Sandy Thompson, “Punk Cinema”. *Cinema Journal*. No 43:2 (2004): 47-66 [↑](#footnote-ref-16)
17. David McGillivray “Twenty Five Years On: Julien Temple and *The Great Rock ‘n’ Roll Swindle”* in *No Focus,* ed Chris Barber and Jack Sargeant (London: Headpress, 2006) 15-26 [↑](#footnote-ref-17)
18. See footnote 8 [↑](#footnote-ref-18)
19. Dial House is a house in Essex that was occupied by Penny Rimbaud, and others, in the late 1960s, It became a focal point for musicians, artists and performers and where all the members of Crass met, formed the band and lived together. Penny continues living there today following the same ethos behind its original inception. For a full explanation of the significance and importance of Dial House in the histories of Crass see Penny Rimbaud  *Shibboleth: My Revolting Life* (Edinburgh: AK Press,1998); Steve Ignorant with Steve Pottinger  *The Rest Is Propaganda* (London: Southern Records, 2010) and George Berger, *The Story of Crass* (London: Omnibus. 2008), [↑](#footnote-ref-19)
20. Stacey Thompson, 49 [↑](#footnote-ref-20)
21. <http://www.eccentricsleevenotes.com/Don-Letts%281553948%29.htm> (accessed Dec 19, 2011); <http://www.punk77.co.uk/groups/donlettsinterview3.htm> (accessed Dec 19, 2011); <http://www.staythirstymedia.com/201012-052/html/201012-don-letts-int.html> (accessed Dec 19, 2011) [↑](#footnote-ref-21)
22. See footnote 8 [↑](#footnote-ref-22)
23. Carys Wyn Jones *The Rock Canon: Canonical Values in the Reception of Rock Albums.(London: Ashgate, 2008), p5* [↑](#footnote-ref-23)
24. Jones 2008 p5 [↑](#footnote-ref-24)
25. Antti-Ville Kärjä “A prescribed alternative mainstream: popular music and canon formation” Popular Music, no.25:1 (2006) p 7 [↑](#footnote-ref-25)
26. Richard Cross, *The other history of punk* a review of George Berger’s *The Story of Crass* (London: Omnibus 2006) *Freedom* No 27 (2007); George Berger *The Story of Crass* (London: Omnibus 2006), 283; Roger Sabin, ed., *Punk Rock: So What?”*(London: Routledge, 1999), 4; Andy Capper *Anarchy and Peace Litigated* <http://www.vice.com/read/anarchy-and-peace-litigated-490-v17n8> (accessed Dec 12 2011) [↑](#footnote-ref-26)
27. Cross 2007 [↑](#footnote-ref-27)
28. Penny Rimbaud “Shibboleth” (Edinburgh: AK Press, 1998) 73-79; Richard Cross “There Is No Authority But Yourself’: The Individual and the Collective in British Anarcho-Punk” *Music & Politics*, no 4:2 (2010) 4; Crass *“. . . In Which Crass Voluntarily Blow Their Own”* Sleeve notes from *“Best Before…1984”* Crass Records Cat no. 5, UK, 1986; [↑](#footnote-ref-28)