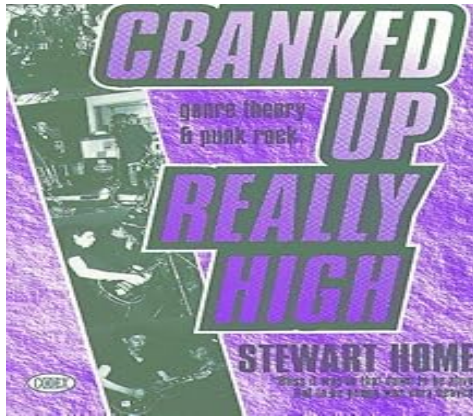


Cranked Up Really High Genre Theory \u0026amp; Punk Rock By Stewart Home He is best known for novels such as the non narrative 69 Things to Do With A Dead Princess (2002) his re imagining of the 1960s in Tainted Love (2005) and recent books such as She's My Witch (2020) that use pulp and avant garde tropes to parody conventional literature. Home's unusual approach to writing is reflected in the readings he gives from his novels: he recites from memory utilises ventriloquism stands on his head and declaims his work and even shreds his own books. Home's first book The Assault on Culture: Utopian Currents from Lettrisme to Class War (Aporia Press and Unpopular Books London 1988) is an underground art history sketching continuations of dadist and surrealist influences on post World War II fringe radical art. Unmistakenly postmodern but influenced by surrealism and the nouveau roman it pushes the appropriation of pulp tropes and use of repetition found within historical avant garde fiction to such an extreme that some critics mistook it for a piece of low brow writing. Home continued in much the same vein with his next four novels starting with Defiant Pose (Peter Owen 1991) and continuing with Red London (AK Press 1994) Blow Job (published in 1997 but written in 1994) and Slow Death (Serpent's Tail 1996). All Home's early fiction collages in large amounts of prose from a wide variety of sources - and while it is often close in spirit to the work of 'postmodern extremists' such as Kathy Acker the appropriated material is much heavily reworked than in the latter's books. 69 Things to Do With A Dead Princess (Canongate 2002) mixes porn with capsule reviews of dozens of obscure books as well as elaborate descriptions of stone circles while in Down and Out In Shoreditch Hoxton (Do Not Press 2004) every paragraph is exactly 100 words long. Reviewing Home's incredibly weird campus novel Mandy Charlie Mary Jane (Penny Ante Editions 2013) for The Guardian Nicholas Lezard observes: "I think one of the great virtues of Home's work is the way it forces us to address our own complacency. Before this Home published his collected poems SEND CA\$H (Morbid Books 2018) and a book about martial arts films Re Enter The Dragon: Genre Theory Bruceploitation The Sleazy Joys of Lowbrow Cinema (Ledatape 2018). As well as discussing sixties garage rock and the British American and Finnish punk scenes Home devotes whole chapters to deconstructing Riot Grrrl Oil and the sorry saga of Nazi bonehead band Skrewdriver. This book champions the super-dumb sleazebag thud of The Ramones The Stooges The Vibrators The Art Attacks The Snivelling Shits The Lurkers The Queers The Germs The Child Molesters The Ants and The Blaggers. Paperback Well what do you know- I picked this up on a whim never having heard of the guy but I'm gonna say it: this is the best book on punk rock I've ever read. But in an affectionate way y'know? Like I don't have a particular quote on hand but he'll be like 'x record by x band is one of the most brilliant punk records ever because of these lyrics: [quote:] which are so flagrantly idiotic' or whatever. Punk is stupid and self-contradictory! the tone is consistently cussy except when he is using theory language I've never heard of (and I have heard of a lot of theory language) so there's a lot of delineating and three different kinds of capitalizations for three different uses of the term 'punk rock' (one for the whole one for the political serious part and one for like novelty records? Sort of). That said the others - eg The Clash Sex Pistols The Stranglers Adam and the Ants and even The Members are all "commercial" Rock bands?? It was interesting reading about some of the more obscure bands the bulk of which I'd never heard of; also the various developments/camps within punk - mod skinhead oi nationalist. Home goes a long way towards debunking the theory that punk originated from art or political movements and does so by examining some lesser known bands and juxtaposing them against some of the more conventional punk bands. Being someone who has a hard time accepting there is any such thing as punk rock at all at least so far as a type or even style

of music I was excited by the points and arguments Home has to make.

Stewart Home (born London 1963) is an English writer satirist and artist. Home's first novel *Pure Mania* was published 1989 (Polygon Books) and details a violent neo punk subculture: The novels Home wrote after the mid nineties featured less subcultural material than his earlier books and focus obviously on issues of form and aesthetics. Home's sixth novel *Come Before Christ And Murder Love* (Serpent's Tail 1997) featured a schizophrenic narrator whose personality changed every time he had an orgasm: This was the first novel Home wrote in the first person and much of the fiction he wrote after this utilised the device of an unreliable first person narrator. *Cunt* (Do Not Press 1999) is a postmodern take on the picaresque novel: *Tainted Love* (Virgin Books) is based on the life of the author's mother who was part of the London subcultural scene in the 1960s, *Memphis Underground* (Snow Books 2007) has a long conventional literary opening that is slowly unravelled: Home's 2010 novel *Blood Rites of the Bourgeois* (Book Works) is to date his only work written in the second person: The plot - as far as there is one concerns an artist hacking the computers of London's cultural elite to infect them with modified penis enlargement spam. *The 9 Lives of Ray The Cat Jones* (Test Centre 2014) is a fictional exploration of the life of one of the author's infamous criminal relatives: *She's My Witch* (London Books 2020) is a love story exploring an unlikely relationship between a fitness instructor and a heroin addicted witch, *Art School Orgy* (New Reality Records 2023) is a 'BDSM extravaganza': [{site\\_link}](#) A lot of ink has been split on the subject of punk rock in recent years most of it by arty-farty trendies who want to make the music intellectually respectable. It isn't published by a university press and it gives short shrift to the idea that the roots of punk rock can be traced back to 'avant garde' art movements: *Cranked Up Really High* Genre Theory \u0026 Punk Rock Weirdly dense but also a fast read? I dug it but I went in already a fan of Home's nonfiction: *Weird!* Here is why it is the best book on punk rock I've ever read: 1: But that is the only way that punk rock makes sense! As a stupid thing that totally rules the end. He doesn't try to pin punk rock down except also he does: Which is awesome that's what we do we talk about it and declare some folks punk and some folks not: The genius is how much he can say about it and make up rules and stuff without actually calling anybody punk rock or not punk rock: Except that he's calling people punk or not punk all the time: He talks shit about Greil Marcus on literally every single page, I haven't read a lot of Greil Marcus but I definitely understand that he's Mr: Punk Historian Blah Blah Blah which makes it awesome how much Mr: I mean self-contradiction is punk rock right? Punk rock is about being an idiot in kind of a smart way although good luck parsing that 'smart' very far: Home's thesis is basically that we are idiots if we want to be theoryheads about punk rock and then the rest of the book is him being a theoryhead about punk rock. Paperback The title comes from a song by Slaughter and the Dogs: The first half of the book is deadly - pompous pretentious and almost impossible to read let alone understand! Stewart Home is pretty good at alienating his readers. He makes a distinction between punk rock (the genre) and Punk Rock(?); 'punk rocker' is reserved for obscure punk bands who never made it: Chapters IV - VIII are worth reading: interesting on a gossipy level what he's got to say about the right and left wings of punk. "White Power" is a contradiction in terms he reckons since Whites hold power in the Establishment as they always have. A sharp antidote to essentialist and naturalistic habits of analysis that leave categories like 'authenticity' inadequately interrogated, Covers similar ground to Greil Marcus's *LIPSTICK TRACES* but arrives at opposite conclusions more incisively argued and published earlier, Paperback



Cranked Up Really High is a funny irreverent unique look at punk, He also does a nice job of demystifying some of the rhetoric that has built up around punk in the last forty years. His writing is pretty snotty and has the taint of superiority in places but it didn't bother me too much. With all the books on punk that have hit the stands in the last twenty years Cranked Up Really High felt like a breath of fresh air: But that's apposite no? Home's bombastic satire sometimes works sometimes distracts, BUT chapters 6 - 8 are well worth the price of admission. Cranked Up Really High is different. It is hilarious. I don't know. He's better at it than I am.2. 3. Home uses him as a punching bag. Affectionately. And he doesn't come off like an idiot. I have had a headache all day. Paperback The whole of this book is online. For the links to the various chapters go here: <http://www.stewarthomesociety.org/cra>. He reproduces various lyrics which make interesting reading. White Power is a straight crib of Black Power. Paperback A favorite telling of punk. Attacks the mythos through an encounter with 'genre theory'. An opposite to PLEASE KILL ME for example. A view from Britain. His commentary on Greil Marcus is pretty hilarious. Really interesting and poignant. Paperback Uneven. His theorizing can be vapidly assertive and assertively vapid. Paperback.