

ADD TONER

a COMETBUS

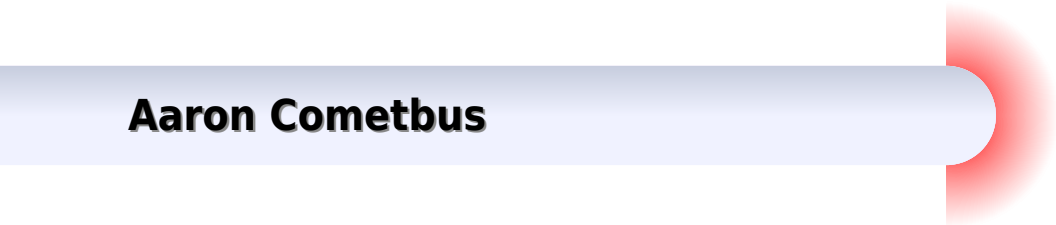
collection



'LANKY'
'BACK TO
THE LAND'
+MORE!

Add Toner A Cometbus Collection

Aaron Cometbus



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We're Not Here to Entertain Kevin Mattson, 2020 Kevin Mattson offers a history of punk rock in the 1980s. He documents how kids growing up in the sedate world of suburbia created their own culture through DIY tactics. Punk spread across the continent in the 1980s as it found expression in different media including literature, art, and poetry. Punks dissented against Reagan's presidency, accusing the entertainer in chief of being mean and duplicitous, especially when it came to nuclear war and his policies in Central America. Mattson has dived deep into archives to make his case that this youthful dissent meant something more than just a style of mohawks or purple hair.

West of Eden Iain Boal, Janferie Stone, Michael Watts, Cal Winslow, 2012-04-01 In the shadow of the Vietnam War, a significant part of an entire generation refused their assigned roles in the American century. Some took their revolutionary politics to the streets; others decided simply to turn away, seeking to build another world together outside the state and the market. *West of Eden* charts the remarkable flowering of communalism in the 1960s and 70s, fueled by a radical rejection of the Cold War corporate deal, utopian visions of a peaceful green planet, the new technologies of sound and light, and the ancient arts of ecstatic release. The book focuses on the San Francisco Bay Area and its hinterlands, which have long been creative spaces for social experiment. Haight-Ashbury's gift economy, its free clinic, concerts, and street theatre, and Berkeley's liberated zones, Sproul Plaza, Telegraph Avenue, and People's Park, were embedded in a wider network of producer and consumer co-ops, food conspiracies, and collective schemes. Using memoir and flashbacks, oral history, and archival sources, *West of Eden* explores the deep historical roots and the enduring, though often disavowed, legacies of the extraordinary pulse of radical energies that generated forms of collective life beyond the nuclear family and the world of private consumption, including the contradictions evident in such figures as the guru, predator, or the hippie entrepreneur. There are vivid portraits of life on the rural communes of Mendocino and Sonoma, and essays on the Black Panther communal households in Oakland, the latter-day Diggers of San Francisco, the Native American occupation of Alcatraz, the pioneers of live work space for artists, and the Bucky dome as the iconic architectural form of the sixties. Due to the prevailing amnesia, partly imposed by official narratives, partly self-imposed in the aftermath of defeat, *West of Eden* is not only a necessary act of reclamation, helping to record the unwritten stories of the motley generation of communards and antinomians now passing, but is also intended as an offering to the coming generation who will find here, in the rubble of the twentieth century, a past they can use, indeed one they will need, in the passage from the privations of commodity capitalism to an ample life in common.

Add Toner Aaron Cometbus, 2011 A collection of the classic out-of-print issues of Cometbus magazine, the follow-up to *Despite Everything*. Last Gasp 2003, the best of collection from the first two decades of the magazine. *Add Toner* includes *Lanky*, a novella; *Back to the Land*, an oral history of the children of hippie homesteaders; plus 60 more short stories and interviews. The text is lovingly handwritten, interspersed with bold graphics and illustrations.

Self-Publishing und Fanzine-Kultur Kathi King, 2014-02-01 Im Fokus der Arbeit stehen die zahlreichen Schnittstellen

zwischen Punk und Avantgarde zwischen Self Publishing Fanzine Kultur und avantgardistischer Praxis Entsprechend der Ablehnung des Geniekultes innerhalb der Avantgarden zu Beginn des 20. Jahrhunderts bedarf es auch keines gro ßen genialen Geistes um ein Punk Fanzine in der szenetypischen DIY do it yourself Manier herzustellen Anhand von Interviews mit Punkmusikern und Fanzineautoren sowie Analysen ausgewählter Fanzines werden sowohl die ideellen Hintergründe des Kreierens dieser nicht kommerziellen subkulturellen Magazine als auch die Praxis des Machens erläutert Gezeigt wird zudem dass trotz der stilistischen und gedanklichen avantgardistischen Vorbilder und deren Radikalisierung durch die Punkbewegung sich auch in der Fanzine Kultur traditionalistische Tendenzen ausmachen lassen *Green Day. Uno! Dos! Tré!* Emanuele Binelli Mantelli, 2013-05-29T00:00:00+02:00

Sul finire degli anni Ottanta al 924 di Gilman Street Berkeley California un collettivo di ragazzi si conquistò uno spazio dove organizzare incontri ed eventi musicali Nel giro di qualche anno dal Gilman si levò una voce il punk risortì e ha scelto l'America per manifestarsi Tra i tanti gruppi che si formarono in quell'ambiente uno su tutti avrebbe avuto l'onore di portare il messaggio all'attenzione del mondo i Green Day La loro miscela di punk e pop esprimeva la voce di una generazione di adolescenti nutrita con i film e la televisione dell'era reaganiana e che non aveva più alcuna fiducia in quel sistema basato sull'ottimismo incondizionato del sogno americano Anteriori persone ai margini scoppiati sono questi i personaggi di cui Billie Joe Armstrong canta l'epica e che si condensano nel Jesus Of Suburbia dell'opera rock che nel 2004 i Green Day scagliano contro l'amministrazione Bush come una risata a denti stretti con le lacrime agli occhi American Idiot Da qui i Green Day si affermano come una delle poche realtà dello scorso decennio ad aver conquistato un successo planetario E ora sono pronti a ricominciare la storia dalla pagina uno anzi Uno Dos Tre Nel primo disco come se ti preparassi per andare a una festa nel secondo sei alla festa mentre il terzo come quando il mattino dopo metti a posto casa Adolescenti per professione Forse O forse semplicemente cantori generazionali loro malgrado quasi per diritto naturale

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