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## We Got the Neutron Bomb: The Untold Story of L.A. Punk

Marc Spitz, Brendan Mullen

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**Marc Spitz, Brendan Mullen : We Got the Neutron Bomb: The Untold Story of L.A. Punk** before purchasing it in order to gauge whether or not it would be worth my time, and all praised We Got the Neutron Bomb: The Untold Story of L.A. Punk:

0 of 0 people found the following review helpful. Three StarsBy leftoversPoor imitation of Please Kill Me0 of 0 people found the following review helpful. Awesome!By Michael DuskocilExcellent.0 of 0 people found the following review helpful. A great read...By Randy BrambilaA fast moving, inside-history of the LA street scene around Hollywood. Not enough given to East LA influences on the genre. More pics would have been a good bonus.

Taking us back to late '70s and early '80s Hollywood—pre-crack, pre-AIDS, pre-Reagan—We Got the Neutron Bomb re-creates word for word the rage, intensity, and anarchic glory of the Los Angeles punk scene, straight from the mouths of the scenesters, zinesters, groupies, filmmakers, and musicians who were there. "California was wide-open sex—no condoms, no birth control, no morality, no guilt." —Kim Fowley "The Runaways were rebels, all of us were. And a lot of people looked up to us. It helped a lot of kids who had very mediocre, uneventful, unhappy lives. It gave them something to hold on to." —Cherie Currie "The objective was to create something for our own personal satisfaction, because everything in our youthful and limited opinion sucked, and we knew better." —John Doe "The Masque was like Heaven and Hell all rolled into one. It was a bomb shelter, a basement. It was so amazing, such a dive ... but it was our dive." —Hellin Killer "At least fifty punks were living at the Canterbury. Yours would walk into the courtyard and there would be a dozen different punk songs all playing at the same time. It was an incredible environment." —Belinda Carlisle

Assembled from exhaustive interviews, *We Got the Neutron Bomb* tells the authentically gritty stories of bands like the Runaways, the Germs, X, the Screamers, Black Flag, and the Circle Jerks—their rise, their fall, and their undeniable influence on the rock 'n' roll of today. From the Trade Paperback edition.

For years, West Coast punks have been ardently arguing for some much-deserved respect. Though the L.A. punk scene had a late start, it has turned out more relevant bands in the last two decades than the communities in New York and London combined. There's only been one roadblock in L.A.'s way until now, there hasn't been a book. Spitz, senior contributing writer at SPIN magazine, and Mullen, founder of the seminal Masque club that fostered many of the bands covered here, have fashioned a long-overdue oral history along the lines of Legs McNeil and Gillian McCain's *Please Kill Me*, Gotham punk's definitive history. Starting in 1971 with Jim Morrison and the glitter rock invasion and ending in 1981 with the Go-Go's commercial success, this book presents raw quotations from vital scenesters, promoters, and musicians. Readers will get glimpses into the formation and demise of acts like the Runaways, X, and the Circle Jerks. Much more thorough than *Forming: The Early Days of L.A. Punk* (LJ 11/1/99), this book not only titillates with insights and anecdotes that are alternately hilarious and grisly but also fills a gap in popular music history. Highly recommended for all libraries, especially those in the Golden State. Robert Morast, "Argus Daily Leader," Sioux Falls, SD Copyright 2001 Reed Business Information, Inc.

From Booklist Spitz and Mullen give the L.A. punk-rock scene the same treatment that Legs McNeil and Gillian McCain gave the New York scene in *Please Kill Me* (1996). Out of interviews with dozens of club owners, promoters, musicians, journalists, and groupies they shape an evocative oral history of the mid-seventies L.A. punk subculture, before bands like the Go-Go's made it to the cover of *Rolling Stone*. They show the small number of those who dug the New York Dolls and Iggy Pop transforming a stagnant West Coast scene dominated by the Eagles, Linda Ronstadt, and their cronies into a chaotic, culturally vibrant synthesis of art school, rockabilly, surf music, and hard rock. Producer-promoter Kim Fowley put together an all-jailbait girl band, the Runaways, which prompted others. X, the Germs, and Black Flag soon followed, offering a mixture of raw energy, aggression, and real, honest-to-goodness talent. Heroin, AIDS, and self-destructive behavior played a tragic but not unsurprising role in it all. An eminently colorful account. Benjamin Segedin Copyright copy; American Library Association. All rights reserved "When Gillian McCain and I wrote *Please Kill Me*, a number of people asked us, 'What about the L.A. punk scene?' We said 'That's another book.' And now Marc Spitz and Brendan Mullen have finally written it. It's about time." —Legs McNeil From the Trade Paperback edition.