

UNGUARDED MOMENTS

BACKSTAGE AND BEYOND
photos from the golden age of punkrock by THERESA K.



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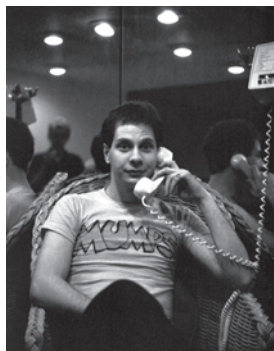
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UNGUARDED MOMENTS



The Late Lance Loud once said to me that when he died, my photographs of him would become an even hotter property. He had a certain flair... I always called him Punk Rock's Mercutio. Paul Rutner, Mump's drummer, had a slightly different comment when I told him just how many rolls of film I shot during their Halloween 1977 show: "That was self-indulgent." But Paul knew that my best pal, Pleasant and I were only half about the archive and preservation of the moment; the other half was all about the eye-candy... just like any other teenaged girls would be.

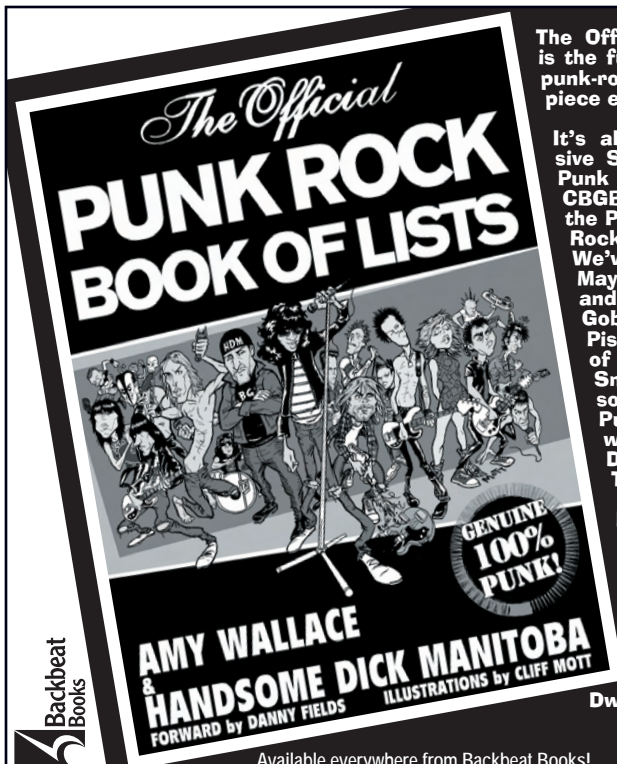


We were all between the ages of 18-21 or thereabouts when the Golden Age of Punk Rock began in 1976. Now, in 2007, people between the ages of 18-21 or thereabouts hold in high esteem this Golden Age of punk rock. A certain iconic status is bestowed upon the people who were my friends and co-horts. We did not know back then 30 years into the future that any of our misspent youth would be put on any kind of a pedestal.



Yes, we believed we were creating something of great importance – TO US. In our youthful arrogance, we believed we could change the world, or die trying. And many people did die trying. Others became household names.

Debbie Harry and other members of Blondie were our thrift-store and rummage sale shopping



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Featured luminaries include Henry Rollins, Rodney Bingenheimer, Nick Tosches, Jon Spencer, Capt. Sensible, Tommy Ramone, and Lenny Kaye, plus former and current members of the MC5, the Cramps, Blondie, Pearl Jam, Guns N'Roses, the Adolescents, the Dwarves, Dinosaur, Jr. and more!

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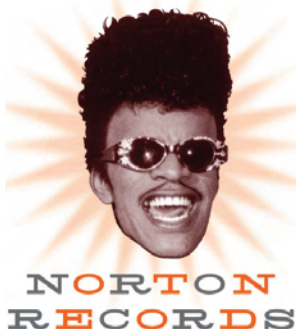


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partners. Joan Jett was a friend and neighbor. Belinda Carlisle and I were on our respective high school's forensic speaking teams – I was a debater and she did dramatic interpretation. Since we were both about 14 years old, our long, difficult to pronounce European last names beginning with the letter “K” put us next to each other at countless intramural events and we carried on our mutual habits and hobbies together post-high school in the nearest big city: Los Angeles.

There was no design or master plan for any of this. It was a joyous and chaotic big bang resulting in a genre that carries on as its artifacts ascend in classification from pop art agitprop to “historic.”

As a result of the phenomenon of postmodernism and the total commodification of culture, these photographs I snapped some 30 years ago have allowed me to hold on to my youth and to share with thousands of people the private moments I shared with my friends during our teens and twenties which just happened to fall during the Golden Age of Punk Rock.

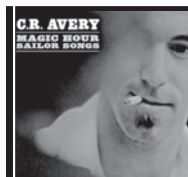
-Theresa Kereakes, 2007

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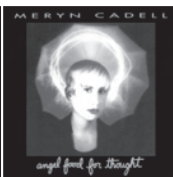
BONGO BEAT

I'm a writer and writers is what my label is about. Ralph Alfonso



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MERVYN CADELL
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Now includes the video for "The Sweater" plus lyrics and bonus tracks from the original sessions. With Bob Wiseman, and members of The Barenaked Ladies, Rheostatics. Remastered with new liner notes and extra stuff.

The Bongo Beat label is curated by Ralph Alfonso, who started it in 1985 primarily to release his own beatnik garage rock jazz CDs. When his buddy Dave Rave (Teenage Head) couldn't find a home for his first jazz album, the label expanded and has grown to become the preferred refuge for some of the world's best underground writers and musical outsiders.

In 1977, Ralph managed The Diodes and Canada's first punk club, The Crash'n'Burn, in addition to being one of the first journalist/photographers to cover the scene for New York Rocker, Bomp & others.

Since then, Ralph has gone all the way around in the music industry - from the heights of major label exec to ditching all that to become the 90s beat poet behind the legendary RALPH zine and band of the same name.

"When you're driven by a vision, there are no rules. I can't stop to explain why or how - I just do it. If you like music, you'll like my label."

Ralph Alfonso



KEVIN KANE
how to build a lighthouse

The second solo album by Kevin Kane of The Grapes of Wrath. It sounds exactly like you think it sounds and better. Elegant pop from the heart, understated and sublime.



ARI SHINE
a force of one

Winner of the John Lennon Songwriting Contest.

Loud hip shakin guitar rock and roll from Los Angeles produced by Earle Mankey (Sparks, Concrete Blonde, Beach Boys, Dickies, The Three O'Clock, etc.).



IAN FERRIER
what is this place?

Montreal writer, poet and singer Ian Ferrier joins forces with an all female choir and Montreal's finest jazz musicians to create a work most reminiscent of the very first Leonard Cohen album.



DAVE RAVE & MARK MCCARRON
in the blue of my dreams

Intelligent pop by vocalist Dave Rave (Dan Lanois, Teenage Head) & guitarist Mark McCarron. Recorded in New York with the city's underground jazz players and woodwinds from the Toronto Symphony. Cover painting by Tom Bagley.



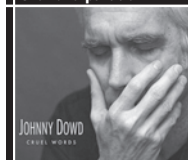
LOLA DUTRONIC
the love parade

Downtempo electronic chillout as heard on THE L WORD TV show. With a 60s French twist, Lola Dutronic handles classic cover songs and originals with a certain je ne sais Gainsbourg flair.



KEVIN HOUSE
world of beauty

The second album of quiet delicate and intricate Nick Drake style beauty features painter Kevin House with friends from Neko Case's band and many other West Coast luminaries.



JOHNNY DOWD
cruel words

Johnny Dowd is a rock n roll shaman mixing up the primordial ooze of a Mississippi swamp with the atonal blur of wild free jazz. He is a true American original, an iconic voice for life's darker underbelly.



KATRINA & THE WAVES
the original recordings

A 2 Disc (CD/DVD) set of the long lost 1983-1984 recordings that were released only in Canada prior to the band signing a major label deal. Includes the original rock version of "Walking On Sunshine" plus a rare 1983 concert film & 24pg booklet!



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The Photos & People That Launched My Career

Every image you see here, I took and took in stride. It is only the looking back, decades later that brings forth any awe.

Just like *"Forrest Gump"* when Elvis Presley is practicing his culture-shattering hip-shaking dance in the kid's home...The Germs, Billy Idol, Joan Jett, Stiv Bators and many others flashed their famous smiles, smirks and stares into my lens and inadvertently, we all made some kind of (art) history.



The Germs (1977)

Photographed in Pat Smear's mother's West Los Angeles garage, none of us in the room could have predicted the impact and influence this band, and this photograph would have on the future of punk rock and pop culture.

The Band, left - right:

Lorna Doom, Bobby Pyn aka Darby Crash, Donna Rhia, Pat Smear

Another image in this strip of negatives is the picture sleeve of the Germs single, "Forming," one of LA's first punk rock releases. To this day, I remain surprised that such a gritty and poorly reproduced photo resonates for so many people.

(continued from pg. 9)

Stiv Bators with Frank Secich and Greg Shaw (1979)

Stiv and I were inseparable... like mother & son? Like sister & brother? Like photographer and muse?

A combination of all the foregoing. Traveling with Stiv opened a million doors for me. Now that he's gone, I suppose I could reveal the secret about him – the one I always threatened to reveal if he was misbehaving. He was a very nice guy. Sweetest thing ever. When Stiv



and Greg Shaw collaborated, I believe they opened the door for a legitimate genre within punk rock that embraced pop. The Disconnected album still stands up, perhaps even more all these decades later.

Billy Idol and Joan Jett (1978)

Both Billy and Joan were great sports in front of a camera. Joan and I were neighbors in West Hollywood, and moved in the same circle of friends which included everybody's favorite It Girl, Pleasant Gehman. When Pleasant developed her fascination with Billy Idol, we all fanned the flames. Both Billy and Joan gave me unprecedented



leeway with my camera. This photo was published in 47 magazines around the world back in 1978. And to this day, both Billy and Joan not only look as vital as they did in 1978, they're still making records, selling out concert halls and most of all, they remain relevant and strong forces to be reckoned with.

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