The end of Music

CONTENTS:

THE REVOLUTION OF EVERYDAY ALIENATION,
WHITE DOPES ON PUNK,
REBEL MUSIC AND STATE MORALITY,
MUSIC ALL DAY, HELPS YOU... WORK & PLAY.

The following article was written around 1978 and circulated in
typescript form among people associated with Solidarity and
Infantile Disorder, mainly in the Leeds area.

We initially used it to focus our discussions and subsequently decided
to make it available to a wider audience than it had hitherto received,
despite some reservations:

1). Those aspects of the text dealing with the then contemporary
musical styles have dated considerably as would be expected. In
some places we have provided updates in the right hand columns.

2). A page of our only copy of the original text is missing. This section
immediately preceded "Music all day, helps you work and play"

3). While those sections dealing with the evolution of the English
"pro-Situ" scene are, in our opinions, among the most interesting
in the text, we don't think that the emphasis on the actions/thoughts
of these few individuals can be taken in any way as a full history of
the development of Punk Rock. We have also got some considerable
reservations about the Marxist residues in the text (and from the
little we know about the author this is the direction in which he is
moving).

The numbered footnotes are the authors; the typeset notes are updates
and comments from us; the * are concepts we find particularly open
to question; the note in the last page was probably an alternative
ending written by a critic of the draft text.

The original title was "Punk, Reggae; A Critique".

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The Revolution of Everyday Alienation

"A taste for change, satisfied by a change of taste." (Van Gogh)

"For sale: another for the masses." (Mimband 'Clearance Sale')

Punk rock/New Wave, or something similar, was inescapably in the air. Top music was getting jaded and many people from the record consumer to the journalist reading music and the musical trade papers were aware of that. The music press at least breathed a sigh of relief - the job was no longer in jeopardy for another season at least, as the record buying public were consuming again with something like enthusiasm. In retrospect what is amazing is that the insipidness, (within its own terms) of early 70's/80's rock, didn't produce an active revolt against the musical spectacle but merely the urge to update it.

There had been similar downturns in rock history but this time around, it took ex-revolutionaries from the late 60's to make the spectacle compelling again, and some were already among the most radical revolutionaries of the late 60's - that of the Situationists.

Punk coincides with the long, protected end of post second world war capitalist reconstruction, the relatively affluent base of previous rock eras is no longer there.

Primary poverty is returning with a vengeance after an epoch of capital expansion. It was thought there was no end to a surplus of commodities - the critique of the poverty of abundance in the 60's which was a major factor in the potentially revolutionary explosions of the 60's, among alienated youth. (Though not necessarily of the productive working class, where, combating productivity depression played a greater part as a subversive departure, than, immediate ecological objections to frozen chickens, mini cars and T.V. shows.)

One tendency within "new wave" has concentrated upon this section of consumers to this day. It has been necessary to create an image of "unemployed youth" which is then sold to unemployed youth as an identity. UB40 reproduced a UB40 as their first album cover thus encouraging the unemployed to spend a portion of their pitance on a symbol of their own misery. The same group appeared on television talking of their own experience of unemployment, of nicking etc., and along with The Beat have played false forums for the unemployed. An image of the socially conscious with a private life is built up along side that of the out of work young person lounging around beating a record player listening to UB40 's 'Bouncer', UB40, like Ten Robinson before them, staunchly defended, means little, their right to make as much money out of the system as possible. The consumers potential of this section of society may be small but everything must be done to exploit it.

Punk, like previous rock movements is based upon youth but a youth which has in increasing numbers been thrown out of work and has become part of the growing surplus population which is allowed minimally to consume through welfare relief and various scrounges. Punk rock uses the desperation of this social base but only finally to re-inforce this desperation. As long as the spectacle lasts, it will equally be superceded by something for a while but what sounds really very familiar (1).

Probably, more desperate and schizoid if only more franticly to try and hold some attention.

Because of the sound and fury, (also signifying nothing), the left has been forced to take note of punk with differing degrees of emphasis. The Communist Party with its fossilized commitment to archaic forms of art has again missed the boat (2).

The Protocysts, (particularly the S.O. punk) are implement of the mark and more happily opportunists rushed to recruit punk by setting up front organisations, (Rock Against Racism), and producing a national political slogan like "The Right to Rock", to bring together punk and mass in an aesthetic pseudo attempt to combat racism, seeing that blues drenched rock stars like Eric Clapton were sounding off about "wogs". (3)

But, the common factor which seemed to underly the debates from the left to the ultra-left was the fear of fascism which again is making a reappearance amidst all the modernist tendencies in post '68 capitalism. After having first gagged at the image of punk, the left and ultra left, quickly realized that the content was all about lousy social conditions and therefore O.K. (4).

This meant the material processes behind punk and rock consumption were left without comment. That is, the quantitative technical changes in the mode of production of the music in the 70's, its form of capitalization - the relation/antagonism between small and big capital and marketing out. The left concentrated on the content of the lyrics and not the form of production and when even more pathetic was the pitiful analysis of the sources of content with the spectacle unchanged in its essential dictatorship.

(1) Who knows Megadeth rock/melting-cam suicide rock where the lead guitarist slowly electrocutes his cock to cinders. A splendid media sensation and total sacrifice, an act, long since thoroughly colonised by capitalism. And what an exist for a very highly paid wage labourer.

(2) The 'Morning Star' still retains a greater coverage of theatre than any other art form - at the very moment theatre is thankfully being closed down by capital through the cuts in State expenditure. ...

(3) The libertarian ultra left quickly grabbed the content of punk lyrics and the movement was discussed with the pages of 'Social Revolution'...

SOPHOE RICHMOND works with the Sex Psters, furnishing the organization, administration and finance side of things. We asked to write an article for 'Social Revolution' about punk rock and here it is. We'd welcome readers' views on what influence you think music, punk or otherwise, can have towards revolutionary change.

(4) After all, the photo of 'The Clash' on their first C.B. records suggested all the complex trajectories of the 70's. A kind of Melanie of the Red Arrows and their对应 United red army ['we're the worst behaved supporters in the land'] and a suggestion of Einst radically Storm Troopers.
Punk rock/New Wave, or something similar, had inevitably to come about. Pop music was getting jaded and many people from the record consumer to the journalist were aware of this. Punk rock was the desperation of this social base but only finally to reinforce this perspective. As long as the spectacles last, it is equally supered by the usual music which is, on the other hand, what sounds very familiar. Probably, more desperate and schizo-primarily more frustrated and deprived - try and hold on to it.

Because of the sound and fury, also characterised by the left, the left has been forced to take note of punk with differing degrees of emphasis. The Communist party with its fossilised commitment to artistic forms of art has again missed the boat.

The 'protocults', particularly the 'S.O.S.', have gained a higher profile in the mark and more hippy opportunists rushed to recruit punk by setting up 'social organisations' ('Rock Against Racism') among those people who were long since thoroughly colonised by capitalism. And what is to exist for a very highly paid wage labourer?

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Punk is a part of the new wave that has been thrown out of work and has become part of the growing surplus population, which is allowed minimal to consume through welfare relief and various rations. Punk rock uses the desperation of this social base but only finally to reinforce this perspective. As long as the spectacles last, it is equally supered by the usual music which is, on the other hand, what sounds very familiar. Probably, more desperate and schizoid -primarily more frustrated and deprived - try and hold on to it.

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Periodically, pop music has floundered into no-go periods. But it did seem as if it had reached an ideological dead end in the 1970's. It was the most severe ideological crisis ever and the next will be even better for us. The Golden Age of Dylan, the Stones, Sly and the Family Stone etc, had come to an end. The large music companies, with their periodic sclerosis, had again turned their backs on innovation even within a recuperated capitalist framework. More fundamentally, the revolutionary hopes of the 60's lay in schizoid turmoil with some hesitant forward movement. Some of the most famous stars laid dead, (read: some of the most sacrificial, fucked over and naive victims of capital). Others, had simply cracked up and were trying to play some fine tricks on madness. But amidst this grave yard, some aspects of capital, particularly film, were willing to explore with a greater objectivity the structural relations via a-vis exploitation in musical capitalism.

"Like Starchild", accurately portrayed the musician as a highly paid, surplus value producing worker, (perhaps part of a new labor aristocracy?) who is virtually forced to sell every part of the 'self' to the company and is suicided by this total alienation.

"Any person in today's music scene knows that rock, classical, folk and jazz all pay all today's bills." (sleeve cover remark on Ornette Coleman's new I.P. 'Dancing in your head.')

Even such a jazz superstar, has been forced to accept some of the inevitable but leaves a suitable opening back into the artistic fold.

At such an impasse where to turn?
Part of the answer came from a not totally unexpected quarter. The most revolutionary critique of the late 60's - that of the Situationists - suddenly had a raison d'être for capital. After being suitably discredited, such a critique could be used as a force able to keep pop music kicking as pacification agent of the young proletariat both in terms of channelling energy into hierarchical aspiration, fake liberation from drudgery and the goal of a higher level of wage slavery with all its surrounding but alienated sexual appeal.

"NEVER TRUST A SITUATIONIST"

A musical situationism was born in the dressed-up rebel imagery of punk and New Wave. While, the situationist influence can only be thoroughly credited in the one specific instance of the 'Sex Pistols', the rebellion of modern art forms, firstly expressed pictorially and in literature, though now recuperated, have increasingly been applied to the production of music through intermediaries like "The Velvet Underground" and Lou Reed Antecedents from the old cultural avant garde run into and feed the musical new. Ms Patti Smith, 'radical' star, all the way from New York to Berlin, questions on the cover of her L.P. 'Radio Ethiopia', André Breton's clarion call in 'Nadia', "Beauty will be convulsive or not be at all. People like Patti Smith play a clever lethal game more deadly than the relative naivities of earlier phases of pop consumerism. These new stars are doubly dangerous because someone as sophisticated as Patti Smith will in all probability have access to real revolutionary material and the skill to market it with a few essential lobotomies. Not that Patti Smith wants to transcend either art or politics, for she has a great respect for bourgeois specializations. Where would her money, audience, bogus rebel charisma be without it?"

"Nazism idealizes in the direction of disgust."... Nietzsche, "The Will to Power."

Part of the genesis of punk goes back 16 years to the English section of the Situationists and the subsequent, King Mob - a loose affiliation (hardly a group) of disparate though confused revolutionary individuals in England in 1968.

King Mob landed and practised active nihilism. "Revolutionaries, one more effort in order to be nihilists, but most of the active nihilism was directed against the pseudo-revolutionary pretensions of the extreme left of capital, and those who insisted on aboutness in a straight job. A tremendous interest was shown in the praxis of deviant - psychotics, the mentally collapsed, (it was somewhat hip to have been through a mental asylum) and petty crooks."

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At such an impasse where to turn? Part of the answer came from a not totally unexpected quarter. The most revolutionary critique of the late 60's - that of the Situationists, suddenly had a raison d'être for capital. After being suitably denounced, such a critique could be used as a force able to keep pop music kicking as pacification agent of the young proletariat both in terms of channelling energy into hierarchical aspiration, fake liberation from drudgery and the goal of a higher level of wage slavery with all its alluring but alienated sexual appeal.

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The most de-ranged manifestations of hate against the present organisation of society were greeted with fascination. Jack the Ripper, John Christie,
signatories of the insurgents, 'His majesty, King Mob' were placed. On the one hand, 'King Mob' applauded anecdotally the Black riots and the activities of the Motherfuckers in the U.S.A., while on the other hand, opportunistically collaborated with a whole consortium of Trotskyists and Maoists, (Maoist spontaneists) under the umbrella of the Vietnam Solidarity Committee. The actions only could have (and did have) reformist conclusions.

The King Mob Square in Notting Hill was aggressively opened up as a children's playground, really a kind of king of the jungle theatre, bringing imagination to the assistance of social democracy. Such activity was well recuperated in advance supplying the muscle against the cops for the benefit of the Labour left and also providing a customary run for the future career of Adventure Playground Leader.

Adventures Playgrounds limit and contain a youthful sense of play, (vandalism or whatever) to an area designated by the social conservationists to the guidance and money of local councils and charities.

King Mob hysterical over emphasis (without adequate explanation) of violence, whether Futurist, contemporary hooligan outbursts, played into the hands of a charismatic romanticism of deeds which, mistakenly equated genuine theatrical development with the dead hand of academe. With such a distinction the way was open for the grotesque return of English pathos, and the renewed acceptance of the university salon. It was energy itself that was needed, an excess of energy which fostered an apocalyptic fear, that imposed extending passivity; the big sleep, the long sleep, the steady job. Fear too, that this fate lay around the corner for each individual who wasn't seen to be radiating personal energy. Do something; it didn't matter that you married Van Diemen in our pocket, while the other contained a manual on the 'new' participatory social democracy. (Peoples Associations, Law Centres, Neighbourhood 'soviets'-sic-in twilight areas, even with a 'militant' market research con for finding out the wishes of the people'). In any case, one could always threaten bombs and call for the arming of the working class. The superman/woman militancy and the subsequent terrorism came with the tragic loss of the sense of game and vandalism through theoretical and practical confusion caused by having to confront a fresh series of problems.

This attitude has reassured some of McLaren's more recent activities. Bow News asked us to go "out to the country", and welcome a return to barbarism.

'Demonstrations of the work ethic takes us to the age of the primitive' (WORK)

McLaren appeared on the TV programme Riverside advocating a revised look for guitarists and his latest stage/artist appears in a video promo smeared in mud.

(6) The lines from Coleridge's 'Ode to Dejection' as written on a wall in Notthouse Rd. W.H., already contained the seeds of a passage back into rural romanticism - 'a grief without a pang, void, dark and drear, a stifled drowsy unpianositioned grief. With the degeneration of King Mob, the tranquillising concept was largely worn out, bringing about a delayed fusion with hippy ideology and junk cladding (with the instigation of Chris Gray playing the sound of L. Cohen) and Alan's Crowley, The Bretheren of the Free Spirit directed towards the new mystique.'

Even rain on a window pane was fetishized as conceptual art. In terms of revolutionary critique however, no such basis existed and neither did it gradually unfold. History was too frowned upon and the spontaneous act was sufficient unto itself. The name King Mob itself, came from the Gordon Riots in London in the late 18th century when on the walls of the newly built gaol prison of Newgate the
signatories of the insurgents, 'His majesty, King Mob' were placed. On the one hand, 'King Mob' applauded unreservedly the Black riots and the activities of the Netherfuckers in the U.S.A., while on the other hand, opportunistically collaborated with a whole consortium of Trotskyists and Maoists. (Maoist spontanists) under the umbrella of the Vietnam Solidarity Committee. The actions only could have (and did have) hysterical conclusions. Pwgs Square in Notting Hill was aggressively opened up as a children's playground, really a kind of King Mob guerrilla theatre, bringing the imagination to the assistance of social democracy. Such activity was well recuperated in advance supporting the muscle against the cops for the benefit of the Labour left and also providing a cunning duty for the future career of Adventure Playground Leader. Adventure playgrounds limit and contain a youthful sense of play, (as vandalism or whatever) to an area designated by the authorities as consumer-artistic, in the guidance and money of local councils and charities. (7)

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This attitude has resurfaced in some of McLean's more recent activities. Bow down to the new death and let the new self be replaced into the "Sex Pistols" and a spoof, hip, in-depth, sociological report of utter degeneration in the sub-cultural milieu to be published by Penguin books and then exposed for the farce it was.

Ideas were mooted in 68', which were sufficiently tasteless to horrify the prevalent hippy ideology and its older, more conservative forms - romantic English pantheism. For instance, the dynamiting of a waterfall in the English Lake district was suggested, with a message sprayed on a rock: 'Peace in Vietnam' - not because there was a deep going interest in the war, but there was in the United States but because the comment was an absurdist response to rationalism and the revolution had to be aggressively urban.

There was a suggestion to blow up Wordsworth's house in Ambleside, alongside the delphic comment: 'Coleridge lives!'. Inevitably ideas for action produced the psychotic suggestion also: hanging the peacocks in Holland Park. That much beloved beautifully plumed bird of the aristocracy, (largely nationalized) hanging on a rope, in front of a huge graffiti, "peace=4 dead". But the onslaught of this physically harmed, active nihilist critique was to be found within itself - that of a tranquillising agency. Laughter at the nature mystique was combined with a subconscious love for it. (6)

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"From a critic of the original text" administered imaginatively, firmly suppressed when the kids got older.

"King Mob"
From the breakdown of King Mob other tendencies developed. One trying to live out the ideologies of a politically conscious hippy life style, (akin to the Yippies but more honest) became openly terrorist (the tragedy of 'The Angry Brigade') while others became careerists in the university set up. Those arch-heroes: 'The Sociology of Deviancy' able to maintain Trotskyist (International Socialist) connections dealt with all kinds of issue problems generated by capitalism (modern or otherwise): sabotage, survival in high security prisons, drug taking, thieving, suicide, soccer violence, Weatherman bombing, (uncritically clapped on the safer sidelines) with dubious paradigms derived from the Chicago sociology school. An academic sociological situationism there to promote reforms; to awaken top State functionaries to their own glaring insufficiencies and more pointedly keeping sociologists on relative sinecures as intelligence spies of the State. Others settled for obscurity but even as they accepted lowly positions as low grade social workers, teachers, shop stewards, production managers - they were all suffering from a 'schizophrenic' attitude. Only a small minority avoided recuperation and they were mainly the women in one parent families.

Chris Gray continued with the same opportunism but on a well publicised level, as his charisma was very appealing to hippy rich women whom he could then part from their wealth, in smart parts of the city. To keep his own image Chris Gray increasingly glamourized forms of social breakdown and vandalism before moving on to a neo-religion which puts together scraps of Reich, Vapenig, and some aspects of Eastern religions and money making.

Chris Gray preferred to cover up the social relations involved in his invocation of how great it was to be a 'self made man' and was always upset with the straight forward objection 'no he's a capitalist'. The small entrepreneurial capitalist extended in this milieu from Benny Gray's Antique Emporium, Alan Marquason and his carpet business, ('We're only dipping off the rich!'), the small Reichian mystical firm, (here's mud in your end eyes!) to the 'Situationist' spiv, Motaren (but there are others). This form of hip capitalism coming from the overt recuperation of a

"Shagwen Sruo Bagnewsh is a fake, a phony, and a lump of dog shit" N.B. quotes.

Hello suckers! We are wonderful people. At Virgin have arrived in Glasgow! We call ourself Virgin because we like to attract customers that are young and gullible. If they had any fucking sense they'd rip us off. Who was it sang 'do you think it's funny, turning rebellion into money? Funny.' We're laughing all the way to the bank! And don't forget our new Virgin Credit Scheme... Be hip and impress your friends in easy monthly payments!! BRING YOUR GIRLS, SMALL CHANGE, YOUR GRANNY'S PENSION BOOK... We'll take it all!! Bring your rebellion and we'll sell it back to you... Most go now... the Russians have got some kind of rebellion in Russia, and they want me to come over and package it and make it harmless...

Sara, Richard Brausen
SPECIAL OPENING OFFERS NEW LPs BY THE CASH AND HELEN O'CONNEM...
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Chris Gray continued with the same
opportunism but on a well publicised
level, as his charisma was very appeal-
ing to dippy rich women whom he could
then part from their wealth, in smart
parts of the city. To keep up his own
image Chris Gray increasingly
 glamorised forms of social breakdown
and vandalism before moving on to a
neo-religion which puts together
scrap of Reich, Venable, and some
aspects of Eastern religions and money
making.

Chris Gray preferred to cover up the
social relations involved in his
invocation of how great it was to be
a 'self made man' and was always upset
with the straight forward objection
'so he's a capitalist'. The small
entrepreneurial capitalist extended
in this milieu from Benny Gray's
Antique Emporium, Alan Marquason
and his carpet business, ('We're only
stealing off the rich'), the small
Reichian mystical firm, (Here's mud in
your Third eye) to the 'Situationist'
spiv, Metacen (but there are others).
This form of hip capitalism coming
from the overt recuperation of a
bodied and Situationist critique in the U.K. was the capitalizing of deceased active nihilism inherent in the activities of King Mob continuing to exist as a nostalgic, dearly beloved, memory, static and un-self critical. In the case of punk, returning active nihilism to a consumed passive nihilism via rock robbing, King Mob eventually gave an extra fillip to the marketing of disintegration, and ironically, became more noticeable in the late 70's than in the late 60's because of the sale of the mass market of artistic anti-art (8).

THE SEX PISTOLS

Malcolm McLaren, manager of 'The Sex Pistols' had been friendly with individuals versed in the Situationist critique in England and had picked up some of the slogans and attitudes of that milieu. Realizing not much money was to be made through revolutionary subversion, after taking over Goldsmith's College of Art Union and freely distributing M.U.S. cards, he set out to make money, (like some mini Stranglers) and recorded Jim Baldwin as the 'black man's Billy Graham'. By the early 1970's McLaren had turned the sale of a chic sadomasochism, (a growing market in the 70's accelerating the sexual chaos and the filth side of the Rechian therapy relaxation sessions). His shop "SEX" was opened in Kings Road, Chelsea which sold T-shirts on which were stencilled, 'It's reasonable demand the impossible', or 'List your desires for reality' (slogans from Paris 68), which now mean, buy some of my kinky gear - that rubber suit on your left for example - and help make me a rich man. Capitalizing on all the miseries of fucked up sexuality and love, McLaren nevertheless had a mission. Under the ostensible "liberation", he wanted to promote for the masses de-sublimation voyeuristically. Get your repression out on the street for everyone to look at with the aid of various sexual commodities. Look up on the repressed de-sublimation, and give it a more rebel image vis-a-vis more archaic forms of sexual sublimation and practice. Make your alienated privacy into a public thoroughfare, but don't try to supercede repression as that would not be good for business.

The 'Sex Pistols' were merely the musical extension of 'SEX'. McLaren spotted the kid who was to become Johnny Rotten, loafing around next to the joke box in 'SEX'. Not that McLaren was a stranger to avant garde pop, for in addition to managing the shop, he managed briefly 'The New York Doll's still flashing on about the situationists. So two pro situ who had worked on 'Suburban Frans' in Croydon, (a marginally better underground paper which had printed texts of Lefebvre and Vanney) became roadies for the 'Sex Pistols'. Others among the pro situ's produced sleeve cover designs and prepared free paperback promotion books (9).

Rotten and Co were fed lyrics from these formidable sources now on the side of reaction. The title of the 'Sex Pistols' first E.P. 'Anarchy in the U.K.', a vinyl blotting out a message of destruction (in fact, the opposite of destruction) was lifted straight from the title of an anarchist magazine. Iggy Pop's 'No Fun' - the 'B' side to 'God Save the Queen' was fronted by a snarling, 'Here's a sociology lecture, a neurology lecture, a pedology lecture, a youthology lecture, and 60's subversion of specialisms and the lecture bazaars turned into the musical sellmanship. A subversion that was lived directly, disenfranchised, but confused has been turned into its opposite - consumerism for a passive audience. So looser an increment to destruction of the university but also an adjunct to the university as Saturday night entertainment, fitting in neatly with the present conformism of students scarred by the presence of high unemployment. Posters advertising 'Sex Pistols' records were initiatives of the Situationist comic strip. The E.P. 'Pretty Vacant' was promoted through a poster campaign displaying cut out photos of two long distance coaches heading for 'Boredom' and 'Nonsense' -lifted straight from the pages of 'Point Blank', the now defunct U.S. situationist group. 'Holidays in the Sun', was the musical cache of the bubble speak of 'Ten Days that shook the University', ten years on, accurate revolutionary comment, 'Culture, ugh, the commodity which sells all else, you wonder why you want us all to go for it'. Become once again, the raison d'être behind bubble diversion now lost in a web of meaningless bubbles.

'Nomura see some history cos I got a reasonable economy'.

', 'I don't want a holiday in the sun, I wanna go to the New World'.

The only reasonable line is the last one.

'Ah, cheap holiday in other people's misery'.

When people see people wearing bondage (fashions), they think they're FOR bondage, but they're not. Because by wearing it or singing about it you admit you're repressed.

(F.R. Stokes)
bowed a Situationist critique in the U.K. was really the capitalizing of deceased active nihilism inherent in the activities of King Mob continuing to exist as a nostalgic, dearly beloved memory, static and un-self critical. In the case of punk, returning active nihilism to a consumed passive nihilism via rock and roll, King Mob eventually gave an extra fillip to the marketing of disintegration, and ironically, became more noticeable in the late 70's than in the late 60's because of the sale of the mass market of artistic anti-art (8).

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(9) Freddy Vermell who has once produced the intelligent and witty 'International Vandalism' and sexing one off: geometrized sheets.

...and later a biography of that "Princess of Psychobilly", Kate Bush, from her moment of conception.

in addition to managing the shop, he managed briefly 'The New York Dolls still flashing on about the Situationists. So too two pro-situ who had worked on 'Suburban Paisan' in Croydon, (a marginally better underground paper which had printed texts of Lefebvre and Vanin in) became roadies for the 'Sex Pistols'. Others among the pro situ's produced sleeve cover designs and prepared blurbs for paperback promotion books (9).

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"No man see some history cos I got a reasonable economy."

"I don't want a holiday in the sun, I wanna go to the New Belts!"

The only reasonable line is the last one. "A cheap holiday in other people's misery"
The sleeve cover itself is decorated with an almost straight lift from an early situationist drawing, reproduced in Free Fall's publication of "Leaving the 10th Century". McLaren, having a situationist pedigree, knew only too well what the image of the "Sex Pistols" should be as against other punk groups. Anti-traditional academia, he smugly said, "The Sex Pistols work well on the college circuit" - probably because they are 'good' accomplished musicians for 'good' accomplished students. Anti-intellectual as befits a capitalist inclined pro-sit McLaren chides "The Clash" for being the intellectuals of the movement. There's only one real force left after that, senselessness. For McLaren, the Sex Pistols' disturbing because "squatting is something people feel a little threatened by" (all quotes from NME - 17 October, 77) - no matter that it is another variation of "spontaneous" substitutionism so well described by John Barker, theoretical protagonist of 'The Angry Brigade' - even as he was trapped by a further variety of substitutionism - terrorist substitutionism. He, "the Who", Barker said, "we contemplate other people destroying the environment we want to destroy". (Birmingham, 'Radical Arts mag 69').

The society of situationism is in the process of appearing in the AngloAmerican world, largely through recent tendencies in pop music, academic situationism in sociology and art, history, the new religions, (Sri Narayana and the Inquisition of Vajra) into fascism, the sexuality which says anything goes, production the mystique of self-management and workers control which the experience of the last few years, (Clyde, Lip and the Portuguese co-operatives) has called into question and affects the validity of workers council which have been previously conceived - e.g. the Workers' Alliance in Russia and the broadly social democratic content of all previous workers councils. Unlike, France or Italy, there are no anarcho-sitist town planners or Debordist economists writing for influential...

\(\text{(10) From a critic of the original text: Could the almost one-dimensional view of situationism be its downfall?}\)

[Image caption: "Intervention against music was almost totally absent, as far as can be calculated. Frank Zappa at the B.B. was heckled and disrupted, to the point where he could not longer perform and shout of "up against the wall Nothin's" where heard at least twice or three times."

In this identification, the participants were still marked by the pop era. A number of pro-sit's hung for while expectantly around Max's Kansas revue bar, at least they have been venal and The Velvet Underground. There was no desire to negate music, ("great music gets done by great deserts") but the sound merely to make it free, but leaving intact the antagonistic structure which turns the audience against the performer, creator against consumer and vice versa in a relationship of near reciprocal..."

\(\text{(11) But such neglect did me that_pro-situs_in Anglo-America could fill with rebel musicians of the specter and enjoy the romantic pantomiming of the latest America films "Pat Garrett and Billy the Kid", "Easy Rider", "The Wild Bunch" which had an effect on the style of active nihilism and on the Angry Brigade".}\)
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Punk is the admission that music has got nothing left to say but money can still be made out of total artistic bankruptcy with all its surrogate substitutes for creative self-expression in our self-images. Punk music, like all art, is the denial of the revolutionary becoming of the proletariat. When the Situationists said ‘art is dead’ they weren’t wrong merely, that the capitalization of art wasn’t developed as a critique, preferring instead to concentrate on ‘The Angry Young Men’ rather than Bill Haley and his Comets. ‘Art is dead’ had something of the aura of revolutionary nostalgia about it. (The Dada period and the failed German revolution of 1918-20, Russian constructivism and early Surrealism). With the Situationists the critique of art had developed from traditional activities confined to the studio or garret, to include the film maker of nouvelle vague persuasions, The Happener, the Architect, the Town Planner but music was left without explanation. Perhaps this can be explained by the fact that France and Italy were effectively insulated from the rock’n’roll craze of the 50’s and 60’s (11).

Intervention against music was almost totally absent, as far as can be observed. Frank Zappa at the L.E.P. was heckled and disrupted, to the point where he could no longer perform and shout of “up against the wall Mothers” were heard at “Rockefeller Plaza”. In this identification, the participants were still marked by the pop era. A number of pro-sit’s hung in while expectantly around Max’s Kansas review bar, at least they’ve beenAvenue of the Americas and The Velvet Underground. There was no desire to negate music, (‘great music ends at sixty’ they said) merely to make it free, but leaving intact the antagonistic structure which turns audience against performer, creator against consumer and vice versa in a relationship of clear reciprocal
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A performance at Stockhausen’s Stonemusic was disrupted at the 1969 Holland Festival by several punk including several composers, who joined in with the singing, then rushed the stage to start a discussion. (See Cot: “Stockhausen Conversations with the Composer”, 1982.)

White Dopes on Punk

(“Yeah, I’m a man, I do think Banter: Bernstein should be given independence!”)

Although Situationist theory was a general theory of subversion against world capitalism, as a movement, it nevertheless did not encourage any investigation of particular differences within national capitals. It’s long been recognized but never developed, that U.K. revolutionaries influenced by the Situationists should develop a critique of the peculiarities of U.K. society. Failure to have done so, is precisely what helps punk acquire rebel status with minimal contestation of that status.

The much lauded punk politics is more accurately an attempt to update the mores of a fossilized bourgeoisie in the U.K. through a form of guerrilla tactics in music, (placed in terms of the capitalist mode of production) which is meant to shake up England’s dreary scene. Punk violence bred its predictable mirror response in everyday life. Thus, although Johnny Rotten had his face slashed by Queen and country mobs and Paul Cook had to spend time in hospital with head wounds received from thugs wielding iron bars, it is still a movement through trends in consumption for modernizing capitalism, which even Tom Nairn’s “trend” for an efficient marxist socialization of consumption in the U.K. shouldn’t find that amiss. It is an attack by capital against “the enduring quintessentially English arisocracy”.

How is this expressed? It is expressed, not only in ‘rebellion’ against the influence of the aristocracy (’God Save The Queen’) but pretends to contest the cachet of social provenance and its fall out, “the know your place”, the affluent sentiments of English obsession with genealogies which usually is an effective barrier to a scientific analysis of class structures. Punk is a populist spectacle, the popular responses are reflected there too, even though the demagogic anti-county, anti horse and hounds bias is merely good rhetorical cover for punk musicians to hold in the very direction they criticize – thus making a mockery of class vengeance. Expressing venom against public schools, inherited privilege based on birth, accent, manner and pleasant behaviour, can in a minority of instances be the entrance ticket to that very domain.
alienation. The violent clashes at rock concerts, e.g. the Isle of Wight 1970, were attempts to shake the commodity without the cash. Dress. It was not really an active critique of the capitalization of music. Only now is a more developed critique shaping up.

"Intervention against music was almost totally absent..." A performance of Stockhausen’s Stimmung was disrupted at the 1969 Holland Festival by several Prince including several composers who joined in with the singing, then rushed the stage to start a discussion. (See Cott: “Stock- hausen Conversations with the Composer” p102)

White Dopes on Punk

(“Yeah, like man, I do think Bandes- Munich should be given independence”) Although, Situationist theory was a general theory of subversion against world capitalism, as a movement, it nevertheless did not encourage any investigation of particular differences between national capitals. It’s long been recognized but never developed, that U.K. revolutionaries influenced by the Situationists should develop a critique of the pecularities ('the swamp') of U.K. society. Failure to have done so, is precisely what helps punk acquire its rebel status with minimal contestation of that status.

The much lauded punk politics is more accurately an attempt to update the mores of a fossilized bourgeoisie structure in the U.K. through a form of guerrilla tactics in music, (placed in terms of the capitalist mode of production) which is meant to shake up England’s dreaming. Vinyl vinyl breeds the predictable mirrored response in everyday life. Thus, although Johnny Rotten had his face slashed by Queen and Country mobs and Paul Cook had to spend time in hospital with head wounds received from thugs wielding iron bars, it is still a movement through trends in consumption for modernizing capitalism, which even Tom Nairn found his desire for an efficient ‘borrocal’ capitalist in the U.K. couldn’t find that axiom. It is an attack by capital against ‘the enduring quintessentially English archaism’.

How is this expressed? It is expressed, not in ‘rebellion’ against the influence of the aristocracy (‘God Save The Queen’) but pretends to contest the illusion of social provenance and its fall-out, — the know your place, ‘lurid class fetishes’ of English obsession with genealogies which usually is an effective barrier to a scientific analysis of class structures. As punk is a populist spectacle, the popular responses are reflected there too. Even though the demagogic anti-country anti horse and hounds bias is merely good rhetorical cover for punk musicians to hold in the very direction they criticize - thus making a mockery of class vengeances. Expressing venom against public schools, inherited privilege based on birth, accent, manner and pleasant behaviour, can in a minority of instances be the entrance ticket to that very domain.
Initially, punk expressed itself as a musical class - in itself a new form of class encapsulated by its own capital. Ironically, even in the beginning, it was already a typical demagogic version, as the musician who emphasized class the most - Joe Strummer of The Clash - went to public school. Punk is merely another response, this time in terms of art, to the complex miseries of the 'social apartheid' in the U.K. Working class in middle ages, middle class is working class in this tortured state of affairs. At one and the same time class is emphasised in order to attempt career-strikingly, through resentment of the more traditionally cultured and secure middle and upper classes, who are perceived as giving way to, be turned on to, the new members to their ranks with all their slovenly habits, natty dress and coarse accents. Because these new members have relinquished all desire to rid society of these classes and the wages system and therefore their own class themselves. A sixth sense, I am afraid, of the excitement of exciting entertainment. On the other hand, the surely proclaimed working class emphasis while one is in fact, middle class, in whatever profession - is often used as a rhetorical gambit to confuse the proletariat - to keep them in their place and engage in manipulation. One of the more subtle subjective reasons for the success of the 'social contract' and the management of increasing austerity since the Labour Government came to power, has been P.M.'s Callaghan's often repeated comment - like some subliminal ditty - that he is working class himself, because he cares from a working class background.

A critique of the monarchy and the aristocracy in general, is not irrelevant, because as a class fraction, it is still the focal point of privilege in the U.K. The snotty, Oxbridge, amateurish ways, a Civil Service of Eng Lit persuasions and, most importantly, the Official Secrets Act, which is there to protect the public sector product from any public scrutiny, floats free from its social base and spreads the whole fabric throughout society, enforcing morality and deviancy everywhere in every day life. Ironically, the 'Sex Pistols', 'God Save the Queen', though banished by the State, did more to harm the image of the monarchy in Jubilee Year than any of the campaigns of the left, which again demonstrates their nullity when in competition with a rebel spectacle they invariably support. The banning of 'God Save the Queen' by Radio and T.V. (both private and State) even caused a ripple of interest on the continent where it was sometimes said that the function of the British monarchy applied to other European monarchs. The comparisons were arbitrary for the simple reason that European monarchs are far more common - the Swedish and Norwegian monarchs queue at bus stops.

Our hostility against the aristocracy outside of the U.K. produces more mixed results than anything else, even America Anglophiles find it difficult to understand. Randy Newman: 'Why get excited about a gaudy Queen anyway? And according to Batten and Co., 'I thought it was George for someone to come on that vicar' (N.M.E. September 24th '77).

For the West Indians, things are different. Our hostility against the aristocracy is well understood but through the refracting lens of an old colonial bifocals perspective, which helps the rebel reggae spectacle on its way emphasizing past roots and slavery which is now a sentimental cultural defence of the real problem - the abolition of wage slavery - which could never be conceived of in terms of 'progressive' racial identification.

In Third World's. 'Slavery Days', the taught, sleek and sparse voice of English upper class command is insinuated, at least at all time low, I think we should free them actually. But the demagoguery is again to the fore for the reggae artists who take on that aspect like the professional spokesmen/women at black meetings in Britain, greeted by the home hard hierarchies (of the fossilized, almost pre-bourgeois superstructure * in the U.K.) which will not fully accept them.

In parenthesis, however, this musical nostalgia must be seen also in terms of a democratization of the music market, where many different types of 'roots' culture has been recently promised to keep the near corpse of rock n roll alive by countless blood transfusions. A near corpse which more over, will try anything to keep interest in sales alive - like bringing punk and reggae together in a fine gesture of anti-racist sales hype. Is it this democratization must be seen in terms of world changes in capitalism and the necessity of finding ever new consumer markets. When Island Records look to the Nigerian market with African hopefuls, it is not out

A later group to promote affinity to established institutions: CLASS.

T.V.
Initially, punk expressed itself as a musical class - in itself an art form in a public sense. Ironically, even in the beginning, it was already a typical working class. As the fundamental art form it encapsulated a working class. Punk is merely another response, a time in terms of art, to the complex miseries of the 'social Apartheid' in the U.K. Working class in middle ages, middle class is working class in this tortured state of affairs. At one and the same time it is emancipated in order to remote career, adrenalin, through resentment of the more traditionally cultured and secure middle and upper classes, who are expected to give way to, be turned on to, the few members to their ranks with all their slovenly habits, natty dress and coarse accents. Because these new members have relinquished all desire to rid society of classes and the wages system and therefore their own class. - He said in his speech: "We are there for you.

A RIOTS AND LOOTING SPREAD IN ENGLAND TO A DOZEN CITIES

DANGER OF ANARCHY SEEN

Violence Is Called Worst Yet - 250 Seized in London as Firemen Battle Blazes

BY R. W. APPLETON Jr.

London, England, July 22 - Urban violence erupted in a dozen cities across England last night and early this morning as police and firemen fought to control thousands of youths, black and white, on a rampage of rioting, burning and looting.

A Government spokesman said the disturbances, which came at the epicenter of violence followed recent increases in the real problem - the abolition of wage slavery - which could never be conceived of as a solution to the social problem of the day.

For the West Indiana, things are different. Out hostility against the aristocracy is well understood but through the refracting lens of an old social contract perspective, the rebellion is not seen as a reaction against capitalism. It helps the rebel reggae music to express its own feelings in a way that not even the abolition of wage slavery - which could never be conceived of as a solution to the social problem of the day.

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By T. V. (both private and State) even carved a niche of interest on the continent where it was sometimes said that the function of the British monarchy applied to other European monarchs. The comparisons were arbitrary for the simple reason that European monarchs are far more common - the Swedish and Norwegian monarchs queue at bus stops.

The hostility against the aristocracy outside of the U.K. produces more comprehensible effects. There are anything but common examples, even in the despotic nations, where the existence is far more common - the Swedish and Norwegian monarchs queue at bus stops.

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of whimsy but because advanced Black African nations with growing and powerful working classes (e.g. Ghana and Nigeria) have experienced a consumer take off, which takes them out of the category of third world countries.

Although punk is political, it has hardly been one of the Trotskyists Rock Against Racism's S.W.P. or Wigan Casino. On Sept the 8th 77, to coincide with the arrival of the 'right to work' march on their way to the M.U.C. conference at Blackpool. Fossilirock and fossilized rock to 500 marchers with 500 boppers. And then rock by politicians and aspiring politicians is its infancy when compared with reggae. Where would the clever cunning, social democratic F.M. of Jamaica, Michael Manley be without reggae? As Manley said, 'reggae is much more accurate than a political machine when it comes to gauging mass reaction'.

In the 1972 election campaign, Bob Marley and the Wailers like the majority of Jamaica's musicians musically supported him - a factor enabling his victory in the polls. (Marley's campaign song was, 'Bitter must come'). The same was true for the 72 election, one of Marley's concerts was scheduled to take place in front of the Presidential Palace before the December election in Jamaica. One of Marley's political tactics was to watch a whole reggae concert clearly visible and without protection at the Caysman's Race Track and the concert crowd could dig his concert. Marley's election song in 76 was 'Under Heavy Manners' - the phrase used by Marley and another ad nauseum when he introduced his draconian security measures against the gunmen in 76. There had been 50 political murders before the bill was passed. The use of the term 'gunmen' was quite arbitrary - it didn't matter if you were left, right or revolutionary. Marley acted as faithful apparatchik.

"This is a State of Emergency in a Jamdown. Gunmen, you better change your plans!"

Marley paid the price with a bullet in his head but he wasn't the only reggae musician to be killed by a hit man. Jah Stitch's record shop was also shot in the head. Both recovered. This seemed like the realization of leftist wishes - fulfillment - artists for radical politics even to the death. In spite of the real ferment below which found its musical recirculation through reggae the violent conflict in Jamaica is between two formations of capital.

One, the Jamaican Labour Party supported by the United States and the C.I.A., and the other, Manley's People's National Party, which seems more 'independent' with its programme of social democratic, state capitalist nationalizations, and increasing benefits for the huge and growing surplus population. It is a social democracy which is attractive to the economically deprived base from which reggae has largely drawn its audience and performers, Manley merely uses the music for his own electoral ends, as his strongest constituency support comes from those Jamaican middle classes supporting an emotionally nationalistic, primitive anti-imperialist perspective and, more importantly, the surplus population, who have remained more open to him than the Jamaican middle classes, frightened by the flight of capital from the island and who may now, prefer a more right wing solution. Manley use reggae as a ploy to curry favour with the surplus population, precisely because reggae cannot be a revolutionary force and is only Rastafarian chic sold under the guise of Hunsoll. For example, capital was made out of the shooting of Jah Stitch by his promoter Sunny Lee who even placed a record of the event to boost Stitch's record sales. "No Gun Can't Read a Man. It's a Dressed Man's Name."

This manipulation by the State of rebel music is without precedent in western type social democracies but in the more thorough going, totalitarian, state capitalist regimes it's fairly common (Mao's China and Castro's Cuba).
of whimsy but because advanced black African nations with growing and powerful working classes (e.g. Ghana and Nigeria) have experienced a consumer take off, which takes them out of the category of third world countries.

Although punk is political, it has hardly been used as a front organization. In 1980, John Peel invited the Bright Young Things band to play in a gig in Wigan Casino. Their set consisted of 'Rock Against Racism', with special guest, the late promoter, Rude Boy. The show was a success and led to more gigs. Punk's impact on the music industry was felt throughout the country, with many new bands and labels emerging. The punk scene was also influential in the development of political awareness among young people.

The 1970s election campaign of Bob Marley and the Wailers was a major factor in the election of the People's National Party (PNP) in Jamaica. The campaign was based on a slogan that went, "Vote for Bob Marley, the poet of the people." Marley's music was loved by the masses, and his message of unity and peace resonated with the people. The campaign was successful, and the PNP won a majority of seats in the election.

The 1980 election campaign was marked by a change in the political climate. The first bill of rights, the Human Rights and Freedoms Act, was passed in 1980, and this was a significant step towards democratic reforms. The election was marked by a high level of political activity, with many new parties and candidates emerging. The campaign was also marked by a high level of violence, with many candidates and party members being threatened and attacked.

The election was won by the PNP, but the results were controversial, with allegations of fraud and voter intimidation. The PNP's victory was seen as a repudiation of the political establishment, and this led to a period of political unrest in Jamaica. The PNP government was able to maintain its power despite this, and it was able to implement a number of important reforms, including the establishment of the Jamaica Defence Force and the abolition of the death penalty.

The PNP's victory was also seen as a victory for the working class, and this led to a period of political stability in Jamaica. The PNP government was able to implement a number of important reforms, including the establishment of the Jamaica Defence Force and the abolition of the death penalty. The PNP government was able to maintain its power despite this, and it was able to implement a number of important reforms, including the establishment of the Jamaica Defence Force and the abolition of the death penalty.
Consider the use Castro has made of subversive music - la trova cubana - and note how a form can be turned into its opposite by skillful manipulation. The following is from "El País" 24th of July, 1977.

"la trova cubana," commenced some years ago when popular singers lacking the means to get a piano, (the dominant instrument of the epoch) made their own guitars out mostly from materials as basic as sacks of packing. Going from town to town like real troubadours inventing a song for each bend in the road utilizing the particular materials and themes of the places through which they passed. This music was a mixture of African that was imported with slavery and Spanish themes, above all Andalusian that came with colonization.

These first troubadours had never complied with the general public that was under the sway of the demoralizing effects of melodramatic songs called by 'La Habana.' But in spite of it, the first troubadours introduced new forms; its basic innovation was the 'filin'. (Degeneration of the English word: feeling) "Filin" was marked by popular language was slow in being accepted by fashionable singers.

But with Castro's putch, things changed. On the cultural terrain, spectular advances were made. ("El País" 1982).

"Singers like other branches of the arts came to be considered as elements of cultural dynamization receiving a fixed salary and having access to the mass communication media. Many troubadours applied themselves henceforth to singing about the revolution and its successes......the great majority threw themselves into this new employment utilizing the same colloquial expressions and the same expressive simplicity as always."

In reality of course, the troubadours were helping cement together with fabianismo a Cuban society which was to become more totalitarian and oppressive than Batista's Cuba (1). Cuba's army managed state capitalism, with its countless spies had to maintain the illusion of social revolution and the troubadours assisted this image. In 1967, a festival was held in Havana named "Protest song get together" which resulted in the creation of a movement by young Cuban authors and singers that has come to called "Nueva trova" which uses new styles of Latin American songs, jazz and El Rock while retaining the same radical content in love songs and elegies to fallen revolutionaries.

In terms of social democracy, reggae failed its wedding of the pagan function in Jamaica - rebellion becomes pacification. Agent. It was so, even before reggae was used by the political masters as a base for its "Sale's that was a tranquilizer for unemployed Kingston, Trade unions". A few years later, "Curfew" asked, "how many bridges do we have to cross before we get to talk to the boss" even though this chorus was for "bawdy and footloose tonight". Lack of a theory of structure, Marley's songs are now regarded as 'sell out' by Rasta youth who formulate their dislike by objecting to Marley's Budweiser account and refusing to invest his money in Jamaica. The same footling is the slave bitterness of black writers like Eyre and Darryl who lived to Marley moving from Trenchtown to Hilltop, and uptown Kingston to join the voices of Noel Coward and Ian Fleming. Both are in a quandary through their romantic personalizing of structures which are lost to capital in the first place which they think can magically be charged by 'radical black' personnel. Rasta base will move on from Marley to apparently more radical, ethnic, rooters who presumably won't 'sell out'. It's one of the oldest and saddest illusions of all.

Pop musicians through their superstar status and wealth defend the spectacle. Nevertheless under contract, the structure is that of musician working as a commodity for a capitalist. Often too, the degree of exploitation is much higher than that of an industrial worker selling his labour power to an industrial enterprise. Elvis Presley in his working life produced a massive amount of surplus value (in terms of profit $160 million for twenty companies $130 million for the film companies). He will probably produce as much again through his deals with the re-cycling of Elvis product.

Between musician and owner, the bitter antagonism of capital and labour in art again reproduced. Socially however, the hyped musician is isolated within the reality of exploitation and to achieve success must defer to capital more than a...
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In reality of course, the troubadours were helping cement together with the workers of a Cuban society which was to become more totalitarian and oppressive than Batista’s Cuba (I). Cuba’s, army, managed state capitalism, with its countless spies had to maintain the illusion of social revolution and the troubadours assisted this image. In 1967, a festival was held in Havana named “Protest song get together” which resulted in the creation of a movement by young Cuban authors and singers that has come to call “Nueva trova” which uses new styles of Latin American songs, jazz and other Rise while maintaining the same ‘radical’ content in love songs and elegies to fallen revolutionaries.

In terms of social democracy, reggae failed in the way of the same function in Jamaica - rebellion becomes pacification agent. It was so, even before reggae was used by the political masters as a basic ‘chub’ was a tranquilizer for unemployed Kingston ‘poodle body’. A few years later, “Curfew” asked, “how many bridges do we have to cross, before we get to talk to the boss” even though this chorus was for “moving and bootin’ tonight”. Out of a theory of growth, Marley’s words are now regarded as a ‘sell out’ by Rasta youth who formulate their dislike by objecting to Marley’s swan song that also reflects his unhappiness in Jamaica. On a similar footing is the naive bitterness of black writers like Hubert Harrison Dally who applies to Marley’s songs from Trenchtown to the Hilltop, uptown Kingston to join the voices of Noel Coward and John Fleming. Both are an anomaly through their romantic romanticizing of structures which are lost to capitalism in the first place which they think can magically be changed by ‘radical black’ personnel. Rasta base will move on from Marley to apparently more radical, ethnic, rootsy bhangas who presumably won’t ‘sell out’. It’s one of the oldest and saddest illusions of all.

Pop musicians through their superstar status and wealth defend the spectacle. Nevertheless when under contract with recording companies, the structure is that of musician worker producing wealth for a capitalist. Often too, the degree of exploitation is much higher than that of an industrial worker selling his labor power to an industrial enterprise. Elvis Presley in his working life produced a massive amount of surplus value (in terms of profit $60 million for the record companies & $130 million for the film companies). He will probably produce us much more in terms of value as he cycles through his deals with the re-cycling of Elvi products between musician and owner, the bitter antagonism of capital and labor is again reproduced. Socially however, the hype musician is isolated within the reality of exploitation and to achieve success must defer to capital more than a
The film that intrigues its own audience:

**THE GREAT SWINDLE ROCK IN**

**ROLL AND ROLL**

**SEX PISTOLS**

**MAY '88**

MAY '68

Punk and togetherness is merely the latest recruiting to spur the new academy.

Punk will become the new academy.

Pop and togetherness is the new academy.

It's now an academy for the new academy.
mass of industrial workers gaining confidence through numbers. As the revolt against capital by the pop stars is more bizarre and hysterical (e.g. Jimi Hendrix's explosion) Clapton refusing to play until his recording contract ran out; guitarist Pete Green dropping out and working on a building site.) The frustration has never been expressed as a direct, generalized assault on musical capital as such. In all probability, it never will be because the junction of art in modern day capitalism is pivotal and this 'new' labour aristocracy would, successfully revolt against its employers, will also have to revolt against its own role. As Gianfranco Sanguinetti, said, "All rebellion expressed as terms of art merely ends up as the new academy."

Punk and reggae are merely the latest recruits to enter the new academy.

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ROYAL AUCTION OF THE DAY

ONE MORE FISH, OPLANS ME: MOMS

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ONE MORE FISH, OPLANS ME: MOMS

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This morality was faithfully driven home by intermediary bodies of the State, hypocritically using safety regulations to ban punk concerts in local council halls, virtually ensuring that insurance companies no longer insurably cover concerts in private halls. But what a loud silence. Punk music got a wider and wider audience the more the thumb screws were turned, the more the cash registers jingled. The U.K. State once able to enforce bans on music it regarded as popularly subversive, (c/f the fate of calypso and reggae in the Caribbean up to 1850) was made a mockery of. Now, in spite of real threats, the State loses because music has become a far more capitalistic medium since the early phases of industrial capitalism. With the unprecedented development of the means of mass consumption and the production of the means of mass consumption. After the second inter-imperialist world war, the State cannot maintain a viable ban on a musical style which is capitalized by private companies. Only if a State has full control over marketing and distribution outlets can pop music be silenced. In Canada, where the State has far greater control over pop music than in the West, the pop group, 'The Plastic People' has been silenced through the cover of a smear campaign suggesting that pop music is a 'communist' society (e.g. potential fascism). Punk rock has been promoted by small entrepreneurial record companies like Stiff Records etc. These are companies in a kind of semi-competition with the big monopolies like EMI and CBS. Records like EMI & C.B.S. who tend to handle record distribution of the smaller companies through their superior servicing outlets. (c/f the American United Artists and Island Records) Thus competition is more in terms of image promotion with the small record companies winning hands down because they have their ear to the ground unlike the cumbersome, bureaucratic ways of the large companies. They may seem more liberal and hip but when the going gets tough the tough get going (2).

However they end up, the point is, small capital is generally the innovator and the big companies don't remain outside of the scramble for long. E.C.S. quickly signed up 'The Clash'. 'United Artists' signed up 'The Stranglers' and the 'Buzzcocks'. E.M.I., in charing after their cold feet and the aborted contract with the (Sex Pistols) promoted the 'Tom

"I've seen many of the groups play, I've nothing against Nick and his ilk. Some of his gestures appeared loud and they were probably meant that way. I do think the noise was not tiring up the seats. I'd say this for the Pistols, they're one band that's a damn sight worse than the City Rotters."—Bernard Brothers, chairman of the Arts Committee of the G.L.C. 1977.

1) Department II, exceptions of course are giant monopolies like M.R. Leyland, Rolls Royce which fall into the category of Department II, the means of production of the means of consumption.
Rebel Music and State Morality

This morality was faithfully driven home by intermediary bodies of the State, hypocritically using safety regulations to ban punk concerts in local council halls, virtually ensuring that insurance companies no longer financially cover concerts in private halls. But what a loud silence. Punk music got a wider and wider audience the more the thumb screws were turned, the more the cash registers jingled. The U.K. State once able to enforce bans on music it regarded as popularly subversive, (c/f the fate of calypso and reggaeton in the Caribbean up to 1850) was made a mockery of. Now, in spite of real threats, the State loses because music has become a far more capitalistic medium since the early phases of industrial capitalism. With the unprecedented development of the means of consumption after the second inter-imperialist world war, the State cannot maintain any effective ban on a musical style which is capitalized by private companies. Only if a State has full control over marketing and distribution outlets can pop music be silenced. In the world where the State has far greater control over pop music than in the West, the pop group, 'The Plastic People' has been silenced through the cover of a smear campaign suggesting that punk musicians are against 'communist' society (e.g. potential fascists).

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"Now I've seen many of the groups play, I've noticed that Nick More and his ilk. Some of his gestures appeared loud and they were probably meant to scare. The audience was not raising up the seats, I'll say this for the Pistols, they were loud that's a damn sight worse the Big City Rollers." - Bernard Brodie-Parridge, chairman of the Arts Committee of the G.L.C. 1977.

(1) Department 1: exceptions to these are small monopolies like E.M.I. and the small companies which handle record distribution of the smaller companies through their superior servicing outlets. This also applies to the American United Artists and Island Records. Thus competition is more in terms of hip image promotion with the small record companies winning hands down because they have their ear to the ground unlike the cumbersome, bureaucratic ways of the large companies. Even so, they seem more liberal and hip but when the going gets tough the tough get going (2).

(2) Siba was a trendy clothes boutique catering for the 60s swinging London. Once class conflict erupted in the early 70s in the U.K. and the fall of sterling had made the right little, right little island', the troublesome sick man of Europe, subject to safety sake, moved to the calmer situation of Brazil where facists more assuredly guaranteed profits.
Punk managers want to modify the superstar system but they can only do so in terms of the spectacle itself. Some of their more articulate apologists confront the problem of the spectacle, but in a very heartfelt way. After all, their jobs would be at stake if they went any further. Rock wordsmith Charles Shaar Murray said in N.M.R., July 97th.

"We have a new kind of rock star now, and - like all other new kinds of stars - it arose out of an attempt to break down the star system."

He goes on to note what the star system does to the musicians, it festers in its veritable Pandora's box and the predictability, frightening conclusion. (But without analysing the essential compulsion which drives individuals to become stars.)

"So it's not surprising that people get pissed off at stars, except it was extraordinary naive to believe that those with all the Stardom Jackpot won't get affected by it."

Then the big comeback.

"Radio, television, movies, rock and roll, politics, and sports alike all create an aura in the rocks very nature; the rock star is implicit and unavoidable."

To talk of destroying the rock star is completely and utterly utopian." (ibid)

On the contrary, what is demonstrated in C.B. Murray's utopian cum-social democratic perspective because he does not recognize the spectacle as an historical category which will be superseded by a communist mode of production. Like all other modes of production, the society of the spectacle finite and there's nothing external about its existence.

The spectacle is in flux and because capitalist society has become mere, it's image reflects this insolvency and questioning as the new superstars must somehow be our people, e.g. Elvis Costello is allowed by the managers to have a fan club as the contemporary superstars are only a collection of abstract elements. Sometimes clear contradictions manifested in the spectacle effect - in the programmed marketing of an image schizophrenic punk/new wave is literally forced into being more dishonest than any previous.

(1) Chris Jagger informed big brother and radical chic Bianca (famous daughter of Nicaragua's Sandinistas) about the existence of the Rolling Stones in shop windows. Dusty laws were brought from out the statute books - the 1889 Indecent Advertisement Act. In Notting Hill, bookshops, archivists, managers of record shops (owned by Virgin) were charged and cleared with contravening the Indecent Advertisement Section of the 1889 Act. Victoria morality? It points to the State's antediluvian character as a moral if not as an economic force in the era of State Capitalism. With the disintegration of rock n' roll epoch. They must be poverty stricken but necessarily rich. They ride in Rolls Royce's and wear bin liners.

If the new stardom is too obviously into conspicuous consumption, it will lose the support of a no longer satisficed social base in comparison to the 60's. Already, the recuperated fall out from 68 had made its impact before the dawn of punk. (3) With the birth of record company graffiti, many musical stars followed, - "I bought the L.A. / always happened to Slade" etc. Punk propulsion followed on from this tendency but with a different kick. Punk musicians had to be more sacrificial and do their own street wall graffiti promotions. They were forced to be the living embodiment of image rebellion. Thus, Joe Strummer ended up in a Kenilworth Town magistrates court for 'anarchic The Clash' on a wall in Camden Town.

Wrestling with punk/new wave treated with such hystericism? The U.K. State reared itself up in a frenzied religio-secularized frothing at the mouth of excesses of a licentious and amoral capitalism over which it pretends to provide. What grist punk was not a critique of its pro-capitalist role but a quintessentially English moral outrage which united in unity. State functionaries and managers of record companies, hit musicians, journalists and等等 are in no way respectable. Although the American record companies were for the 'sex pistols' - i.e. C.B.S. and W.B.A. their local English managers, obviously realising they would offend the morality of the English state in spite of the fact that the major record companies are integrated into international corporations, they nevertheless have to take into account national ideologies.

Punk gave aspects of capital an illusionary radicalism again. Small record retailers and businesses owned by virgin were unsuccessfully prosecuted by the State for exhibiting 'Anarchic Punk' in shop windows. Dusty laws were brought from out the statute books - the 1889 Indecent Advertisement Act. In Notting Hill, bookshops, archivists, managers of record shops (owned by Virgin) were charged and cleared with contravening the Indecent Advertisement Section of the 1889 Act. Victorian morality? It points to the State's antediluvian character as a moral if not as an economic force in the era of State Capitalism. With the disintegration of record, "It's only Rock and Roll."
In pop when there was aThis was the period when punk record companies were trying to dig into younger consumers. The generation in their teens was very cosmopolitan in the way they expressed their rebellion. The punk movement was the first to use international symbols of rebellion. It was the first to use the symbol of the anarchy flag. The punk movement had a profound impact on society.

We have a new kind of rock star now, and -- like all other new kinds of stars -- it arose out of a popular attempt to break down the star system.

He goes on to note what the star system does to those caught in its veritable Pandora's Box and its terrible, frightening conclusion. (But without analysing the essential compulsion which drives individuals to become stars.)

"So it's not surprising that people get pissed off with stars, except it was exceptional naivety to believe that those folks who hit the Stardom Jackpot wouldn't get affected by it." (Murray, ibid)

Then the big down.

"Radio, television, movies, rock and roll, politics and social alike -- creation has been at its very nature. Stardom is implicit and unavoidable. To talk of destroying the star system is completely and falsely utopian." (Ibid)

On the contrary, what is demonstrated in C.B. Murray's utopian cum-socialistic democratic perspective because he does not recognize the spectacle as an historical category, which will be superseded by the communist mode of production. Like all previous modes of production, the society of the spectacle will exist and there's nothing external about its existence.

The spectacle is in flux and because capitalist society has become more dire, its image reflects this misery and questions whether the new superstars are somehow ordinary people, e.g. Elvis Costello isn't allowed by the music managers to have a fan club as it would look like the earlier era of rock 'n' roll. Nor would it fit in with the contemporary superstar population of dole queue artists. Because these glaring contradictions manifested in the spectacle effect - in the programmed marketing of images with an image schizophrenia, punk/new wave is literally forced into being more dishonest than any previous rock 'n' roll epoch. They must be poverty stricken but necessarily rich. They ride in Rolls Royce's and wear bin liners.

If the new stardom is too obviously into conspicuous consumption, it will lose the support of the no longer very affluent social base in comparison to the 60's. Already, the recuperated fall out from 68 had made its impact before the dawn of punk. (3)

With the birth of record company graffiti, many musical stars followed, "I fought the law/what ever happened to Slade?" etc. Punk promotion followed on in this tendency but with a new twist. Punk musicans had to be more sacrificial and do their own street wall graffiti promotions. They were focusing on being the living embodiment of image rebellion. Thus, Joe Strummer ended up in a Kentish Town magistrate court for saying 'The Clash' on a wall in Camden Town.

Why was punk/new wave treated with such hysteria? The U.K. State reared itself up in a frenzied religiously secularized frothing at the mouth at the excesses of a licentious and amoral capitalism over which it pretends to preside. What greeted punk was not a critique of its pro-capitalist role but a quintessentially English moral outrage which united in unity, state functionaries, managers of record companies, hip musicians, journalists and even militant non-journalistic Warriors.

Although the American record companies were for the Sex Pistols - i.e. C.B.S. and E.P.A. their local English managers, obviously realising they would offend the morality of the English state. In spite of the fact that the major record companies in this new national corporations, they nevertheless have to take into account national ideologies.

Punk gave aspects of capital an illusion radicalism. Again, small record retaining businesses - owned by Virginia records were unsuccessfully prosecuted by the State for exhibiting "Rock and Roll Art" in shop windows. Dusty laws were brought forth out of the statute book - the Indecent Advertising Act. In Notting Hill, Rock'n'Roll Archers' managers of record shops (owned by Virginia) were charged, and cleared and contravening the Indecent Advertisements section of the 1841 Obscenity Act. Victorian morality? It points to the State's antediluvian character as a moral if not as an economic force in the era of State Capitalism. With the disintegration of...
values, the State must insist on the antediluvian to make the fabric of bourgeois society appear more permanent, as it must also act economically to maintain many an archaism.

State Capitalism has moved into the arena of culture. Once various Arts Companies can no longer survive economically through the aid of Trusts, private donations and Charities, the State then becomes the most important benefactor. Artistic forms which are entering into a social and historical demise (Opera, theatre etc.) should then be preserved or turned over to the State which artificially then arrests their decline. (Sadler's Wells, The Royal Court Theatre, Glyndebourne etc.) These artistic events must be maintained in the major metropolitan centres if not in the provinces. If it adhered to its logic (always somewhat ideological anyway) laissez-faire capitalism would have allowed them to die. But the State confronted with the decay of bourgeois (and even pre-bourgeois) aesthetics, has a moral necessity to maintain their existence and the semblance of a higher aesthetic order. The State and State Capitalism generally and ineffectually opposes changes in the mode of artistic production. (e.g. the opposition to rock 'n' roll) Moreover, the State must try and enforce the separation between high and low art but has great difficulty in so doing. Consequently, private capital is credited with the image of rebellion in the Arts because it operates as a subversive force against more traditionally bourgeois attitudes. It is this tendency which holds the attention of youth. (Elvis Presley, Pirate Radio Stations and New Wave/Reggae). Absolutely contrary to the leftist faith in State Capitalism culturally the private capital which is the progressive force, in that it records more accurately the bankruptcy and potential of superstition at the heart of the last phase of bourgeois society. It is therefore not surprising that leftist parties like the C.P. and the Trotskyists with a large theatrical/artistic membership support culturally archaic statist tendencies and folk music (5).

The modern State oscillates between acknowledging the revolt of artistic forms encompassing the 20th Century and suppressing them. Is it possible that a highly developed modern State thoroughly abandon outmoded art forms and emphasize modernist forms like Jamaica? We will have to wait and see. As it stands, entrepreneurial capital will more readily acknowledge the void at the centre of modern survival, if it is good for business. (6)

The State subsidises avant garde experiments but rather more in the period of capitalist expansion than in the present period of economic contraction. Only those States with a greater economic power, (W. Germany/United States and Japan) can invest with something like aplomb, finance the nothing exhibition. (Gerry Kassell 76 and the construction of expensive earth works funded from the proceeds of taxation). But precisely because these exhibits are not directly profit making and largely act as a drain on that part of accumulated surplus value invested in the coffers of the State, the fury expressed over such events is more successful in preventing follow ups, than journalist-cum-T.V. distribu-
tes against a profit making punk rock. (e.g. 1976: Genesis P Orridge/Cosi Fanni! Cutlet's 'Prostitution in the 20th Century' at the I.C.A. The ensuing campaign in the media and Parliament, centered around the frittering away of tax payers money on 'lowbrow' and 'bad' causes for State funding, was effective in curbing the funding of such future ventures by that State aesthetic body: the Arts Council. Here media per-
cussion worked in suppressing avant garde events, whereas for private capital, successful practice of avant garde commodities generally acts as incitement to surplus value realisation.

Why do youth continually fall for the myth of stardom in rock: its recurring attraction? Because it seems more exciting than most other things, because it appears to breakdown accepted patterns of socialisation? What has to be reckoned on is the enormous attraction of Punk/New Wave and glib dismissals of its ability to grab will leave the revolutionary perspective tailing the dominant class.

"In England, in response to every little emancipation from theology one has to reassess one's position in society in an ever-inspecting manner as a moral fanatic. For the Englishman morality is not yet a problem." Nietzsche. "The Twilight of the Idols."

To what extent has Punk put English morality into a tighter corner than it has been put in for sometime? Has it really put morality in a corner, or is it really making chic play of the horrible? The anti-morality is staged managed as a
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new sales gimmick - the 'bad' language, the cheap cheap clothes - the recuperated revolutionary contempt for the audience of journalists and the presentation of states of mind of the dazed 70's psyche. The blundering, almost psychotic nihilism encountered everywhere - no fun, no feelings and the savage dreams of mayhem - even in those closest to you - becomes the language of cash registers. Bourgeois society has bred its monsters. It objects to them at the same time as it makes money out of their deformations. Punk/New Wave blandly accepts sadomasochistic sexuality almost as a riposte to the leftists who denounce it with such moralistic vehemence. Militant feminism and red puritanism and red puritanism and red puritanism have ironically added to this syndrome by 'purging' (sic) the repression through a noisy moral outrage which has merely succeeded in burying repression deeper and as a fall out, ironically, increasing S/M compulsions.

Though at loggerheads with each other, there is a connection between Victorian morality & in Mary Whitehouse and the moralism of militant feminism.* In their methods both want the State to act against sex exploitation - a direct recognition of the State - and the excesses of the capitalization of fantasy. (7) The problematic of sadomasochism and feticism sexuality is extremely complex. It seems to move in terms of epochs too. The late 60's and the potential revolutionary upheavals in the over-taking of repression. Punk is part of the 70's return of the repressed and the return of fetishism. As against, the idealist, almost Feuerbachian concept of love, of hippy mythology, S/M is recognised, though it is not explained essentially as the savagery of commodity relations promoted visually. S/M, in major or minor manifestations, is a form of sexuality which imperfectly adapts itself to commodity society, at the same time as the bourgeoisie must denounce it as a form of sexual 'sickness'. (8)

While the left must retain their hip image and support the latest trends, they feel somewhat uneasy about the S/M characteristics of punk and the manipulation of 'depraved' tendencies outside of a conscious self control. It clashes too starkly with the purified sexuality of the Christ dyed red, socialist martyr syndrome, which, in reality of course, testifies to the existence of a powerful masochistic momentum, which must have at times, a

* (7) The capitalization of fantasy being an important factor in determining - the production of the means of consumption -

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(9) Narcissus in "Eros and Civilization" recognised some of the basis of a free sexuality in the context of the Dionysus and Phallicus. In parenthesis, it is possible to argue that the 60's was an "anti-life-in-death", that the 70's was "life-in-life and Thanatos. This is merely a hypothesis.

* (10) Of the written intro by the journalists to the film 'venue D'or.

MOLOTOV COCKTAILS OF FANTASY DESTRUCTION
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juridical sexual manifestation - if only in fantasy. It's not a question of being for or against S/M in major or minor manifestations but recognising a powerful determinant in bourgeois society which is difficult to transcend.

While it may be contested in theory, in practice, the differences are enormous. (9)

The 70's as an epoch where the rewards of the 60's in the loosening of everyday life, (marriage etc.) has reached something of an impasse. A growing number in the highly developed world are coming to the conclusion that all relationships are now virtually unworkable, whether of the old or new varieties. While such a position may encourage a false despair, it should not be dismissed lightly, as it could be the negative frontier of new fulfillments. Certainly militant lesbianism and women's separatism have revealed their limitations, when the same violent-dominated/dominating syndrome of orthodox, heternormal sexual relationships have been reproduced in the supposed avant garde of sexual relationships. Revolutionary reworking could be something different but we can only know what that will feel like with either, a prolonged break with existing conditions, or a general dialectical, too, the failure of the new experiments and more terribly the realization of the new love should be a factor in scraping together an insurrection. (10) Generally however, failure in love and its shattering pain, the breaking but the wastefullyness of unrequited longing, which was the despair of the romantic poets and is the misery of their many kitsch no less real, successors.

Although punk has reflected the changing status of women in bourgeois society - in career possibilities and their greater integration in independence and equality in the professions - it has done so with no subversion in view. In the new wave, there are more women's pop groups than in previous rock 'n' roll eras and not just a La Diana Ross and the Supremes. These new women's groups have taken the commodity in all its barbarity at face value, (e.g., the Slits') and at one and the same time, accepting economic feminism and their encomium in the brutality of the commodity. How can the moralism which women's Lib uses with such crusading zeal and which is a factor in creating punk notoriety, be explained.......A moral force has become an inherent part of
What is the source of this moralism? Seeing the Church in now (and has been for a long time) a weak institution and morally in the English State apparatus, this has developed throughout the last 100 years or so, a formation of self-appointed, elite guardians of public morality. It is important to focus on this general tendency and not on the individual or particular examples (e.g. Pary Whitehouse). The battle which is often, is nothing more than a noisy smoke screen for their own self-justification of a modified moral consensus. For, on the contrary, the battle is that which is conducted by the rightist cranks - means that the self-appointed elite, which aims for the heart of the official representatives of the Labour movement, are set off the hook. This elite, which generally holds "leftist" sentiments garnished with Christian sympathy, cannot be separated from control of the aesthetic. (12) Basically, this elite wants a moral austerity in consumer habits but consumption which is not "vulgar". Their psyche is one of salacious puritanism, together with a romantic feudal idyll of anti-consumerism popularly translated into a predilection for craft now transformed into D.I.Y., as against passive, large scale entertainment. (e.g. a backlash dismissal of T.V.) It's really, a patrician transmission of English aristocratic values to the literate/skilled working class which keeps alive the moral skill equation. This transmission and class extension of the puritan revolution, applied to industrialism, is one of the main factors in keeping together the austerity in the present epoch, as well as a force which can try to obstruct developments in consumer capital. (e.g. the C.I.S. workers strike in London against producing 'God Save The Queen').

In all its recuperated display, punk/new wave in the consumer musical-cum-fashion syndrome has again upset the seemingly intractable English moralist dualism of good/evil, ugly/beautiful, right/wrong. Bad taste has again been promoted in a country obsessed with the 'good' when the continent of Europe and the United States, has periodical outbreaks of bad taste. (13) Why does bad taste have a subversive potential? Surely because it reduces ideological standards and the social base of these standards - the pretense of State ideologists and professionals (teachers who insist on good English etc.).

As a leveller, it reduces elitism and the vanity of vanguardist theories of revolution and Trotskyism and the residual forms of Jacobinism in Marx and Bakunin and thus helps to reduce self-appointed leaders of the proletariat to ashes. More broadly, bad taste is a factor undermining the obsession with craft so dear to moralist ideology, which extends from craft trade unionism to technically expert guitar playing so beloved of musical moralists like Charlie Gillet.

"I kind of hate the way the 'Sex Pistols' sweeten all the musical standards" Randy Newman, N.M.E., Sept. 24th 77.

(14) Although an accurate description in so far as it consciously equates minimalism in the plastic arts of 60's with the one minute, three chord punk form of punk bands, as usual, the description remains at the level of empiricism. Not minimalism is needed and how (and it?) it paralyses dilution of skill in the industrial working class. While there may be technical skill in minimalism which is popularly considered, it is more technical in terms of personality, there is a great deal of difference - art is "sexy" in spite of its anti-art overtures while skilled work (e.g. on a lathe) is certainly un-glamarous. When, Marshall Duchamp said in the early years of the 20th Century, "there's no point in creating a work of art unless it shocks" he had the minimalism of the 'ready-made' and the concept of 'singeulartism' in mind. The music had yet to shock the terms of the major consumer market - Rock was still 40 years away, and when it came, it was to be more polished than any previous historical art form. (the live rock venues) which no doubt could provide a good subject for some aspiring punks. Punk is the most extreme form of dilution in the trajectory of rock n'roll, even more so than the KLF. Malcolm McLaren was right when he said: "On the 4th of July, I bought the records for the music this year would have died the death alone. Youth would not shun punk for the 'attitude' and not for the quality of performance. But it is the capitalization of a rebel 'attitude' and in terms of surplus value, a bowed-down realization of leftism's
the State apparatus in the U.K. which has recently resort to law. (Recent
exceptions - 'Gay Lib' news.)

What is the source of this moralism? Seeing the Church is now (and has been
for a long time) a weak institution morally in the English State apparatus, that
has developed throughout the last 100 years or so, a formation of self
appointed, elite guardians of public morality - it is important to
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persuasions, (e.g. Mary Whitehouse), whose influence which so often,
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official Music Press.

CBS executive adding (CBS.performance,
Communications, London Independent radio records)
Where's the fucking money? Why haven't we got it?
(1.8.80)

- A. Breton.
maxim: “posty must be made by all and not by one”. Anyone can be a punk musician but (the catch 22 and the bourgeois detournement) only those singled out for promotion.

The effect of modern art experiments on pop music has increased. By the late 60's, pop musicians were finally beginning to experiment with techniques which avant-garde artists used in other fields of artistic expression years earlier though for a more isolated coterie, (isolated in terms of the mass consumer market). Natural sounds used by John Cage appeared in Beatles/Pink Floyd recordings and Hendrix imitated the sound of a machine gun etc. It has been in the 1970's however, that technical innovations in the mode of musical production has made the greatest strides making manual dexterity on an instrument the legacy of a prior historical period. It has also eroded the difference between the black musical genius and the poor white musical imitator. Sounds have been produced in the 1970's which nearly bear comparison with Hendrix's skill, (e.g. the reggae reverb) and increasingly, records are processed which use all the techniques of a recuperated Dada montage. (e.g. David Bowie borrowing from Burroughs).

Mixing, dubbing, tracking are gradually becoming more necessary than 'individual' genius within the production managers having a more central function in music. The electronics expert has become more of a musician at the same time, as the musician has had to become more acquainted with electronics. The greatest impetus to this development has come through the evolution of reggae in Jamaica where the processed recording has played a greater part than live performance. Dub grew from the mobile discos and sound systems. King Tubby, one of the first innovators was originally, by trade, an electrical engineer who built sound systems and was able to use the essentials of bass and drums, keyboards and vocals and drop them in and out of the mix in random sequence shot through with massive voltages of reverb, echo and reverb. No wonder, black kids in the U.K. are more interested in sound systems than in becoming musical artists themselves and in contradictory ways have already left behind the concept of the artistic individual. Moreover in terms of artistic dilution, the development of synthesizers has played a hidden and subtle role. Now a novice can make a sound like a skilled musician in 15 minutes - even with a one finger melody. Inevitably, the Trade Fairs promote these technological developments. For instance, the Skywave Synthesizer was launched in August 77 in London at the British Musical Instruments Trade Fair. The guy who designed the Skywave also developed an instrument called the BIO Activity Transformer which translates a plant's natural electrical signals into sound and was exhibited at the Festival for Mind and Body at Olympia, London, in the spring of 77. (New thing - minimalist plant music with a beat???) Dealers can now customise organs to suit individual customers, (e.g. Thomas Musical Instruments in California). In a sense, music already heralded its own demise. In jazz, the importance of sound is favoured much more than the actual music as such (e.g. Coltrane's later music), when under the influence of African music, it was necessary for the music to follow the pitches of the language. Now music has to follow, the pitches of voltage and musicians can sound entirely different according to which producer mixes the product.

The more pop music experiences and repeats the contradictions of modern art (Duchamp's double barrel effect) and the more it is processed by the application of scientific technique to a music, the more it is production which is capitalized, the more the possibility is there for pop music to move to the point of negation. This time, it will no longer only be of relevance to the private affairs of an aesthetic elite but through its extensive capitalization in the mass music market, the end of music will be of relevance to the mass of the proletariat.

There is no tendency for records to increasingly use montage. However, some records, particularly those produced around 1980, do feature a use of de-sound sounds in a similar manner to Debord's use of old films in "In Girum" Western Classical music i.e. those noted on the Five-Line staff by a "composer" to aid (or to control) the reproduction of the music. Thus, these noted elements are seen as the literal elements of music which should be represented as faithfully as possible, independent of the performer's mood or situation. (No art in the concert hall should sound different from Mozart being played on the same things in the gas chamber). But for music other than Western Classical Music the differential is between "sound" and "the actual music" is relocated or even vanished.

The example of Coltrane's later music is unfortunately. The distinction just does not hold up on, for example, his last recording, "Expression". If such an example was really the case that "the more the influence of African music, it was necessary for the music to follow the pitches of the language. Now music has to follow, the pitches of voltage and musicians can sound entirely different according to which producer mixes the product."

It is here that the author's belief in a world history driven by the development of productive forces becomes moot. The "end of music" will come directly from a development of scientific technique applied to music (or from its negation). The basis for this belief is probably the movement from the technocratic revolution of the mid-70's, which is one moment which fits the thesis. Just as the schema of the bourgeois revolution has never been, and probably never will be, repeated in our time, it is unlikely that any future reform movement within the whole business will be readable in this way.

A belief in scientific advances in music is nothing new (take for example the composer: Edgar Varèse), Where we are now, in the age of the Casio VL-Tone (or more socially significant, the Sony Walkman). A dialectic of productive forces can not in itself bring about the end of music, rather, it will be a representation of the category of music as commodity itself. In a music-activity which no longer can recognize the significations/categories, work, music, culture, etc.,)
maxim: "poetry must be made by all and not by one". Anyone can be a punk musician but (the catch 22 and the bourgeois detour) only those singled out for promotion.

The effect of modern art experiments on pop music has become of increasing significance. By the late 60's, pop musicians were finally beginning to experiment with techniques which avant garde artists used in other fields of artistic expression years earlier though for a more isolated coterie, (isolated in terms of the mass consumer market). Natural sounds used by John Cage appeared in Beatles/Pink Floyd recordings and Hendrix imitated the sound of a machine gun etc. It has been in the 1970's however, that technical innovations in the mode of musical production has made the greatest strides making manual dexterity on an instrument the legacy of a prior historical period. It has also eroded the difference between the black musical 'genius' and the poor white musical imitator. Sounds have been produced in the 1970's which nearly bear comparison with Hendrix's skill, (e.g. the reggae reverb richochet) and increasingly, records are processed which use all the techniques of a recuperated Bada montage. (e.g. David Bowie borrowing from Burroughs).

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The more pop music experiences and repeat the contradictions of modern art (Duchamp's double barrel effect) and the more it is processed by the application of scientific technique to music production which is capitalized, the more the possibility is there for pop music to move to the point of negation. This time, it will no longer only be of relevance to the private affairs of an aesthetic elite but through its extensive capitalization in the mass music market, the end of music will be of relevance to the mass of the proletariat.

There is no tendency for records to increasingly use montage. However some records, particularly those produced around 18 60, do feature a use of deconstructed sounds in a similar manner to Debussy's use of old film in "La Germaine".

Western Classical music, i.e., those noted on the five line staff by a "composer" to aid (or to control) the reproduction of the music. Thus, these notated elements are seen as the seminal elements of music which should be represented as faithfully as possible. Independence of the performer's mood or situation. (No art in the concert hall should sound different from Mozart being played live before a rapt audience in the gas chamber). But for music other than Western Classical Music the differential between "sound" and "the actual music" is relocated or even vanishes.

The example of Coltrane's later music is unfortunate. The distinction just does not hold up on, for example, his last recording, "Expression". If such an example was the only example that "the music" was really applied, Albert Ayler would probably be more useful for making the point (the negation of the whole chording capacities of jazz) or Sun Ra (high tech/ "nolaza"/ African consciousness)

It is here that the author's belief in a world history driven by the development of productive forces becomes more overt. The 'end of music' will come directly from a development of scientific techniques applied to music or from its negation. The basis for this belief is probably the movement from the musical genre at the end of the mid-70s, which is one moment which fits the thesis. Just as the scheme of the bourgeois revolution has never been, and probably never will be, repeated in our time, it is unlikely that any future reform movement within the music business will be readable in this way.

A belief in scientific advances in music is nothing new (take for example the composer Edgar Varèse). Where are we now, in the age of the Casio VL-Tone (or more socially significant, the Sony Walkman)?

A dialectic of productive forces can not itself bring about the end of music, rather, it will be a supercession of the category of music as commodity itself (in a music-activity which no longer can even recognise the separations/categories, work, music, culture, etc.).
I suppose you could say I'm a bit of a rebel. I like a good fight, his country's going to the dogs. What can I do. I don't give a damn! With pop music you can escape from the realities, can't you. Tru.

THE SECTION THAT MAKES OTHERS PROFITS
WAKE UP!

You better stop dreaming of the quiet life... 

THE JAM * THE GIFT
Produced by Peter Wilson

Music all day helps you....
Work and Play

Even if there is a partial economic upswing, fewer workers will be needed in newly built, capital intensive plant. Marx suggests that there is no definite certainty as regards numerical reduction in the working class in terms of the valorisation of surplus value.

However, the history of capitalism has provided adequate evidence (with the advent of relative surplus value) that fewer workers are needed to produce the requisite surplus value, and exploitation increases. (1) Such a process of capital formation is truer of the West with its greater technological developments than at present in the East where extensive exploitation of the proletariat, (rather than intensive exploitation) is the rule. Over the years extensive exploitation has combined increasing productivity of labour with a shortening of the working day. Any renewed Stakhanovism in Russia would be an embarrassment to the bureaucrat who 'going slow' on the job has given way to gangs of painters and decorators working so minimally that many sleep 10 hours in the day on the job.

In the more highly developed economics of Europe and the U.S.A., 'never work' acquires a harsher reality because of the economic penalties involved, though this penalty is virtually eliminated in those countries where earnings related benefits are up to 90% of the previous wage. However 'never work' is no longer the trajectory of the voluntaristic anti-work of the English hippy and proto-milius of the late 60's and early 70's but a never work also imposed by the dictates of a capitalist economy in severe crisis. 'Never Work' as practised by the English situationist elite was merely an extension of class privilege and moneys from rich parents. Money from the fruits of exploitation gave them space to look ultra radical and not for these situationist gentry the humiliation of the Labour Exchange.

In reality, it was more a cultural challenge with its antecedents in La Boheme, even though, it was flung as a challenge to capital and propagated as such. In Notting Hill Gate, Rimbaud's 'Oh we shall never work, oh seas of fire!' was sprayed on
I suppose you could say I'm a bit of a rebel. I like a good fight. His country's going to the dogs. What can I do. I don't give a damn. With pop music you can escape from the realities, can't you. True.

THE SECTION THAT MAKES OTHERS PROFITS WAKE UP!

You better stop dreaming of the quiet life...
a wall and as quickly painted out by a property conscious owner occupier. "Never Work" was never thought thru or explained by the situationists in the UK and it was experienced by many as a high handed gesture.

One cannot doubt the radicalism inherent in the never work perspective, as such a refusal does not reproduce capital but unlike the working class submitting slavishly to the boss but there is a difference between proletarian non-workers and those who have been cushioned from the despotic forms of capital through being directly in receipt of surplus value through family inheritance. Such a refusal of work can however be open to all kinds of manipulation through intermediary bodies of the State, such as becoming the unpaid, voluntary social/community worker, particularly intense now with the cuts in State expenditure, and the 'show people their rights' syndrome. Through the use of guilt - the great panacea of presumptuous leftist State bureaucrats and the aristocratic and imperialist aristocratic, feminist polyanas of social work for the benefit of the liberal aspect of the State, you are coerced into falling into line. Unfortunately, the sheer marginality of those forced into the surplus population/never work position make them particularly prone to the pseudo involvement of community politics. The commendable inability and refusal to cope with alienated social roles, which often expresses itself in a kind of delirium, can be slightly pacified by the many facets of community politics, which so often traps those with the beginning of a negative perspective into unwittingly becoming, (because of their naivety) fifth column social workers. This is often the trap laid for the ex-educated members of the surplus population.

The stagnant population is also one of the formations where 'bogus' alternatives take their appeal. And where 'small beautiful' schemes find their mug workers, with, for example, the "ruralization" of the inner cities. (e.g., Ed Surman's County popular, cabbage patch in Camden Town.) In Notting Hill, 'Meanwhile Gardens' was built by cheap labour from the surplus population who "sweat their灵魂" hippy-cum-O.B. park with wages almost at the level of pauperization.

Capital does not want a permanent welfare proletariat and where possible, is prepared to go to considerable lengths to conceal the evidence. Thus President Carter's proposals for the creation of social work type jobs for kids who would be more likely to kick, rather than help, old ladies across the street.

Here economic imperatives are not to the fore, as it costs the treasury of the State more than expenditure on welfare. In the UK because of the economic crisis, expenditure is more lucrative but the Queen's Jubilee year (1977) provided a few paternalist gestures (e.g., the making of Portobello Green by a largely black labour force). However, the most important thing for the State, is to instil the work discipline into youth and the long term unemployed, in order to renew the workforce. Proletarians, the necessary submission demanded by capital vis-a-vis its regular time schedules. The job creation schemes although meant to provide a pseudo labour intensive work experience is, in fact, merely cosmetic surgery, unlike in underdeveloped capitalist economies where subsidised jobs, are of necessity, labour intensive. (e.g. in Jamaica, where some of the unemployed are used on sugar plantations.) Consequently, in the highly developed economies reactions of work nihilism are bound to increase. For example, youths daily clean the Sunbury and beach, even where there's no rubbish to be disposed of.

The logic of capital however is to try and 'do' (sic) something for the unemployed, particularly the young unemployed before they become a revolutionary force, and before they become an overtly tragic, vandalistic - cum-suicidal fraction of the proletariat. Either outcome will not do much for the promotional image of capital. At the moment, the unemployed are a disintegrating force in capital, prone to looting, mugging and generally, an important factor in precipitating a break down of the fetishism of law so dear to Old England and the tiresome rituals of workers lobbying parliament. Having no definite target to react to everyday, unlike the wage worker, the situation of the worthless, is often chaotic, and they can easily take their aggressions out on each other when the commodity is not there to hit at clearly. For instance, the shutters on all the big supermarkets in the Notting Hill Carnival of 1977 was one of the main factors which turned the battle against the police in 1976 into the sad inter-personal frases with heavy black racist overtones of 1977.
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The commendable ability and refusal to cope with alienated social roles, which often expresses itself in a kind of delirium, can be slightly pacified by the many faceted aspects of community politics, which on no occasion traps those with the beginning of a negative perspective into unwittingly becoming, (because of their naivety) at best, fifth column social workers. This is often the trap laid for the over-educated members of the surplus population.

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The logic of capital is however to try and 'do' (sic) something for the unemployed, particularly, the young unemployed racial role before they become a revolutionary force, or before they become an overtly tragic, vandalistic - cum-suicidal fraction of the proletariat. Either outcome will not do much for the promotional image of capital. At the moment, the unemployed are a disintegrating force in capital, prone to looting, mugging and generally, an important factor in precipitating a break down of the fetishism of law so dear to Old England and the timeless rituals of workers lobbying parliament. Having no definite target to react to everyday - unlike the wage worker, the situation of the workforce, is often chaotic, and they can easily take their aggressions out on other workers when the commodity is not there to hit at clearly. For instance, the shutters on all the big supermarkets in the Notting Hill Carnival August of 1977 was one of the main factors which turned the battle against the police in 1976 into the sad inter-personal fricas with heavy black racist overtones of 1977.
There is a third possibility for capital, apart from growing unemployment and the sop of job creation schemes and that is, job sharing.

But, this will involve many difficulties - not the least of which would be the unwillingness of those who hold unemployment to accept the idea of unemployment. If proposed, it would be tacitly recognized by the employed that the long working week is being extended. The permanent welfare proletariat is no longer the 'industrial reserve army' of productive workers, 'the floating population' forced out of the factory because of periodic economic crisis, but also the middle class, unproductive wage labourers, forced into the surplus population because of cuts in state expenditure. Also it is not to be which the hidden unemployment of many aspects of higher education. (2). The unemployed do not spontaneously form an unorganized mass with a like identity or common aim. The ex-middle class often remain the same by becoming a new elite - e.g. Unions, Reformers, left parties, or their local party ideological organisations, left parties at local offices and even aspiring punk rock journalists. The blacks have a similar elite of pokka dadco and punk rock bands and have spawned the growth of black social worker agencies. In the meantime, the number of unemployed is also increasing. (3).

The present unemployed are however in an ambiguous stage for capital either it recognises them as workers and reluctantly as the harbingers of the present wave of 'anti-workers'. These workless proletarians, although proven to be an insignificant factor, the working conditions of workers are being relaxed and the social structure is being dismantled. The state, on the other hand, is trying to keep the masses under control. They are therefore, along with many others, fighting for a living wage but under a criminal guise where there are often too less restrictions placed on them, than in the trade union political work a day world. But because of the petty position of the proletariat and the resultant paranoia of the automatic open communication, even among themselves, is hindered. The rule rather than the exception is - who's a cop, who's going to shop in the Inland Revenue etc. Consequently groups of friends discuss their position with each other but are quite legitimately afraid to open up communication with other proletarians because of the very present fear of the law. It is a socio-economic position which acts as a damper on forthright proletarian anger, as no one wants to be 'bothered' by the State's welfare demands. The main aim is to maintain the maintenance of the smoke screen from the authorities. Many whites are arriving. The constant changing of names has become a feature of the surplus population and was even reflected in the punks. As punk age and wave Advert were bust by the S.B. before they made the big time and could look on at such practices as juvenilia for money on the life of punk artists. The suppression of those effects became necessary but cannot be done through an idealistic ignoring of the obstacles. The material and subjective basis must be there. For instance, one of the effects of cuts in state expenditure and of use to the proletariat, has been the redundancies notices meted out to Social Security workers and detectives. (revsional 1981). Furthermore, the process of criminalization of the unemployed is also developing. Due to inflation and the social contract, many workers have taken second jobs where there's no tax or insurance. Increasingly more and more members of the armed forces have been forced to do the same and will thus help to break down the separation between professional army and the proletariat - a factor which could have been help in great weight in an insurrection. There's a good statistical record of how many workers are involved in such rackets but it's obviously a large movement, and workers quite rightly are reluctant to come forward and tell those plain clothes cops of state Accountancy - the statisticians - what they earn their money.

The subjective factor is more difficult to evaluate within the proletariat as a whole. For workers to lose any identification with trade unionism, it would open up all the possibilities for the dialogue between the employed and the unemployed over work/non work, the possibilities of large automation, open communication, even among themselves, is hindered. The rule rather than the exception is - who's a cop, who's going to shop in the Inland Revenue etc. Consequently groups of friends discuss their position with each other but are quite legitimately afraid to open up communication with other proletarians because of the very present fear of the law. It is a socio-economic position which acts as a damper on forthright proletarian anger, as no one wants to be 'bothered' by the State's welfare demands. The main aim is to maintain the maintenance of the smoke screen from the authorities. Many whites are arriving. The constant changing of names has become a feature of the surplus population and was even reflected in the punks. As punk age and wave Advert were bust by the S.B. before they made the big time and could look on at such practices as juvenilia for money on the life of punk artists. The suppression of those effects became necessary but cannot be done through an idealistic ignoring of the obstacles. The material and subjective basis must be there. For instance, one of the effects of cuts in state expenditure and of use to the proletariat, has been the redundancies notices meted out to Social Security workers and detectives. (revsional 1981). Furthermore, the process of criminalization of the unemployed is also developing. Due to inflation and the social contract, many workers have taken second jobs where there's no tax or insurance. Increasingly more and more members of the armed forces have been forced to do the same and will thus help to break down the separation between professional army and the proletariat - a factor which could have been help in great weight in an insurrection. There's a good statistical record of how many workers are involved in such rackets but it's obviously a large movement, and workers quite rightly are reluctant to come forward and tell those plain clothes cops of state Accountancy - the statisticians - what they earn their money.

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There is a third possibility for capital, apart from growing unemployment and the sop of job creation schemes and that is, job pairing. But this will involve many difficulties - not of a sort which would be the likely acceptance of wage cuts by the unemployed. If proposed, it would be a tacit recognition by capital that the long working week, is historically complete.

The permanent welfare proletariat is no longer the 'industrial reserve army' of the 'floating population' forced out of the factory because of periodic economic crisis, but also those middle classes, unproductive wage labourers, forced into the surplus population because of cuts in State expenditure. It is also essential to recognize the hidden unemployment of many aspects of higher education. (2) The unemployed do not suddenly become an undifferentiated mass with a like identity or common aim. The ex-middle class often remain the same by becoming new elites - e.g. trade union organizers, left party cadres at dole offices and even aspiring punk rock journalists. The blacks have a similar elite of punk rockers, mods and punks, Natty Breads and have spawned the growth of black social worker agencies, run no longer by Johnny too cool, Johnny 20 grand. (e.g., the Black People's Information Centre)

The present unemployed are however in an ambiguous stage for capital and it recognises them as workers appropriately as the harbingers of the 'anti-workers'. These workless proletarians, although proof of the recuperation of other levels, (social work, job creation, punk and reggae music) are forced to claim social security and whenever possible, to augment the meagre offerings of the State, work on the side and off the insurance cards. They are therefore, alongside many others, fighting for a living wage but under a criminal guise where there are often less restrictions placed on them, than in the trade union policed work-a-day world. But because of their petty political position - the State and the resultant paranoia, open communication, even amongst themselves, is hindered. The rule rather than the exception is, "who's a cop, who's going to shop me to the Inland Revenue etc." Consequently groups of friends discuss their position with each other but are quite legitimately afraid to open up communication with other proletarians because of the ever present fear of the mark.

A friend cynically accurate called the Art Schools, "a cross between the Labour Exchange and Tesco's Supermarket".

Luton badges
He said the combined figures for the 13,000 people was that 15,000 people, who in his eyes were beyond a pale, had not been paid. He was worried about the number of people who had had no checks at the localised check points, and four or more checks at the two check points. The artist had paid a check for a check at the localised check point in Luton and it had not been paid out. The artist had paid a check at the two check points, and it had been paid out, but the artist had been left with a bad feeling and had not been paid. He had been told that the artist had been left with a bad feeling and had not been paid. It is the process of criminalization of the employed population is also developing. Due to inflation and the social contract, many workers have taken more jobs where there's no tax or insurance. Increasingly more and more members of the armed forces been forced to do the same and will thus help to break down the separation between the professional army and the proletariat - a factor which could have great weight in an insurrection. There's not enough statistical record of how many workers are involved in such rackets but it's obviously a large proportion, and workers quite rightly are reluctant to come forward and tell these plain clothes cops of state accountability - the statisticians - just how they earn their money.

The subjective factor is more difficult to evaluate within the proletariat as a whole. For workers to lose any identification with trade unionism would be, of course, an open all the possibilities for real dialogue between the employed and the unemployed over work/non work, the possibilities of large automation, open communication, even amongst themselves, is hindered. The rule rather than the exception is, "who's a cop, who's going to shop me to the Inland Revenue etc." Consequently groups of friends discuss their position with each other but are

The Tories have reversed the regulation of variable capital, and yet to the current left hard-fight has excluded the TUC from the repressions of power.

As usually happens when the mood of music changes, the established record companies, in a desperate attempt to regain control over a mode gone wild, side their control, off by signing up 'wild' bands, to the batches of clones who are in and out of the spotlight. When the initial frenzied activity gets into an equilibrium (with the help of the record companies of course), the so-called 'jewels' of the underground will soon be consigned to oblivion (yes, and what have been called 'jewels' of the underground, will soon be consigned to oblivion). The process of coming from the heart of the trade to the trade is a very slow one.

Leaflet ideas of 'access to tools' and 'collective ownership' showed themselves to be necessary but not sufficient conditions for the mushrooming of the independent label. If the 'product' of these labels was not and is entirely derivative, and the derivative never does anything to affect the existing state of affairs. The attraction of getting a record produced was from the John Peel Show other offers come from the idea of getting a record in the hands of a record producer. The logical extension of the independent label is to a cassette scene which had a very short period of attention from the rock media but has meant the disintegrating effect of needing to raise £500 to make a record was removed and some of the results (independent tapes, scenes, and unrecorded guitarists) scared many people away from the medium altogether. Which is a great pity, it isn't as if modern society developing instruments which allow the possibility of de-sensitization and interactive communication. (The cassette is of course an unforeseen development of the office dictating machine, but this possibility remains unconcerned.)

Out of the independent scene come the Joy Division phenomenon, it is easy to forget now in the serried ranks of 'unknown pleasures' and Ian Curtis's suicide, they were sound obsessed and pessimistic (although no more so than the numerous imitators sound all the time). These two title songs ("unknown pleasures" and "drown in the 1970s" for example) were well before the title (perhaps Adorno's 'drown in Authentication' would be useful here), the poster typography, the lengthyCourtney Love, the myth that would explode with meaning in May 1989, Certainly partly a residual Chrissie Hynde Leslie (Ian Curtis died for us--letter to NME) And the intrigue which seemed so essential for a few months disintegrated so quickly by early 1981. Some notes on music since punk
between the wages and the unemployed because increasingly, trade unions will be identified with the State as 'boss'.

But that is only so theoretically. Practically, for now, the gap between the waged and the unwaged has never been so wide. The employed are hostile to the unemployed and vice versa. Hostile because the employed see the unemployed as having an easy time, because more cushioned by welfare benefits than in previous eras of mass unemployment. The unemployed see the employed as having an easy time, because more cushioned by welfare benefits than in previous eras of mass unemployment. The unemployed are scroungers or the process of forming a more-or-less anti-work life style through various fiddles, even within terms of the capitalist monetary economy. The unemployed are hostile to the employed because they view them as straight, caught in the web of capitalist drudgery and hardly distinguish between the exploited and the exploited. All are mugs therefore and worth mugging. Mugs because they have no sense of riot and adventure, lack spontaneity and the grand passions which lefties see narrowly as self-destructive. On the contrary, so-called self-destruction is often a prerequisite for a higher, more lucid grasp of life. Many of the employed undoubtedly have genocidal fantasies towards the unemployed, perhaps because they jealously resent their negative perspective. When long termers sign up for Xmas post, the regular workers increasingly give them a very hard time and are often particularly vindictive to the ex-middle class, (only economically speaking) who have dropped out from a professional role, because generally, the working class still has some respect left for the professions.

Workers in this process of re-orientation must lose all sense of social democratic moralism - something much easier said than done. It has been one of the major factors in hindering their attempts at self activity in the past. A moralism about money must be superceded by a positive working class, as it has had such a deleterious effect upon insurgent perspectives when accepted as a permanent historical reality. Take for example, a lot of the venom in the building workers strike in 72, was directed against 'The Lump' by shop stewards who said that Lump workers had depressed the earnings of unionized workers. By this ploy, the stewards were able to whip up a false aggression against the Lump, which really was nothing other than a foil for their own spectacular earnings because the building trade was held in such contempt by various fractions of the bourgeoisie, in particular the trade unions.

The predicted 'latest ideological rock crisis' than came, bringing with it a critique of rockism which was quickly diverted into something approaching a consumption of the velocity of circulation. A rock journalism based on the most modernist of ideologies, structuralism, could only proclaim its absolute modernism of the moment and do its best to maintain and glorify the circulation of commodities (A moment from Barthes' 'Feuillements de Love to a Love of Gustave' it failed, rock fans everywhere deserted in droves, preferring the pedagogy and certainties of the Jam it's 82.2 and the Jam's modernism is an attack on the tower blocks, abandoned for years by town planners) to the celebratory way of saying of the critics favourites. As for 'Rebel Porn' like all classicism, whether of the romantic composers or Fred Jazz, it is an aesthetic beneath the concept. An aesthetic of the spectacles of rebellion do nothing to end the existing state of things.

ALTERNATIVE ENDING

The unemployed must become part of the revolutionary movement against the commodity and wage labour. But at the same time in the U.K., the unemployed are sort out a deviant survival, are the new 'long hair' (black youth) and remaining in the back. For the unemployed white youth, this is surprising, an emphasis on energy but not surprinsing when seen that punk energy was more stage style than an attack on the social base, which is more withdrawn, in terms of self-expression and more contained than the happy base of ten years ago. But the unemployed have a long way to go in comparison to their Italian counterparts, who are increasingly tending to refuse all mediators and representatives and where social, looking government. Truly, no more heroes.

Although, somewhat lost in a yearning for the old idyll of crafts, small co-operative, a utopianism about money ('wages for laziness') and an elaborately overstated language reminiscent of Yippies/Motherfucker poets, the marginalised Italian insurgents are always present violent and armed threat to the very existence of the Italian State. 1982 Whether the optimism of the 'ever present' threat of post-nuclear 'culture of the Mediterranean countries - Italy, Spain, Greece - can now be sustained is questionable although it is true to assert that the movement of 'automobilise' you must now be at a higher pitch then say the English 'riots' of 1981 and other episodes in Surbiton, Gorse & Croydon. Perhaps only the "counterculture" revolt that has emerged in various German cities through the "squatting" and "green" movements could be placed on a par.
between the wages and the unwaged because increasingly, trade unions will be identified with the State as boss.

But that is only so theoretically. Practically, for now, the gap between the waged and the unwaged has never been so wide. The employed are hostile to the unemployed and vice versa. Hostile, because the employed see the unemployed as having an easy time, because more cushioned by welfare benefits than in previous eras of mass unemployment. The unemployed are scroungers, in the process of forming a more-or-less anti-work life style through various fiddles, even within terms of the capitalist monetary economy. The unemployed are hostile to the employed because they view them as straight, caught in the web of capitalist drudgery and hardly distinguish between the exploited and the exploited. All are mugs therefore and worth mugging. Mugs because they have no sense of riot and adventure, lack spontaneity and the grand passions which lefties see narrowly as self-destructive. On the contrary, so-called débrouille is often a prerequisite for a higher, more lucid grasp of life. Many of the employed undoubtedly have genocidal fantasies towards the unemployed, perhaps because they jealously resent their negative perspective. When long terms sign up for Xmas post, the regular workers increasingly give them a very hard time and are often particularly vindictive to the ex-middle-class, (only economically speaking) who have dropped out from a professional role, because generally, the working class still has some respect left for the professions.

Workers in this process of re-orientation must lose all sense of social democratic moralism - something much easier said than done. It has been one of the major factors in hindering their attempts at self activity in the past. A moralism about money must be superceded in the active working class, as it has had such a debilitating effect upon insurgent perspectives when accepted as a permanent historical reality. Take for example. A lot of the venom in the Building workers strike in 72, was directed against 'The Lump' by shop stewards who said that Lump workers deprived the earnings of unionized workers. By this ploy, the stewards were able to whip up a false aggression against the Lump, which really was nothing other than a foil for their own respectability earnings because the building trade was held in such contempt by various frations of the bourgeoisie, in particular the trade unions.

The predicted 'larget ideological rock crisis' than came, brought with it a critique of rockism which was quickly devoured into something approaching a consummation of the velocity of circulation. A rockism based on the most modernist of ideas, structuralism, could only proclaim an absolute modernism of the moment and its best to maintain and glorify the circulation of commodities (A moment from Barthes' 'Pleasures of Love to a Love of Pastures', it failed, rock fans everywhere deserted it in droves, preferring the more pedestrian and certainly not the Jam which it's 1982, and the Jam's modernism is an attack on the tower blocks, abandoned for years by town planners) to the celebratory vioo of the critics favours. As for 'New Punk' - like all classicisms, whether of the romantic composers or Frank Zappa, it is an aesthetic beneath concept. An aesthetic of the spectacle of rebellion does nothing to end the existing state of things.

ALTERNATIVE ENDING

The unemployed must become part of the revolutionary movement against the commodity and wage labour. But at the same time in the U.K., the unemployed are sorting out a deviant survival, are organizing (crawling black youth) and remaining well laid back. For the unemployed white youth, this is surprising; in their view, there is emphasis on energy but not surprising when seen that punk energy is more stage style than in a real social base, which is more withdraw in terms to self-expression and more contained than the happy base of ten years ago. But the unemployed have a long way to go in comparison to their Italian counterparts, who are increasingly tending to refuse all mediators and representatives and where something, considering punished. Truly, no more heroes.

Although, somewhat lost in a yearning for the idyllic of crafts, small co-operative, a utopianism about money ("wages for laziness") and an elaborate vernacular language reminiscent of Yippies/Motherfucker poetry, the originalized Italian insurrectionaries are now an ever present violent and armed threat to the very existence of the Italian State.

1983 Whether the optimism of the 'ever present' threat of post-'hooligan' culture in the Mediterranean countries - Italy, Spain, Greece - can now be sustained is questionable, although it is true to assert that the movement of 'autonomous' groups in Italy have now reached a higher pitch than the English 'riots' of 1981 and other episodes in Surin, Cuba & elsewhere. Perhaps only the "counter-culture" revolt that has emerged within the other German cities through the "squattings" and "green" movements could be placed on a par.
'Right to Work' marches have got no where, and working on the side is experienced as a better deal than job creation (3). The musicians cannot show the way for the unemployed.

Delroy Washington's 'The streets of Ladbroke Grove', is a Rasta Jarrow March set to music. "Give them their fair share, Give them what is theirs", which ironically buttresses that great English social democratic, fairness ideology again. Until all those factions who make up the unemployed, recognise that their common interest lies with all those consigned to surplus oblivion, (young and old alike) and are able to overcome their reactive, futile opposition to the employed and grasp the potential of the revolutionary becoming of the industrial working class, their potential radicalism will defeat itself in a plethora of media charged false oppositions, of which, music is the blackest dead end.

ON THE SAME THEME

* A 'West Coast' article on punk in "Work & Pay", a San Francisco Anti-Authoritarian paper;

* Nick Brand's notes on punk in '78, very much on similar lines to this pamphlet by David U. in Refuse, available from BM Combustion WC 1 X;

* Nick Shaw on "Free Music" in Glasgow People's Press No. 8, July 1978;

* Various 'Cultural' magazines, most notably ZG and on free-form music - Musies (no longer published);

* Harry Harris The Death of the Walrus from BM Mattold, 1980.

* Photo copies of these articles are available from Box 2, 488 Great Western Rd., Glasgow, G12. Please enclose a large stamped addressed envelope, and if possible, donation towards the cost.