

on his first US tour - and of course discovering **the** local scene.

As to why these **bands** are featured... through chain of circumstances, the people featured **just** made great music that I liked. I've been fortunate enough in some cases to interact with **some** of them, but that wasn't a factor in choosing. They made great music **that** accompanied **an** interesting time in my life.

One of the things I hope people will get out of this is to explore **some** of these **groups** on their own. or to at least venture out onto some unknown musical ground. As much bitching that we all do about **the** state of music, there is a lot of **quality** stuff out **there**. You can't depend on it being "commercial" enough for major labels & magazines to exploit it, and that shouldn't be **the** point of it anyway.

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Chapter "Pearls and Scum":

The Establishment wants to maintain a controlled chaos **which** it dignifies as "law and order." If **law** and order were **the** real objectives of **this** country's **ruling-class**, **provocative** and pointless displays of aggression such as football **matches** and fascist marches — responsible for **the** constant waste of millions of police, **pounds** and **property** — would not be **so** sacrosanct.

However, the working class must take their frustration out on someone, and who could possibly be a better target **than** more vulnerable members of **their own social strata**? So **government** approves football, political **aggravation** and — **since the** Fifties — **the** youth culture.

Capitalism — "the godfather of fascism" — lives to **increase multimillion** dollar profits. In "**rock and roll**", **the particular** interests of **the** establishment and **capitalism** fit together as compactly **as** a joint, **finding an affinity** that they are unable to achieve in **any other** business **venture**.

As **soon** as any ostensibly dangerous new musical phenomena appear in **the** sweaty clubs giving a righteous finger to the status **quo**, it is enticed in from **the** cold by the same old dangled carrots of **sex/drugs/cash/fame** and **run through** the mill of **commercial** assimilation. What were, **once sharp angry** fangs are rendered soft ineffective **gums**.

By maintaining **the** music's illusion of youth rebellion it accomplishes its purpose - a green-back producer channeling not only the money but **the** time. energy and psyche of young people into what **has** been their most jealously guarded palliative for over twenty years.

Punk started as a movement born out of No Fun and ended as a product whose existence was No Threat.

It took **the** unrest that infested Britain after the white working class had been **turned on the** non-white working class to breed those trail-blazing, means-to-an-end messengers The Sex Pistols — the first cannon-fodder to become stars. Their image and their energy shattered **the** glib facade — but their anger was too desultory, their vision too short-sighted, **their** aims **too** capricious for **them** to serve as **anything** more **than** a shock-troop **vanguard** for the few bands who dared to be against **macho/dumbo** music for rapists, against racism. against censorship and against all the **grey** forces.

Now. all **rock/pop/soul/disco/punk/reggae/roll** band are **either** Pearls or Scum.

The role of women in rock and roll is best summed up by that female impersonator supreme, Iggy Pop:
"I've **been** dirt — and I don't care."

No American **new** wave **band** likes **another** — but they all have clean butts and a nasty taste in their mouths.

. ..but America is too **far** gone and its bands have retreated into selfish fantasies of individual reality.

The American Dream is piled upon **the** vision of accumulating enough money to permit them to give the problems of **the huddled masses** a **derisive** finger. **In \$They Trust... in a** nation of failed Henry Fords where **even** health must be bought, you can take **the** Yankee out of Wall Street but you can't take **Wall Street** out of **the** Yankee. **Simply, English** punk bands want to be **the** best — American punk bands want to be the richest.

Once the bandwagon had been given wheels by **the** sudden desire of every record company to possess a punk band, every band was suddenly punk.