

UNIT 1 - LESSON 1 MUSIC RESOURCE SUGGESTIONS**TABLE OF CONTENTS**

| TITLES | PAGE # |
|--|---------------|
| LIST OF SUGGESTED WEBSITES FOR INFORMATION REGARDING | |
| Demographics with music taste | |
| Historical background on various genres of music (Not exhaustive list) | |
| Cultural and Political Viewpoints, Reactions and Court Cases Based on Music Preference | 2-3 |
| Research shows listening to different musical genres leaves lasting impact on brain | 4-5 |
| DJ remembers the 'Godfather of House' Music | 6 |
| Time Magazine UK: Goths & Punks Can Now Be Hate-Crime Victims in Manchester, U.K. | 7 |
| Huffington Post How Women Accept Offensive Songs | 8 |
| Song Played in Jordan Davis Shooting Revealed | 9 |
| In A Metal Mood? You Might Just Be More Analytical Than Easier Listeners ... | 10-11 |
| Defendant tells police he had spat over loud music, opened fire, ordered pizza | 12-14 |
| Columbine: Whose Fault Is It? | 15-17 |
| The Guardian: Violence against goths is a hate crime | 18-19 |
| New Republic: Is Electro the New Rock and Roll? | 20-21 |

RESEARCH: Brief list of Suggested websites and sources for music genre origins, labels and demographics.

DEMOGRAPHICS

1. [Music and Demographics](#)
2. [Billboard Magazine - Tracks Hits Through Sales](#)
3. [Music Preference by Genre](#)
4. [Music Map by Genre](#)

HISTORY

Dub – Reggae - Ska

1. [History of Dub Music](#)
2. [Jamaican Dub Reggae and Its Legacy](#)

Electro

1. [What is Electro?](#)

Hip Hop / Rap

1. [Hip Hop Did Not Begin How You Think It Would](#)
2. [The Birth of Hip Hop](#)

House

1. [Godfather of House Music](#)

Jazz

1. [What is Jazz](#)
2. [The History of Jazz](#)

Rock

1. [U.S. History pre-Columbian to the New Millennium - Rock & Roll](#)
2. [Rock & Roll Hall of Fame Museum](#)
3. [Tribeca Film Institute](#)

VIEWPOINTS ON CROSS GENRES

1. [Metal vs. Easy Listening](#)

Classical

1. [Journal of the Royal Society of Medicine](#)

Hip Hop

1. [Defense of Hip Hop](#)
2. [Hip Hop Loud Music Murder Trial](#)

Marilyn Manson

1. [You Tube Video Interview with Marilyn Manson from Bowling for Columbine](#)
2. [Protests in Denver Against Marilyn Manson](#)

Punk & Goth

1. [Hate Crimes Against Punks](#)

Research shows listening to different musical genres leaves lasting impact on brain PRI's The World July 19, 2012

Every day, these hyphenated Americans swing back and forth between cultures — in the food they eat, the languages they speak and the music they listen to.

Take Jason Vinales. He grew up in New York City, the son of Argentine immigrant parents. Like a lot of children of immigrants, he spoke two languages with his family.

“I’d be on the phone with my parents and I’ll just switch back and forth,” Vinales said. “If I can’t think of the word right away in Spanish, I’ll say it in English, but then keep on going with the conversation.”

Vinales’ family would also switch back and forth between other things American and Argentine: sports loyalties, cuisines and musical styles. His mom was a big fan of the Beatles.

“Any time a Beatles song would come on the radio on the oldies stations, she’d come grab me and make me dance,” Vinales said.

The same kitchen floor dance party would also include more traditional Latino music, like the popular Mexican song, Cielito Lindo.

They’d also dance along to Madonna, followed immediately by some tango.

A new study from Northwestern University focuses on this ‘bimusicality.’ The author, Patrick Wong, specializes in how the brain processes sound.

Wong suspected that people who grew up listening to both the Beatles and tango might develop differently from people who grew up listening to just Western music or just Latin music.

Wong recruited people who grew up listening primarily to Western popular music. And then he selected another group of people — Indian Americans— who grew up listening to both Western music and the traditional music of India.

Wong had his subjects use a dial to indicate the amount of tension they felt in the music.

People tend to report that foreign music has more tension. But the people who grew up with both Western and Indian music felt low degrees of tension with both types of music. They were equally at home listening to either genre.

Wong called these people ‘bimusicals.’

The study participants listened to the music inside a functional magnetic resonance imaging (fMRI) scanner, so Wong could track their brain activity.

“If you are bimusical, you tend to engage a larger network of the brain when you listen to the two kinds of music,” Wong said.

He concluded that people who had grown up with both Indian and Western music had a more elaborate brain system for listening than those who grew up with just Western music. Wong's bimusicals engaged more areas of their brain when listening to music. He says bimusicals looped in not only the auditory areas of the brain, but also its emotional region.

That led Wong to hypothesize that bimusicals may need to engage the emotional part of the brain to differentiate the two types of music.

Wong isn't saying that only bimusical people experience music emotionally. We all do that. It's more that bimusicals may tap into that region of the brain in order to toggle between multiple musical styles.

So does the bimusical brain behave similarly to the bilingual brain?

Gigi Luk, who studies bilingual learning at Harvard, has observed signs of enhancements in the brains of people who grow up with two verbal languages.

"We found a better performance [among bilinguals] in what we call executive functions," Luk said.

Executive function tasks involve things like planning, problem solving, and multitasking. "We see this advantage across the lifespan from young children to older adults," she says.

Bilingualism has clear differences from Wong's bimusicalism. For one thing, speaking a language is more active and involved than listening to music.

Still, Luk isn't surprised by Wong's findings. She believes that all that switching, whether between languages or musical cultures, leaves a physiological impact.

"Our experiences, whether they're musical or linguistic, actually shape our brain and give us a qualitative difference in brain networks," she said.

There's still much more to learn about just how that qualitative difference plays out in the bimusical brain. But Wong believes his research opens a door.

"This is telling us that perhaps being bicultural might change our biology in a fundamental way," Wong said.

But does that give the bimusical, bicultural mind the same sort of cognitive edge as the bilingual mind? That's for a future study.

Public Radio International (PRI) Transcript and Audio. <http://www.pri.org/stories/2012-07-19/research-shows-listening-different-musical-generes-leaves-lasti>

DJ remembers the 'Godfather of House' music

PRI's The World April 01, 2014 · 8:30 PM EDT Producer Jaimee Haddad (follow)

Frankie Knuckles founded the genre of music known as “house.” It’s a reference to his first venue for his unique fusion of sounds, created in the 1980s at a Chicago spot known as “The Warehouse.”

Knuckles passed away Monday night at the age of 59. He leaves behind a long legacy of sounds and a whole lot of friends and admirers. DJs and celebrities have been paying their respects on Twitter.

House music has a distinct sound — sampling various tracks and sounds in a way that's unlike any other. “They would often play stuff that was white-labelled or unavailable,” says DJ Rekha, a music producer in New York. She hosts Basement Bhangra, an electro dance music (EDM) party with a Bollywood flare, once a month.

And that distinctive sound became quite popular.

“When people started asking for that style of music, they kept saying ‘give me that house music’ referring to Warehouse,” Rekha says. “He’s actually responsible for the naming of the genre.”

She has fond memories of Knuckles, and a style that drew her in. “He was definitely in my first crate of records for sure,” she says. “There’s just a lot of energy and soul in the track.”

Like DJ’s around the world, Rekha has been paying her respects and revisiting Knuckles’ music all day. “The song ‘Move your body’ is just a seminal house classic, and I’ve had it on repeat all morning.”

Most of Rekha’s tracks are now a fusion of Bhangra and EDM, but her music is a descendant of the legacy Knuckles leaves behind.

She says that Knuckles had a gift for being present. “You feel like the DJ is actually doing something and working and giving you a unique experience as opposed to just playing tracks,” she adds.

<http://www.pri.org/stories/2014-04-01/dj-remembers-godfather-house-music>

Time Magazine UK - Goths and Punks Can Now Be Hate-Crime Victims in Manchester, U.K. By Ollie John April 05, 2013 4 Comments

Offenses committed on grounds of disability, race, religion or sexual orientation are already nationally recognized in the U.K. as hate crimes. But now Greater Manchester Police (GMP) will record crimes against “alternative subcultures” — which include goths, punks, emos and metallers — in the same way

A British police force will now treat violence and abuse against punks and goths as hate crimes.

Offenses committed on grounds of disability, race, religion or sexual orientation are already recognized across the U.K. as hate crimes. But now Greater Manchester Police (GMP) will record crimes against “alternative subcultures” — which include goths, punks, emos and metallers — in the same way.

In a statement heralding the “major breakthrough,” Assistant Chief Constable Garry Shewan, GMP’s lead on hate crime said:

“We are able to officially recognize that people who wish to express their alternative sub-culture identity freely should not have to tolerate hate crime — something that many people have to endure on a daily basis.”

Skaters, skinheads, bikers and bodybuilders would also be recognized as victims of hate crime, as Shewan told Channel 4 News.

The GMP’s decision comes five years after 20-year-old Sophie Lancaster died after being repeatedly kicked in the head in a Lancashire park — an offense that the judge sentencing her five killers recognized as a hate crime because she was targeted for being a goth. Two of them were convicted of murder and sentenced to life imprisonment, while the others were convicted and jailed for grievous bodily harm.

Although such offenses will now be recorded by police as hate crimes, it is a distinction not yet enshrined in law. Asked on Twitter how designating such attacks as hate crimes would affect a prosecution, Shewan said that the evidence of “motivation, hate, prejudice or hostility” would be presented in court. That could result in a harsher sentence being imposed.

On Twitter, campaigners celebrated GMP’s decision and called for similar measures to be introduced throughout the U.K. and worldwide.

But the journalist Colin Freeman, writing in the *Daily Telegraph*, asks how ethnic minorities and other “vulnerable groups,” for whom hate-crime legislation was originally designed to protect, will feel about subcultures getting the same protection: “If things get really bad, goths and punks can always change the way they look,” he wrote. “You can’t do that with the color of your skin.”

<http://newsfeed.time.com/2013/04/05/goths-and-punks-can-now-be-hate-crime-victims-in-the-u-k/>

Huffington Post: How Women Accept Offensive Songs

Posted: 04/17/2012 3:45 pm EDT Updated: 06/17/2012 5:12 am EDT By Joseph Rauch

Since I went to a high school with more than two-thirds girls and now attend a school with a vast majority of women, I have had many opportunities to get answers to this question: "How can you stand to listen to songs that reduce your entire gender to bitches or hoes?" I was always shocked to see women grooving along to songs that attack their gender whether it was "The Whisper Song" or "Pussy Crook." (These aren't even the worst ones.) After sorting through many responses, I managed to reduce the data to three common justifications and attitudes that women seem to hold towards these offensive songs.

The first attitude supports Festinger's Theory of Social Comparison, which states, in part, that people make downward comparisons in order to boost their self-esteem. I believe these downward comparisons can be made to fictional characters such as prototypical "hoes" or "bitches" featured in songs in addition to actual people. Many of the women I have informally interviewed have said something akin to: "I'm not a bitch. I'm not a hoe. They're not talking about me so it doesn't really matter what they say." It seems to be even easier to look down and detach oneself from members of the same category if the other members are not named and even dehumanized in a song.

The second attitude is similar to the attitude people hold when they are the butt of a particularly cruel joke. If you attack the person who is making a joke about you, it often acts as a reward for their efforts and encourages them to continue. Sometimes attacking the person who makes the joke even gives them new material and continues the vicious cycle. It is even more difficult if other members of your category, your friends, or even just your peers are enjoying the joke. This creates a social pressure to just let it slide so your discomfort doesn't ruin their fun. "It's just not worth making a fuss over. What they say doesn't really affect me unless I let it," is another response I have heard frequently.

The last perspective is perhaps the most simple and candid of the three. "I know it's offensive and attacks my gender but I just like how it sounds enough to tolerate it." This answer surprised me the most. I actually talked to a particularly intelligent female friend of mine today who said, "Sometimes I won't really even process the lyrics. They'll go in one ear and out the other and I'll just groove on the beat and backings. There's something about the way the lyrics are spoken too that sounds good even if the content is offensive." I'm not a big rap or hip-hop fan but this response resonated with me the most since I realized that my cognitive ability to recall a hip-hop or rap song often depends on how catchy and well-written the instrumental backings were rather than how salient the lyrics were. When it comes to lyrics in these kinds of songs, I honestly can't remember much other than the chorus (if that) even if it's a song I love and do not view as offensive such as "Dear Mama" by 2pac.

I wonder if the existence of these offensive songs is really even a problem that needs solving though. I wanted to offer an understanding of why women accept these songs but I won't go so far as to tell them whether or not they should do anything about these commonly accepted attacks on their gender. It is their choice. The argument I am making also applies to any number of songs and categories/groups (race, religion, nationality, etc.). If you are on the fence though, I suggest listening to "Slob On My Knob." Perhaps you will change your mind then.

http://www.huffingtonpost.com/joseph-rauch/how-women-accept-offensiv_b_1429886.html

Song Played in Jordan Davis Shooting Revealed

First Coast News, news source 6:02 p.m. EST February 8, 2014

Thompson conceded to prosecutors that he and three other teens were playing very loud "rap music" when they pulled into the Gate gas station on Nov. 23 2012, the night 17-year-old Jordan Davis was shot and killed. In fact, a picture of the 12-inch subwoofers in the back of the red Dodge Durango were introduced into evidence.

There has been no testimony yet about what specific song was playing at the time, but our news partner the Florida Times-Union confirmed the song was "Beef," a profanity-laced hip hop anthem by Lil Reese, a Chicago based recording artist. Attorney John Phillips, who represents the parents of Jordan Davis, confirmed to the TU that that was the song blasting from the Durango that night, so provoking Michael Dunn.

The song "Beef" by Lil Reese (pictured), a Chicago based rapper, was the song that was allegedly playing when an argument began between Michael Dunn and Jordan Davis, the Florida Times-Union Reports. (Photo: Facebook)

Dunn, a white 47-year-old complained about the "thug music" coming from the Durango to his girlfriend before asking the four teens to turn it down. Dunn says Davis threatened him during the exchange, and that shot into the car 10 times in self-defense.

The song contains much profanity, as well as extensive use of the "n-word," but is a fairly standard-issue gangsta rap boast and threat:

"Where I'm from, my n----- wet
You shoot one, I'm shootin' ten
Run up on me, betta think again
Head shot, he won't think again"

Watch First Coast News at 6 for more on this story. And watch our gavel to gavel livestream of the Michael First Dunn Murder Trial at firstcoastnews.com.

<http://www.firstcoastnews.com/story/news/crime/2014/02/08/beef-lil-reese-jordan-davis-song-michael-dunn/5314323/>

In A Metal Mood? You Might Just Be More Analytical Than Easier Listeners

NPR August 7, 2015 Transcript to Radio Program

A study finds links between emotional styles and musical taste. People who are empathetic like more mellow songs, but "systemizers" who try to understand behavioral rules enjoy more intense music.

STEVE INSKEEP, HOST:

And now this - the music you listen to may be a clue to who you are.

(SOUNDBITE OF SONG, "HALLELUJAH")

JEFF BUCKLEY: (Singing) I heard there was a secret chord that David played and it pleased the Lord.

DAVID GREENE, HOST:

According to a study, people who like this music that you're hearing tend to identify with other people. They're empathetic - far more empathetic than people who like this...

(SOUNDBITE OF SONG, "ENTER SANDMAN")

METALLICA: (Singing) Say your prayers little one. Don't forget my son to include everyone.

INSKEEP: So what's going on here? David Greenberg explains. He's lead researcher of the study that finds links between emotions and musical preferences.

DAVID GREENBERG: Music is a medium that is highly emotional.

INSKEEP: The study is published in the journal PLOS ONE, and it's based on a theory that says our style of thinking can generally be organized into two camps.

GREENE: An empathizer - one camp is interested in emotions and feelings. A systemizer is more analytical.

GREENBERG: One example is this - you have two individuals on a mountaintop. One who is an empathizer may be focusing more on the aesthetic of the scenery whereas the systemizer may be wondering about how the mountain was formed over the period of thousands of years.

GREENE: David Greenberg - I like that name - and this team gave 4,000 participants a test to determine which camp they belong to, and then they played them some music.

INSKEEP: The empathizers tended to like mellow music, likely R&B and soft rock. Systemizers gravitated toward more intense stuff like this band.

(SOUNDBITE OF SONG, "BATTLE BORN")

FIVE FINGER DEATH PUNCH: (Singing) Every day a castaway, a vagabond battle born.

GREENBERG: Five Finger Death Punch - so you could tell even the difference within the names of the artist and titles of the songs.

INSKEEP: Mr. Greenberg says the results could help streaming services match listeners with songs or improve music therapy or even help people learn more about themselves.

GREENBERG: It's suggesting that there's aspects of the self and aspects of our, say, cognition that may be influencing our musical choices that we're unaware of.

(SOUNDBITE OF SONG, "NIGHT MOVES")

BOB SEGER: (Singing) Working on our night moves, trying to make some front page drive-in news.

GREENE: Ah, Bob Seger's "Night Moves." Steve, do you like this song?

INSKEEP: Oh, yeah, absolutely.

GREENE: It's a good way to start our workday.

INSKEEP: Makes me an empathizer maybe?

GREENE: I don't - sure, let's go with that.

INSKEEP: OK.

(SOUNDBITE OF SONG, "NIGHT MOVES")

SEGER: (Singing) In the sweet summertime, we weren't in love, oh, no, far from it. We were searching for some pie in the sky summit. We were just young and restless and bored.

Copyright © 2015 NPR. All rights reserved. Visit our website [terms of use](#) and [permissions](#) pages at www.npr.org for further information.

NPR transcripts are created on a rush deadline by a contractor for NPR, and accuracy and availability may vary. This text may not be in its final form and may be updated or revised in the future. Please be aware that the authoritative record of NPR's programming is the audio.

<http://www.npr.org/2015/08/07/430221647/in-a-metal-mood-you-might-just-be-more-analytical-than-easier-listeners>

Defendant tells police he had spat over loud music, opened fire, ordered pizza

By Elliott C. McLaughlin and Devon Sayers, CNN Updated 8:05 AM ET, Thu February 6, 2014

It was the day after Thanksgiving 2012, and Michael Dunn had just left his son's wedding. He'd had two drinks but wasn't buzzed, and he and his girlfriend were in a "great mood" -- headed to a nice bed and breakfast in St. Augustine, Florida, where they planned to enjoy a bottle of wine, he told police.

A stop at a Jacksonville gas station would flip the happy day on its head. His car doors and windows shut, he was annoyed by the "heavy bass" coming from a nearby SUV and asked four teens to turn it down.

He heard what might have been a threat, Dunn told police, then saw what might have been a gun. He pulled a 9mm handgun from his glove compartment and fired four times. Then four more times. He picked up his girlfriend as she came out of the convenience store and fled the scene, not realizing one of his eight bullets had killed 17-year-old Jordan Davis, Dunn told police interrogators.

The couple continued on to St. Augustine, where they checked into their room and ordered pizza but didn't call police, Dunn said.

Opening statements are expected to begin Thursday in Dunn's trial. He has pleaded not guilty to first-degree murder in Davis' death and to three counts of attempted first-degree murder for shooting at three teens accompanying Davis. Dunn has told police fear for his safety drove his actions that day.

Though jury selection has lasted three days -- after which the judge is expected to order that the jurors be sequestered -- the trial should proceed quickly and shouldn't last past February 14, two days before what would have been Davis' 19th birthday, said John Phillips, an attorney for the family.

Dunn's attorney, Cory Strolla, said that as of Tuesday evening he had filed no motion to dismiss the charges based on Florida's stand your ground law, which received national attention during the George Zimmerman trial.

"We are relying on Justifiable Use of Deadly Force as an affirmative defense," Strolla said in an e-mail to CNN.

Dunn explains shooting

In a police interrogation video filmed the day after the shooting, Dunn tells a police interviewer that the November 23, 2012, incident began when he asked four teens to turn down the music emanating from their Dodge Durango.

"I was polite. I asked them nicely. ... I said, 'Hey, would you guys mind turning that down?' They shut it off, and I was like, 'Thank you,' " Dunn tells police.

One of the passengers became "agitated," Dunn further explains, and someone turned the music back up. Dunn says he wasn't sure if the teens were singing, but he heard someone say, "Kill him," so he rolled down his window and asked if they were talking about him.

"It was like, um, 'Kill that bitch,' " Dunn says, claiming that he saw one of the Durango's occupants produce what looked like a shotgun and open the vehicle's door.

Asked later if he was certain he saw a gun, he replies, "I saw a barrel come up on the window, like a single-shot shotgun ... It was either a barrel or a stick."

"I'm sh***ing bricks, but that's when I reached in my glove box, unholstered my pistol ... and so quicker than a flash I had a round chambered in it, and I shot," he says, adding that he has owned the 9mm handgun since 1990 and "always" keeps it fully loaded in his glove compartment

He initially fired his weapon four times, Dunn tells police, and the Durango began to pull away.

"I was still scared and so I shot four more times ... trying to keep their heads down to not catch any return fire. And that was it," he says.

His girlfriend exited the convenience store to see what was happening, and Dunn told her, "'Get in the car. We have to go.' I didn't feel safe there," he recalls during the interrogation.

Pizza not police

The couple had plans at a "fairly expensive" bed and breakfast in St. Augustine, 40 miles south of Jacksonville, so they drove there and ordered pizza. Dunn didn't call police, he says, because he wanted to go back to his South Patrick Shores home, another 130 miles south of St. Augustine.

Dunn "was waiting till we get around people we know" to call authorities, and he wanted to ensure "our dog and everybody were where they needed to be. I did not want to bring a s**tstorm down on them in Jacksonville," he tells interrogators.

In hindsight, he says, he shouldn't have left the scene, but he was too afraid to stay.

"I went over this a million times, and what I should've done is put the car in reverse" to escape the confrontation, he says, but "it was fight or flight. I don't think there was any time for flight at that moment. I was going to get shot."

One of the police interrogators tells Dunn, "I will be the first to tell you that there are no weapons in that car. I don't know what you saw."

"Is it possible when they drove off they dumped it?" Dunn asks.

"They never left the parking lot," the officer replies. "They drove off, circled right back around and came right back to that spot."

Toward the end of the interview, one interrogator tells Dunn, "There are clear-cut cases where you go, 'Yup, sure did, buddy. You defended yourself. Have a nice day.' "

Adds the other interrogator, "Let me be the first to tell you, this ain't one of them."

Zimmerman redux?

While some observers are drawing parallels between Dunn's trial and the case involving Trayvon Martin and George Zimmerman -- not the least of which being that State Attorney Angela Corey is the prosecutor in both -- Zimmerman's former attorney says he doesn't see many similarities outside of the racial factor. Davis was black and Dunn is white.

"George was quite injured, and there were witnesses to suggest that there was an ongoing, physical confrontation and fight. Compare that to the Dunn case, where you have a verbal altercation," said attorney Mark O'Mara, a CNN contributor.

As for Dunn's claim of self-defense, O'Mara said he feels Dunn will face the burden of answering a key doubt among jurors: "You were in a car. Put it in drive, get out of there and then call the cops rather than take out a weapon and put eight shots into a car, killing one person."

Jordan's mother, Lucia McBath, said the time since her son's death has been "the most difficult, challenging year of my life, the most painful year of my life" -- something she'd wish on no parent -- but she's found some solace using her platform to speak out against gun violence in the nation.

"The gun culture, at this point, I believe is really fueling a lot of fear. Citizens are in fear of one another, fear of people that they don't know, people that don't think like them, look like them, act like them," she said in a CNN interview last month.

She said she thinks about the Zimmerman case "all the time" and she's concerned that Dunn is following Zimmerman's lead in claiming self-defense as an immunity and could "possibly walk away free."

Dunn's former attorney, Robin Lemonidis, previously told CNN, "When all the evidence has been flushed out, I believe that it will be extremely clear that Mr. Dunn acted as any responsible firearm owner would have under the same circumstances," Lemonidis said.

Shooting is no Trayvon Martin case, attorney says

<http://www.cnn.com/2014/02/05/justice/florida-loud-music-murder-trial/>

Columbine: Whose Fault Is It?

In the aftermath of the Colorado school shooting, Marilyn Manson speaks out By Marilyn Manson June 24, 1999 Rolling Stone Magazine

It is sad to think that the first few people on earth needed no books, movies, games or music to inspire cold-blooded murder. The day that Cain bashed his brother Abel's brains in, the only motivation he needed was his own human disposition to violence. Whether you interpret the Bible as literature or as the final word of whatever God may be, Christianity has given us an image of death and sexuality that we have based our culture around. A half-naked dead man hangs in most homes and around our necks, and we have just taken that for granted all our lives. Is it a symbol of hope or hopelessness? The world's most famous murder-suicide was also the birth of the death icon – the blueprint for celebrity. Unfortunately, for all of their inspiring morality, nowhere in the Gospels is intelligence praised as a virtue.

A lot of people forget or never realize that I started my band as a criticism of these very issues of despair and hypocrisy. The name Marilyn Manson has never celebrated the sad fact that America puts killers on the cover of Time magazine, giving them as much notoriety as our favorite movie stars. From Jesse James to Charles Manson, the media, since their inception, have turned criminals into folk heroes. They just created two new ones when they plastered those dip-shits Dylan Klebold and Eric Harris' pictures on the front of every newspaper. Don't be surprised if every kid who gets pushed around has two new idols.

We applaud the creation of a bomb whose sole purpose is to destroy all of mankind, and we grow up watching our president's brains splattered all over Texas. Times have not become more violent. They have just become more televised. Does anyone think the Civil War was the least bit civil? If television had existed, you could be sure they would have been there to cover it, or maybe even participate in it, like their violent car chase of Princess Di. Disgusting vultures looking for corpses, exploiting, fucking, filming and serving it up for our hungry appetites in a gluttonous display of endless human stupidity.

When it comes down to who's to blame for the high school murders in Littleton, Colorado, throw a rock and you'll hit someone who's guilty. We're the people who sit back and tolerate children owning guns, and we're the ones who tune in and watch the up-to-the-minute details of what they do with them. I think it's terrible when anyone dies, especially if it is someone you know and love. But what is more offensive is that when these tragedies happen, most people don't really care anymore than they would about the season finale of Friends or The Real World. I was dumbfounded as I watched the media snake right in, not missing a teardrop, interviewing the parents of dead children, televising the funerals. Then came the witch hunt.

Man's greatest fear is chaos. It was unthinkable that these kids did not have a simple black-and-white reason for their actions. And so a scapegoat was needed. I remember hearing the initial reports from Littleton, that Harris and Klebold were wearing makeup and were dressed like Marilyn Manson, whom they obviously must worship, since they were dressed in black. Of course, speculation snowballed into making me the poster boy for everything that is bad in the world. These two idiots weren't wearing makeup, and they weren't dressed like me or like goths. Since Middle America has not heard of the music they did listen to (KMFDM and Rammstein, among others), the media picked something they thought was similar.

Responsible journalists have reported with less publicity that Harris and Klebold were not Marilyn Manson fans – that they even disliked my music. Even if they were fans, that gives them no excuse, nor does it mean that music is to blame. Did we look for James Huberty's inspiration when he gunned down people at McDonald's? What did Timothy McVeigh like to watch? What about David Koresh, Jim Jones? Do you think entertainment inspired Kip Kinkel, or should we blame the fact that his father bought him the guns he used in the Springfield, Oregon, murders? What inspires Bill Clinton to blow people up in Kosovo? Was it something that Monica Lewinsky said to him? Isn't killing just killing, regardless if it's in Vietnam or Jonesboro, Arkansas? Why do we justify one, just because it seems to be for the right reasons? Should there ever be a right reason? If a kid is old enough to drive a car or buy a gun, isn't he old enough to be held personally responsible for what he does with his car or gun? Or if he's a teenager, should someone else be blamed because he isn't as enlightened as an eighteen-year-old?

America loves to find an icon to hang its guilt on. But, admittedly, I have assumed the role of Antichrist; I am the Nineties voice of individuality, and people tend to associate anyone who looks and behaves differently with illegal or immoral activity. Deep down, most adults hate people who go against the grain. It's comical that people are naive enough to have forgotten Elvis, Jim Morrison and Ozzy so quickly. All of them were subjected to the same age-old arguments, scrutiny and prejudice. I wrote a song called "Lunchbox," and some journalists have interpreted it as a song about guns. Ironically, the song is about being picked on and fighting back with my Kiss lunch box, which I used as a weapon on the playground. In 1979, metal lunch boxes were banned because they were considered dangerous weapons in the hands of delinquents. I also wrote a song called "Get Your Gunn." The title is spelled with two n's because the song was a reaction to the murder of Dr. David Gunn, who was killed in Florida by pro-life activists while I was living there. That was the ultimate hypocrisy I witnessed growing up: that these people killed someone in the name of being "prolife." The somewhat positive messages of these songs are usually the ones that sensationalists misinterpret as promoting the very things I am decrying.

Right now, everyone is thinking of how they can prevent things like Littleton. How do you prevent AIDS, world war, depression, car crashes? We live in a free country, but with that freedom there is a burden of personal responsibility. Rather than teaching a child what is moral and immoral, right and wrong, we first and foremost can establish what the laws that govern us are. You can always escape hell by not believing in it, but you cannot escape death and you cannot escape prison.

It is no wonder that kids are growing up more cynical; they have a lot of information in front of them. They can see that they are living in a world that's made of bullshit. In the past, there was always the idea that you could turn and run and start something better. But now America has become one big mall, and because of the Internet and all of the technology we have, there's nowhere to run. People are the same everywhere. Sometimes music, movies and books are the only things that let us feel like someone else feels like we do. I've always tried to let people know it's OK, or better, if you don't fit into the program. Use your imagination – if some geek from Ohio can become something, why can't anyone else with the willpower and creativity?

I chose not to jump into the media frenzy and defend myself, though I was begged to be on every single TV show in existence. I didn't want to contribute to these fame seeking journalists and opportunists looking to fill their churches or to get elected because of their self-righteous finger-pointing. They want to blame entertainment? Isn't religion the first real entertainment? People dress up in costumes, sing songs and dedicate themselves in eternal fandom. Everyone will agree that nothing was more entertaining than Clinton shooting off his prick and then his bombs in true political form. And the news – that's obvious. So is entertainment to blame? I'd like media commentators to ask themselves, because their coverage of the event was some of the most gruesome entertainment any of us have seen. I think that the National Rifle Association is far too powerful to take on, so most people choose *Doom*, *The Basketball Diaries* or yours truly. This kind of controversy does not help me sell records or tickets, and I wouldn't want it to. I'm a controversial artist, one who dares to have an opinion and bothers to create music and videos that challenge people's ideas in a world that is watered-down and hollow. In my work I examine the America we live in, and I've always tried to show people that the devil we blame our atrocities on is really just each one of us. So don't expect the end of the world to come one day out of the blue – it's been happening every day for a long time.

From The Archives Issue 815: June 24, 1999

Read more: <http://www.rollingstone.com/culture/news/columbine-whose-fault-is-it-19990624#ixzz3rbYaGAmM>

Follow us: @rollingstone on Twitter | RollingStone on Facebook

The Guardian: Violence against goths is a hate crime

Simon Price

From emo kids to metallers, young people should be free to express themselves without fear of assault. I should know – I call myself a recovering goth, but I still get abuse on the streets of Brighton.

When is a goth not a goth? The politics of nomenclatures and epithets, when it comes to youth culture, are fraught: people who have consciously separated themselves from the mainstream are understandably wary of accepting any label, especially one given to them by the media. "How do you spot a goth?" the old joke used to run. "They'll swear they're not a goth," was the punchline. The logic of the witches' ducking stool applied: you were damned if you did, damned if you didn't (and probably a fan of the Damned, either way).

These days, if anyone asks, I tend to say I'm a "recovering goth". My own gothic period was 1986-1993, and I seldom participate in the subculture itself any more, but certain habits still linger: I'm reluctant to leave the house without full makeup and carefully spiked hair, I have a tendency to dress entirely in black, and retain an undying fondness for the gloomy alternative rock of the 80s.

The goth scene emerged from the arty end of the post-punk fallout, when a gaggle of stray Blitz kids decamped to the Batcave Club and began listening to, and subsequently making, dark, doomy music whose primary obsessions were sex, death, decadence, horror and the mysteries of the occult. Early bands described as "goth" – though hardly ever by themselves – included Joy Division, Siouxsie and the Banshees, Bauhaus, the Birthday Party, the Cure, Killing Joke, the Cult and the Sisters of Mercy.

Goth, with its twin capitals of Soho-Camden and Leeds-Bradford, became one of Britain's biggest youth tribes, and the goth look – big, backcombed black hair, ghostly white skin, scarlet lipstick, heavy eyeliner, lace, buckles and PVC – became an easy cultural identifier. By the early 90s, however, it had run out of steam, overshadowed by new crazes such as acid house, Madchester, grunge and Britpop. In the UK, the scene went underground, but was kept alive – or undead – by enclaves in Europe (where it turned electronic) and America (where it went metallic).

A full-scale revival occurred at the turn of the millennium, arguably powered by two forces: the global success of Marilyn Manson, and the existence of the internet. This time around, the dandyish look of the 80s had lost favor, and for male goths, long hair and trenchcoats had replaced mega-quiffs and frilly shirts, making them almost indistinguishable from (traditionally more masculine) metallers.

Meanwhile, a relatively new scene – emo – had arrived. Originally a minor subdivision of American hardcore punk, emo became a worldwide phenomenon, as bands including My Chemical Romance, Panic! at the Disco and Paramore welded pained teenage angst to urgent pop-punk melodies. Older goths tend to view shopping-mall emo kids, with their smudged eyeliner and dyed hair, as merely "baby goths".

And, while there are dozens of even smaller subgenres, from cybergoth to screamo to steampunk, there's no doubt that the distinctions between the four main tribes identified by

Greater Manchester police – goths, punks, emos, metallers – are now extremely blurred to the untrained eye, with significant crossover between them.

We should be grateful for the enlightened approach of Greater Manchester police in recognizing attacks on members of these subcultures as hate crimes. The authorities cannot always be counted on to be so kind. In the late 80s, at the height of my goth phase, I spent a year in Paris, where the mayor Jacques Chirac had ordered a crackdown on punks, goths and other undesirables as we were allegedly scaring off the tourists. (It didn't occur to him that we *were* the tourists.)

I was regularly subjected to public humiliation by Parisian *gendarmes* who forced me to empty my shoulder bag on to the pavement of Place Saint-Michel, on the assumption that anyone who looked like me had to be hiding something (whether drugs or weapons). On one occasion, four *flics* leapt from a patrol car, threw me against the wall and interrogated me at gunpoint. My crime? Painting my nails as I walked down the street. On other occasions, I've been ejected from tourist attractions including Westminster Abbey, Les Invalides and the Pantheon because of my appearance. If British police are beginning to view goths and other outsider cults as victims rather than perpetrators that can only be a positive step. Thankfully, incidents as horrific as the murder of Sophie Lancaster are extremely rare, in this country at least (though the attacks on Mexico's emo kids in 2008 made worldwide headlines). However, low-level small town violence and aggression against members of the alternative subculture from "townies", "casuals" or "normals" (let's steer clear of the politically charged c-word) is common, and invariably goes unreported.

I'm frequently subjected to abuse – mostly verbal, but sometimes with an edge of physical menace – for looking like a "freak", even in a town as bohemian and liberal as Brighton. Only the other day I was confronted by a track-suited man armed with a Staffordshire bull terrier, hell-bent on having a fight because he took exception to my appearance. I'm also frequently the target of homophobic insults, regardless of my actual sexuality.

Of course, tribe-on-tribe violence is nothing new: punks were targeted by teddy boys in the 70s (with Johnny Rotten famously receiving a brutal beating), and I grew up witnessing pitched battles between mods and skinheads at the seaside resort of Barry Island (themselves a re-enactment of the mods v rockers wars of the 1960s).

Goths, however, have tended to steer clear of trouble. Despite their often extreme appearance and their liking for gore and violent imagery, goths are usually quiet, peaceful types and, aside from a couple of Whitby weekenders a year, seldom gather in large enough numbers to defend themselves. An easy target.

Greater Manchester police's new policy recognizes the specific crime of assaulting someone not for something that they've done, but for something that they *are*. Whatever you choose to call it.

<http://www.theguardian.com/commentisfree/2013/apr/04/violence-against-goths-hate-crime>

New Republic: Is Electro the New Rock and Roll?

BY DAVID HAJDU December 6, 2012 <https://newrepublic.com/article/110822/principia-electronica>

THE CHINESE ECONOMY is the new rock and roll. Or maybe it isn't. Maybe congressional realignment is the new rock and roll—I don't know. I do know one thing that is *not* the new rock and roll, though, and that is the rock and roll being made today. Like other worthy musical forms born of past eras—jazz and salsa, for instance—rock and roll is still played widely and still worth playing; yet rock has been frozen as a form for quite some time. Its only newness is one it confers as a metaphor—a handy, all-purpose symbol for the achieving of status as a phenomenon sensationally, voguishly cool. Thus, Chris Hedges announces, in his book *Empire of Illusion*, that porn is the new rock and roll; a manual for start-ups tells us that entrepreneurship is the new rock and roll; a media encyclopedia says it's comedy; another book says it's business law; *The Guardian* says it's history—not something historical, which rock and roll has been for years, but the very discipline of history. At this point, we can see that Danny and the Juniors, and Neil Young after them, missed the point. If rock and roll is here to stay, hey, hey, it's here mainly now to help us to recognize when something else has arrived.

One of the newest of the new rock and rolls happens to be an actual form of music—or, more precisely, a broad class of music comprising dozens of styles and sub-styles and sub-sub-styles of work, from the decades-old genres of house and techno music to their younger offshoots, dubstep and dub techno, to a stunning variety of splinter styles, including Rotterdam techno and cosmic disco. As a class, this music falls under the general heading of electronica, not only because it is made by electronic means, often entirely by computer, but also because it is intended to evoke the electronic realm. It is made with electronics to sound like electronics.

As rock and roll once did, electronica dominates the soundtrack of social life for young adults, though it is far from the only music for hooking up today. Brooklyn still has blocks full of bars with bands playing live music, including old-fashioned rock—and jazz and salsa—on instruments other than MacBooks. Electronica, in varied forms, permeates the big dance clubs, as it has for years, and plays also now in the arenas and on the festival grounds where, just a couple of seasons ago, one would see lots of bearded guys with accordions. Meanwhile, strains of electronica not geared for dancing have been flourishing as downloads for people to take in, one by one, with earbuds or headphones; and there is a meaningful distinction here between the essentially passive act of *taking in*, which is appropriate to this vein of electronica, and *listening*, the traditional and more active sense of hearing with close attention. Electronica, the sound of our moment, has something in common with the earliest known music, which was the accompaniment to ancient ritual: neither was made just for listening.

“If you’re 15 to 25 years old now, this is your rock ‘n’ roll,” Michael Rapino, head of the event promotion company Live Nation, told a reporter for *The New York Times*. As a promoter, Rapino was basically matching a category of customers to a classification of product, though he was getting at something more interesting. To relate electronica to rock and roll is to apply a historical pattern to the new music. One generation’s rock and roll is, more than anything, a music that veterans of the preceding generation do not like, approve of, or grasp. My parents’ rock and roll was swing. Their parents’ rock and roll was Dixieland, the fans of which the swing kids derided as “moldy figs.” I like to describe myself as a product of the punk era, but that is mainly posturing—I really loved disco, but was too insecure among my mullet-headed New Jersey friends to admit it. Disco was my secret rock and roll.