

**Towards a Theory of Real Life Rock & Roll:**  
Foundational Elements of A Possible Future

**Full Spectrum Records**

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## THE WAY INTO THE FUTURE

When what we are given is a flawed present, the only thing we have is a potential future. Keeping one's eyes up and open is vital. What we've been given is inhumane and inadequate, and we have the power to create for ourselves and our communities a better future. We have been set up for failure from the very beginning — every effort has been made to obfuscate this fact. The process of even acknowledging and understanding this fact is a lifelong pursuit. It is important to keep this information in your core at all times. It is not a burden, but a force.

The first step is to break the spell of values that we've learned from past generations, from capitalism, from notions of political liberalism and cultural elitism. These notions are almost second nature for young people in the early 21st century. If Cultural Production has any purpose at all, it is as a spell-breaker. Cultural Production divested of its ability to be a spell-breaker is An Entertainment — not lesser, necessarily — just something to be handled differently, and possibly even more delicately. Entertainments are much more dangerous than Cultural Production, at least as seen through the lens of Real Life Rock & Roll. Though powerful in their own way, Entertainments function as placeholders. Real Life Rock & Roll seeks forward motion, and has little space for placeholders. It is important to note that the division between Entertainments and Real Life Rock & Roll is malleable — a line can never be drawn between them, because they occupy the same space.

The following is a collection of concepts and theories, cobbled together over many years of playing Rock & Roll and making an attempt at a holistic creative life. Real Life Rock & Roll is not an isolationist philosophy, though at points it may seem as such. One of the most important aspects of this approach is to continually engage with as many perspectives and Cultural Outputs as possible. Real Life Rock & Roll does at times require a certain degree of isolation — as a means to clarify, not as an end in itself.

## ROCK & ROLL AS A MODEL FOR A NEW LIFE

“Rock n’ Roll” is no doubt a loaded term. We see the Ramones leaning against a brick wall, we see Iggy Pop slashing his chest on a stage, we remember Jerry Lee Lewis: his fear of a vengeful God, and his marriage to his teenage cousin, we remember Jimmy Page’s pedophilia.

Historically, “Rock n’ Roll” has been merely an excuse for White Men to behave selfishly with little to no repercussion. “Rock n’ Roll” is an appropriated music — in actuality no more than a marketing scheme, cooked up by a rich white man in Memphis who wanted to sell black music to a white teenagers. As listeners we know this, but it’s easier to listen when we refuse to allow the entire history of “Rock n’ Roll” to permeate our listening practice. Real Life Rock & Roll is not a reclaiming, because Rock & Roll has never been ours to reclaim.

In this context, the term Rock & Roll does not imply a guitar-centric musical quartet with mop top haircuts, but something broader. Our Rock & Roll is not just music, though that is the root. Real Life Rock & Roll contains Cultural Production specifically intended to be counter-cultural, work imbued with spell-breaking powers. Real Life Rock & Roll is the idea that the Work does not end at the edge of the frame. Spell-breaking work necessitates a universe of its own to exist within, and Real Life Rock & Roll is it. To simply Make Music About Music is not enough. We are living in the End Times and we must face that with absolute sincerity. There is not space in this world for gesture without purpose, action for the sake of itself. Real Life Rock & Roll asks us to deeply consider each action, each object that we make, and ask “who is helped by this?”

Underground music has created and cultivated a community of artists across the United States. This lineage can be traced back to American Hardcore, to block parties in the Bronx, and further back to traveling showcases of early rock & roll musicians, and further back to juke joints and blues bars of the American South. To participate in this lineage is to participate in an organism spanning time and space beyond comprehension. The current manifestation of this tradition finds its home wherever a space can be made: back rooms of bookstores, private basements and living rooms, the occasional sympathetic Legitimate Business. This community maintains a high level of activity despite receiving little to no Official support, and oftentimes with little interest from the community at large. Rather than being bound by aesthetic rules, this community of artists finds itself bound by mode of operation. There are cliques and sub-sub-groups, but where they overlap is where we find the true Work. This network of unique individuals is decentralized, and that is where its power lies — there is an ebb and flow across a massive physical space of Cultural Production that is barely documented, except in very rare instances.

The decentralized operation of the underground music community can be

considered as more than a method of Cultural Production, but can be considered as a model for a new lifestyle, in which minimal means and intermittent communal organization function as primary pillars. At its highest level of potential, underground music could be considered a parallel economic model that could replace global capitalism as we know it. The financial operation of this world is a shell within a shell, utilizing the tossed off, the leftovers, with sharing and community at its core. This sentiment most likely will read as foolish by those who are not deeply embedded in underground music, but trust that it is true and sincere.

The parallel economics of underground music are where the paradigm-shifting powers of Real Life Rock & Roll lie. We intend to gradually dismantle capitalist ideals, capitalist thought, capitalism itself, all as radically and gently as possible. This shift is not a fault slipping, it is a mountain eroding.

# REAL LIFE ROCK & ROLL & JAMMING ECONO

What is Real Life Rock & Roll? There is no end goal, there is just the synthesis of the self and the pursuit. Your life is the goal, and the goal is the pursuit of your life. Real Life Rock & Roll is the overarching theme of this tract, but its primary tenet is to Jam Econo<sup>1</sup> (D. Boon Forever, Respect to Watt); using what is at your disposal to further your goals, a craftsman-like approach to artistic endeavors, and an approach to life in which the daily constant revision and effort put forth to make things happen is focused on the pursuit of the creative community's betterment. Real Life Rock & Roll turns all the community's efforts from an abstracted production relationship to a direct influence in the pursuit.

Jamming Econo is an exercise in reduction — one must eliminate all superfluities in favor of necessity. This can mean a simple economy of artistic material in the Minimalist sense, or a literal economy of resources. Jamming Econo is utilizing the maximum potential from the minimum of resources via careful and simple planning.

By Jamming Econo, one makes oneself vulnerable. Oftentimes, this is one of the most difficult hurdles. Jamming Econo as an organizational method can be a helpful tool, but it can also be a lifestyle guide, a Model for a New Life. We value abstraction and disorientation; but, for their own sake, these can be an obscuration. To attempt to Jam Econo is to be forced to hone one's craft.

An economy of objects is quite feasible in 2k17 — the tools and media that we use in our day-to-day lives are slowly being consolidated into single objects. Objects hold psychic energy. We can intentionally charge these objects to reflect our best characteristics back at us. In Real Life Rock & Roll, we achieve this by choosing particular objects to be present and hold witness only during times of Intentional Creative Activity. IRL nodes activate themselves in these moments — in the studio, on stage, at the site of intense psychic activity. The Real Life Rock & Roll way is to organize these sites with careful intent. Objects held onto without intention tend to retain Nostalgia and breed stasis. This negative energy can be actively adverse, but can also reinforce Stasis via the Zappa Theory of Death By Nostalgia.<sup>2</sup> Nostalgia for its own sake should be avoided at all costs. We have all fielded complaints about nostalgia music. Do not give in to these temptations. Real Life Rock & Roll is made for the future. Anything made now, but looking backwards, is an Entertainment. This includes repeating verbatim developments of the avant-garde of the past.

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1 D. Boon Forever, Respect to Watt

2 Eventually the nostalgia cycle will become so short that we will become nostalgic for the last step we took, barring progress of any kind.

## URL AS A CATALYST FOR IRL: THE INCOMPLETENESS OF THE INTERNET

The typical pro-Internet stance is that the Internet allows for the creation of marginalized and geographically disparate communities to unite behind common interests or goals: true. The ability of these online communities to act as catalysts for IRL interaction, however, is oftentimes overlooked. Particularly in underground music spheres, the overlap of IRL and virtual communities nourishes an ever-evolving and decentralized community. It is important to approach online community-building with the goal of creating and connecting IRL Nodes. The Internet is not an end unto itself, but another tool with which to build A Possible Future.

IRL our awareness is limited by our physical senses. The body you live in and the horizons encompassing the body provide a constant onslaught of real-time information. If properly tuned, you can plug into the people, animals, plants, buildings, air and ground that surround you. These are the ingredients of the IRL Node. The Internet expands our awareness horizon-tally — it gives us access to activities taking place across time and space. We are living in an era of hyper-expanded Awareness. Truly expanding the abilities of the corporeal body is an absolutely human pursuit. Cultivate the resources with productive use of the Internet, and you will be provided an Omniscient Lens allowing you access beyond the horizon. Lacking in sensuousness however, this lens is useless if not put in the service of charging the IRL Nodes. The online community is a community of potential energy — a charging station. It is when the IRL Nodes combine with the Horizontal Lens that the true Real Life Rock & Roll community ossifies.

The importance of physical location to Real Life Rock & Roll flows backwards to the permeability of physical location in underground music communities. Simultaneously the appeal and downfall of these communities is the ephemerality of IRL space that it exists within. Because underground music is inherently an anti-capitalist pursuit, it can only exist in borrowed and donated space. We must never forget that within capitalism, a person is not allowed to exist in public space without spending money. This is inhumane, and for Real Life Rock & Roll to fully actualize, it is imperative that we create IRL Nodes for it to exist.

## REAL LIFE ROCK & ROLL SPACETIME INTERSECT

If we understand Space & Time as dimensions with measurable qualities, Real Life Rock & Roll can exist as an additional dimension with the ability to transcend the linearity of space and time. We have established that music is at the core of Real Life Rock & Roll. Music is unique among the arts in that in its most distilled form, it is entirely ephemeral — created for the SpaceTime it occupies and no other. In the 21st Century, however, that has changed. We make musical objects that, theoretically, exist statically. We are listening to “the same” recordings of the Beatles that our parents did. The possibilities of audio recording are boundless and powerful. We can create impossible musical instruments; improbable juxtapositions of acoustic space; overlap and manipulations of Dead and Living people within a single piece. Like the Incompleteness of the Internet, we must acknowledge the importance of site-specific performance. This is the lineage of music, and must not be forgotten, no matter how far we stray. The recorded object and the live performance are separate but related entities, between which the thread is ever tenuous, expressing a relationship that is permeable and malleable.

## GO ORANGE BE STRONG

The Orange is the synthesis of the pomelo and the mandarin. The advent of irrigation farming in Southern California enabled the cultivation of orange and other citrus crops, benefiting the miners of the 1849 Gold Rush and leading to the expansion of the then-nascent city of Los Angeles.<sup>1</sup>

Through two: One, Be Strong. The Orange is the most hybridized fruit. It is mixed with all members of the citrus community. Just like the Orange, we generate variations with each new contact and interaction. The Orange can be thought of as a physical representation of the accumulation of energy in the human body. The Orange embodies in its genetic code Real Life Rock & Roll values of setting IRL Nodes with intention.

Energy gained by the Orange is then manifested in the solar plexus and characterized by diversity in interpretation, such as that mirrored by the citrus community and the pursuit of Real Life Rock & Roll. All energy such as that which comes from the Orange is channeled directly into the pursuit of Real Life Rock & Roll, is transmogrified; the Orange becomes you and through you is a direct influence on the work of the community; you are an Orange; the community is an Orange: together you can Be Strong.

This energy has a spiral trajectory, rejecting Stasis but constantly folding back in on itself in order to maintain balance. The spiral trajectory allows for continuous motion and self-reflection without direct intersection with the past. This self-perpetuation is key to Real Life Rock & Roll: do the good work & develop these ideas, but be certain not to regress into static atrophy. In this way, the Body can be thought of as an Orange. The Orange is powerful, do not forget it. The phrase Go Orange, Be Strong serves as a reminder, an affirmation, of these ideals.

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<sup>1</sup> This example is intended only as an example of the Power of the Orange — the development of irrigation farming in California and the Greater Southwest has proven to be a series of blunders and atrocities committed by the wealthy and power hungry.

### **Examples that Embody Go Orange Be Strong:**

Navel oranges are characterized by the growth of a second fruit at the apex, which protrudes slightly and resembles a human navel. A single mutation in a Selecta orange tree planted on the grounds of a monastery near Bahia, Brazil, probably yielded the first navel orange between 1810 and 1820. Entropic energy is responsible for the production of the navel. The mutation caused the orange to develop a second fruit at its base, opposite the stem, as a conjoined twin in a set of smaller segments embedded within the peel of the primary orange. As oranges are rich in vitamin C and do not spoil easily, during the Age of Discovery sailors planted citrus trees along trade routes to prevent scurvy.

Jeff McKissack spent 20 years in Houston, Texas building a monument to the Orange using materials he had at hand: Jamming Econo. The pursuit of the Orange Show is MicKissack's Real Life Rock & Roll. McKissack saw the Orange as both a healthful snack and a spiritual totem: his goal was to bring the fruit's power to the people. While initially considered a failure, the Orange Show is now an internationally known art environment and organization. Real Life Rock & Roll sometimes takes a while. The phrase Go Orange Be Strong originally appeared at the Orange Show.

H.R., singer of the early American Hardcore band Bad Brains, boasted that while the Clash were taking cocaine and amphetamines to boost their onstage energy, he would drink a glass of orange juice and perform with maximum intensity. Go Orange Be Strong.

# INFINITE FUTURE

Infinite Future has been a mantra within Real Life Rock & Roll since the very beginning; we've used it as a toast, a greeting, an affirmation. Infinite Future serves as a reminder of constant possibility in every moment, and the infinite permutations of reality<sup>1</sup> that spiral out from our every action. This phrase is charged with energy that can be unleashed at any moment. Infinite Future is there to be used, but only with respect to the notions embedded within it. There's no constant, no object, just infinite permutations - Absolute Life!

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<sup>1</sup> Real & of your own making

# CHANGE AND LIFE UNDER CAPITALISM

Nothing is constant. There are no fixed entities, no being, subject, object, substance, thing. Infinite Future.

Don't Stay Too Long — Learn what you need and move forward. To make room for the next in line, this will help you to not be Old. We decide ourselves when we are Old. We all know people younger than ourselves that have made the conscious decision to cease to grow and adapt, oftentimes as a response to Life Under Capitalism. Yes, it is a gentler path to traverse, but there is so much to absorb and learn. Continuing to absorb and adapt is resistance. Remember the Orange Spiral Energy Trajectory.

This folds back on The Object's Energy Accumulation: the culture of remix, kitsch, & nostalgia. Think about the negative world that kitsch objects were born in. Kitsch objects are by necessity loaded misogyny and racism — how do we cope with being surrounded by these objects? In the 21st century anything engaging with Rock & Roll falls squarely within kitsch, within nostalgia. Kitsch no doubt occupies an important section of Cultural Production (particularly American) — appreciating kitsch without a thorough discussion of the values embedded within is by default an approval. Real Life Rock & Roll is an attempt to make sense of the cultural whitewashing of cultural objects imbedded with outdated and destructive values.

Change is the cornerstone of reality — the cornerstone of being is becoming. All of this goes for one's own perceptions, as well as the larger world around you. To use a musical metaphor: the drone doesn't change, the drone changes you.<sup>1</sup> We have all come back to our old creative work to find what we had previously found exciting suddenly flat and uninspiring. Nothing changed about the work! It is exactly as you left it. You changed, and we have been taught not to acknowledge that specificity; that the work was sub-par all along. That our present self is consistently superior to the past self, which is to be looked down on. How are we to respect our present selves if we hate our past selves?? That we change and adapt through time is a sign of personal development. Even in science, something we hold onto as fact is a series of hypotheses being proven and disproven. What makes us think that anything else is any different? What makes us think that we can ever be on solid ground?

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<sup>1</sup> all due respect to David Bernstein, who we took this from

## EXTRA-TERRESTRIALS & CRYPTOZOOLOGY

A belief in the possibility of extraterrestrials and cryptozoological creatures implies a willingness to be open to possibilities, a method of maintaining enthusiasm in the unknown and unexpected. The details of cryptozoological matters are vague and inconclusive, but a true pursuit requires vetting inherently unreliable sources — one must define ones beliefs.

Alien abduction, Bigfoot sightings and the like are a living, breathing American Mythology, just like “Rock n’ Roll.” We see wisps of abduction in southern gospel, we see hidden creatures in the cracks of the Harry Smith Anthology. Who among us actually believes that Elvis arrived at Sun Studios fully formed, lip curled, hips swinging? The very way that Western Culture approaches The Lone Genius Artist is a mythology, captured in grainy photographs that are easily manipulated. We can participate in the creation of this mythology, in fact we must participate in this mythology.

The materials available on these topics range from anecdotal accounts to pseudo-scientific reports. The possibility of The Hoax does not render these materials useless. Rather, their space in-between the Real and the Un-Real provides a way into that perceptual gap as it applies to our daily lives. It is within this space that Real Life Rock & Roll thrives. We speak of dismantling capitalism, the very foundation of modern life. We speak of creating IRL nodes in a world in which a person cannot exist in public without capital. Our ideas do exist in-between the Real and Un-Real. We do have a home in the sky, we do have a home here. By simultaneously accepting and interrogating the Un-Real, we are able to more fully actualize the Real from within our own selves. A world without the Un-Real lacks sensuousness, lacks the fire that fuels Real Life Rock & Roll. As fantastical as extra-terrestrials may seem, it is through these mythologies that we can grow as individuals fully engaged both in lineage and progression.

## INTER-DIMENSIONAL FOLD OVER: TRAVEL & TRANSCENDENCE

High levels of personal contentment can be found during the non-space/time of travel. In this context, travel can mean anything from a daily walk to work, or a week-long drive across the country, or a run, or a walk home from a night out. These moments are charged & should be cherished. When a body is in motion — occupied but not overwhelmed — the mind is allowed to stretch outside of its typical focus. Most of the concepts contained in this writing were developed during long walks & long drives. Travel as a means to Transcendence is a key component of Real Life Rock & Roll.

The limitations of the human body prevent us from traveling distances required for adequate space exploration, but by utilizing non-space we may be able to transcend our own bodies. The most likely way to achieve long-distance space travel is by finding the space between dimensions. The psychic space of travel is the most immediately available crack within space time and must be developed. Theories of Astral Projection may be a beginning to this, but these typically engage with the non-corporeal body in an unconscious state. It is apparent that engaging our corporeal existences in fully conscious Inter-Dimensional Fold Over is the next step.

Travel is a non-space, a space between dimensions. In motion, our bodies become vessels. Transport hubs are nodes of this Inter-Dimensional energy. Travel is the physical manifestation of what we intend to do as Real Life Rock & Rollers - Don't Stay Too Long. Learning to navigate this non-space can be a fulfilling exercise for beginners in Real Life Rock & Roll, as well as a continued means of developing these concepts.

*I Am Happy When I Am Moving.*

## **REAL LIFE ROCK & ROLL CAN BOOST US TOWARDS THE FUTURE**

At its best, Real Life Rock & Roll is a tool. It is a guided approach with fluid boundaries. It is embedded with values that are unshakable but form a foundation upon which to build a new world of our own design. Real Life Rock & Roll is intended to empower. The roots of these notions are in music, but the implications fan out to encompass our entire lives. Within the Theory of Real Life Rock & Roll, that is the point. To use Cultural Production as a means to interrogate our every day behavior and worldview. Real Life Rock & Roll exists in the Real World, it must be valuable in a tangible sense. It also exists and conjures the Un-Real, it must activate the intangible. We can make a better world, we just have to approach spell-breaking and world-building with extreme focus and intent.

