

Social Harmony as Measured by Music



by



David Huttner

SOCIAL HARMONY AS MEASURED BY MUSIC

(WHAT MUSIC REFLECTS ABOUT SOCIETY,
WHY POPULAR MUSIC IS DYING AND
WHAT WE SHOULD DO ABOUT IT)

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Cover by David Huttner

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Just Say No to Latent Homosexual Crusades

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PRE-1937

As with the birds, so with us too, music has always been and probably always will be mostly about courtship. Music being largely about love and courtship means also that the quality of music in any society is apt to be a good barometer of the quality of love and marriage and happiness in that society.

However, irrespective of the quality of western music, love, marriage and family life have never worked as well in the male-dominated West as in the East. Men aren't good at making love and marriage decisions. They are not as focused on love and marriage as women are. Moreover, Western, male-dominated society tends to be more violent, unequal in opportunity and insecure. Insecure women marry for security, not love.

I am hardly the first person to notice this East-West difference. Way back in the mid-1800s, our first extremely successful and prolific American author, Nathaniel Hawthorne, noticed what amounted to the same. He had lived on the frontier between the "Indians," most of whom had come from Asia, and the European Americans. He noticed that most of the Indian women married for love, while most of the European-American women married for security—for safety or money. He said this several times in his book, *The Deer Slayer*.

But love and marriage did work for many people in the West—until World War II and the nervous years leading up to it. A favorable probability of love and marriage is reflected in the happy music of pre-WWII America, especially 1920s America. Those of you who have had me for an instructor have heard me play a lot of beautiful music from the 1920s. Many of the lyrics were, what we would now call "politically incorrect" (racist, sexist or homophobic). But the music was simple, beautiful, happy and, most of all, innocent. To hear a great example of 1920s music, [play this video of the Whiteman/Crosby,](#)

1928 recording of the Holmes, Simon and Whiting song, *Lovable*.

But the history of one song, in particular, provides us with a general timeline for the decline of love and marriage, at least in the USA where the song was produced and first popularized. Better than any song ever written, “Glad Rag Doll” decries the degeneration of love and marriage. It was written by Jack Yellen (lyrics) and Milton Ager and Dan Dougherty (music) in 1928 for the film of the same name, starring Dolores Costello. The song rocketed to popularity as it hit the airwaves in recordings by the Nat Shilkret, Ted Lewis, and Arthur Briggs Bands. But many singers chose to omit the very poignant introduction, and most performances were soon leaving out the lyrics in their entirety. It seems that, for thoughtful people, the Nineteen Twenties came in roaring and went out whimpering.

Watch this video with scenes from the film and what is, in my opinion, the best recording of “Glad Rag Doll.”

Obviously, by the late 1920s, many people were aware of the decline in the emotional quality of their lives. Marxists thought that the decline was due to alienation that mostly arose from the capitalist mode of production and exchange. But Marx’s flawed definition of the class struggle and its ramifications prevented everyone from fully and correctly understanding our alienation.

Alienation is most clearly manifested in the largest spheres of social life, in our spheres of production and exchange. Everything we do tends to become habit, and

these spheres are where the strongest habits are formed. But the roots of our alienation lie much deeper. They lie in our failure to control and rationalize our reproductive competition.

The actual class struggle and the root source of our alienation toward one another is the K and R Class Struggle. Without an understanding of it and the caps upon it that prevent us from seeing it and minimizing it, there was no hope of fixing love and marriage – or any of our pervasive and persistent problems. I'll define the K and R Class Struggle and its two caps, below. As the decline of love and marriage worsened, later generations assumed that the demise of love and marriage was unavoidable, something we all just had to live with.

It became impossible for Americans to tolerate "Glad Rag Doll." Johnny Ray, Kay Starr, and Barbara Cook recorded it in 1954, 1955, and 1975, respectively; but even with the poignant introduction omitted, these recordings never got off the ground. I was born in 1949 into a musical family and became a music lover. I never heard the lyrics. Even while driving a New York City taxi, for thirty years and usually 80 hours per week, and always with the radio on; I never hear "Glad Rag Doll." I didn't hear it until the Coffee Club Orchestra recorded an instrumental version of it in 2006.

I then worked hard to dig up the words and match them to the melody. I popularized the song among my English-language students and the people of Nantong, China. I

believe that the Coffee Club Orchestra and I are largely responsible for the song's revival in recent years.

In retrospect, most musicologists will agree that 1920s and early 1930s America was The Golden Age of Music. Steinway and Sons started mass producing pianos in New York in the early 1860s. By the 1920s, every American family that wasn't poor tended to have one in the living room; and playing it was the best thing that single people could do at night for entertainment. There was no Internet, no computers and no television. There weren't even radio stations until The Westinghouse Broadcasting Company launched some in 1920. Then, all the great pianist/composers saw the opportunity to get rich by having their music recorded and played on the air.

Again, some of the lyrics were politically incorrect, but the music was otherwise beautiful and innocent. The Twenties began as a happy time for Americans because their economy was booming. WWI hadn't damaged America as it did its European competitors; so, after WWI, American business and industry thrived. Moreover, many people believed the propaganda of WWI. They believed that it had been, "the war to end all wars." If you really believed this, it was indeed cause for celebration, for breaking out the champagne!

POST 1937 AND THE K AND R CLASS STRUGGLE AND ITS CAPS

But six or seven years into the Great Depression, everyone sensed that another war was coming. The music changed overnight! It was almost as if someone had

thrown a switch. After late 1936 or 1937, there were no more happy and innocent love songs in the West.

Here's where I have to digress to define the K and R Class Struggle and its caps, the root sources of our alienation and ALL our other pervasive and persistent problems. The people toward the top of society with respect to income, wealth and education resemble the large mammals. They pursue a quality reproductive strategy. They equip their relatively few offspring with every advantage for survival. That's what biologists E. O. Wilson and Robert McArthur dubbed the K Strategy. Those toward the bottom of society with respect to the same resemble the small animals and the insects in pursuing a quantity reproductive strategy. That's the R Strategy. The two strategies cause and define each other, and they are what the class struggle is really about.

The class struggle is manifested internationally by the conflict between MK, male-dominated countries whose production is relatively capital intensive and FR, female-dominated countries whose production is relatively labor intensive.

The population and economy of class society is always exploding because the Rs can only tolerate the Ks by being Rs. Ks that lose in economic competition with one another become Rs. The companies and countries that most rapidly expand their scale of production and lower the cost-per-unit of their goods buy out or imperialistically colonize, respectively, the others. Of course, the biggest losers in this ferocious and unrestricted competition are

the quality of life (due to human alienation) and the common environment (due to the inability of other species to defend themselves from us).

Any third-grade student would be able to perceive the K and R Class Struggle and discover the need to minimize it by maximizing, respectively, equal opportunity and population control, but for the two caps that obscure these basic facts of social life. The two caps are (1) religion and (2) homophobia/latent homosexuality.

Religions are the hallucinatory versions of our horrific prehistory and basic psychology. The “gods and the demons” of pagan times or “God and Satan” of the modern religions are merely abstract, poetic constructs for, respectively, the positive and negative sides of one individual and four groups of ancestors and relatives. All of these universal components of the godhead are folks toward whom we have or had extreme mixed emotions, love and hate. They are (1) the same-sex, competing parent, (2) the primal fathers, the alpha males of the horde when we lived as the gorillas still live, (3) our parent species, *Homo erectus*, the losers of a Species War that was the most traumatic, violent, and important series of events in the life of man and is the major, albeit cryptic and virtually blacked-out, major subject of all our religions and most of our holidays, (4) our ongoing, genetic competitors, e.g. for men, all other fertile men, and (5) the derivative component of the godhead, the victors in the Species War who contracted their ambivalence from their victims in inverse proportion. (The executioner is

hated to the extent that his victim was loved and loved to the extent that his victim was hated.)

Ambivalence is the essence of divinity. We become obsessed with anyone toward whom we are ambivalent. He, she or they become associated with every difficult problem, every momentous event and every tough decision. These five components of the godhead were the only folks universally eligible to become the big parent at large, whom we hope is there to protect us when we lose the protection of our nuclear or tribal family.

Why is religion a cap upon the class struggle? Because believers, the most traumatized and unconscious people, attribute all important events to their god or devil. They can't reason beyond that because to do so is to encroach upon their god's prerogatives!

Why is homophobia and latent homosexuality a cap upon the class struggle? Because latent homosexual people can't enjoy adult, sexual love and are understandably angry. We all love our siblings, and except in cases where Mom has no partner and stays too close to us for too long, our siblings determine our sexual orientations. Nobody gets to choose his parents or siblings, so, nobody should ever be discriminated against on the basis of whom he loves.

But because homosexual folks don't understand the sources of our homophobia (at least three of them), they tend to indiscriminately blame all of us for it. They tend to become malicious, to be always lying and fighting. Moreover, they are afraid of basic truth and change

because they unconsciously associate both with the removal of their Third Masks. (We all tend to wear two earlier masks given to us by our confused and horrific prehistory.) The Orwellian “Big Brothers” who are conflicted by homophobia and homosexuality cap the class struggle because they are more focused on creating problems than solving them.

Religious ignorance and denominational differences and homophobia/latent homosexuality don’t only obscure the class struggle. They each also become separate sources of alienation. See “Decoding the Deluge” for more details about the K and R Class Struggle, religion, and homophobia/latent homosexuality.

By 1937, Americans had traversed the imperialist road far enough to lose whatever remained of our innocence. Before WWII, the United States had only a very small empire, consisting of a few islands. We avoided foreign entanglement, preferring to be isolated from the nations of the Old World, which were viewed as corrupt. But after WWII, the United States took over what remained of the British Empire. Many developing countries that were becoming formally independent were in fact becoming controlled by American money and secret police and intimidated by the American military, which now has approximately 800 installations around the world.ⁱⁱ

It may well be that few if any Americans originally *intended* to dominate and oppress foreign peoples when Americans and American corporations first started investing abroad. But one of the duties of every

government is to protect the interests of its citizens – including the corporate citizens that pay taxes to the government. Making massive foreign investments is a slippery slope that can lead to ever-greater conflicts between the foreign investors (Ks) and the local populations (Rs). By the end of WWII, all Americans were conscious of this to one extent or another, conscious of the growing conflicts of interest and the growing hatred of Americans due to the readiness of their government to support the foreign interests of Americans and American corporations with violence and coercion. Even those Americans who denied that there was such a thing as imperialism couldn't help feeling guilty about it. Guilty people hate themselves and cannot love or be loved.

For America's relations with other countries to have remained positive after WWII, Americans would have had to become a good model for other nations, not just in the ways that America was already good (e.g. creating technology and using the world's most simple, trade and port language) but in every way. For America to have been the good leader that everyone looks for in the most successful country, America needed to improve itself. It needed to minimize the K and R Class Struggle or at least greatly decrease it by increasing equal opportunity and population control. It needed to empower women, so that they could excel and lead in the areas where women need to lead (i.e. love, marriage and family life). If instead of just making its military "the best that it can be" Americans had made their entire society the best that we can be, then America would have set the right example for others

and would have succeeded in leading the world into a happier, more civilized and sustainable future. Regrettably, that was not to be. A win-win relationship with third world countries could not be maintained as America imported the most talented and productive people and the lion's share of investment capital. One after another of America's third world partners failed to lower their birth rates as quickly as their death rates, failed to keep pace with improving education standards and labor productivity, failed to pay off their debts and – most generally – failed to compete with the American colossus. As this happened, the American military ballooned. America became the world's big bully, a bully that was as much the result as the cause of lesser nations not having a sound model for their development.

Of course, you can't eat guns. The ever-increasing, American military budget has been an ever-increasing hole in America's pocket and has bankrupted the country. Their empire is tottering on the brink of collapse.

Historians have long known to attribute the collapse of empires to *hubris*, a Greek word meaning extreme and false pride, arrogance. But historians, focused as they are on the final stage of empires, on the collapse, tend to equate imperialist hubris only with military adventurism and the will to dominate others. Granted, military aggression is the ugliest and costliest aspect of imperialist hubris; but it is not the essence of it. It is not the thing without which it is not. The essence of imperialist hubris is a deeper forerunner of the aggression. It's the attitude that says, "We are superior to all other peoples. Our

culture is in every way superior to yours. We don't have to change. It is only the rest of you that have to change in order to become more like us." This is the attitude that virtually all of my countrymen had after WWII. I was born then and imbibed it with my mother's milk. This attitude sealed America's doom. Americans soon forgot that their success during and after two world wars was largely due to the dumb luck of having two great oceans to protect them at a time when there were no intercontinental ballistic missiles. Unrealistic and over-impressed with themselves, they failed to become the model that the world needed and blew their historical chance at leadership.

The music reflected all this. Immediately after the great divide of late 1936 or 1937, music was nervous, loud, repetitive, and simplistic. It featured a lot of brass instruments that were played loudly. The trumpeters and trombonists would often put down their horns to shout in unison. The young people danced athletically to this music, swinging the women around — thus the name for it — "Swing Music." This crude and vulgar music, which was popular before and through WWII, was a celebration of American military might, especially by the people who tend to be always fighting or searching for enemies to fight with.

Latent homosexuality provides another impetus for war. Severely repressed, male, latent homosexuals repress and replace their homosexual impulses with paranoid delusions. ("I love him [another male]" is repressed, replaced and externalized as "I hate him," "He hates me"

or, more likely, both.) The main source of homophobia *for both men and women* was caused by our as-yet-inept transition to monogamy at the start of the Neolithic Age (of Stone Age Agriculture). Monogamy forces homosexual folks to choose between having love and having children. Within a savage world such as ours, wherein reproductive competition is unrestrained and ferocious, that's a horrible predicament to force upon anyone. A minor but perpetual source of homophobia is the contradiction involved in loving someone who is a genetic competitor. But the main source of homophobia, *for men*, is a tendency of women. It's their tendency, within a savage world that fails to control and rationalize its reproductive competition, to become baby-making machines. *For women to be baby-making-machines that lower the average rate of longevity and marginal productivity of labor and damage the natural environment is to force men to become killing machines.* Killing machine is a role incompatible with the underlying, loving nature of homosexual men. Hypersensitive to that savage social pressure, they react to it. They feel compelled to become the most warlike and aggressive. So, latent homosexuality and male homophobia are, in and of themselves, major impetuses for war.

Homophobia and latent homosexuality are disastrous in countless ways to our social relations. But there is a payoff for the direct victims. A payoff that compensates them. They become consummate actors and liars. Though hopelessly unhappy, they become the most materially successful savages. Like oil on water, they rise right to the

top in every walk of savage life. As the Third Mask grows to their faces, their anger and desperation increases and they focus themselves, life-long, upon getting even with the rest of us. They gravitate to government jobs like metal filings to a magnet because these jobs afford them an opportunity to oppress others. Those that suppress the awareness of their inner conflict (between homophobia and homosexual love) are always looking for enemies so that they can misinterpret their inner conflict as an outer one. Latent homosexual young men are always eager to answer any idiot-politician's call to war.

However, the countries that win wars and enjoy the short-run, economic advantages of victory end up esteeming their latent homosexuals and adopting all of their false and deceitful attitudes. Their stock soars as people look up to them as the heroes that they desperately need to be to compensate for their guilt. The guilt results from psychological repression and feelings of self-devaluation to whatever extent they are conscious of their internal contradiction. The hero label for soldiers who aren't fighting to defend their country from foreign invasion or attack (which hasn't happened to the U.S. since 1814) is plausible only if you can believe that wars and other forms of savagery are inevitable, only if you remain unconscious of the K and R Class Struggle and the hominid origin of the gods. (See *Decoding the Deluge* for more on these subjects.)

Moreover, latent homosexuals, whom George Orwell collectively characterized as "Big Brother," especially latent homosexual men, insist upon remaining

unconscious of these subjects. They shun all issues related to truth and justice, issues that can affect social harmony, because social harmony, truth and justice are inimical to them. Social harmony would prevent them from fighting, and fighting is the closest latent homosexuals come to loving. That's another reason – win, lose or draw -- why the band pictured below and latent homosexual Americans were so happy about going to war.



The wildly-popular band of US Army Major, Glenn Miller is pictured above. **Here they are playing their Top 5 Billboard hit recording “Pennsylvania 6-5000.”** It had a twelve-week chart run. Psychoanalysis of that song's title proves the thesis of the previous paragraph! The number six associates with sex and the number five associates with work -- 6-5000, sex and an army of (male) workers. They were indeed hot to enlist!

Again, although they were nervous about it, American young people, especially latent homosexuals, actually looked forward to the war. They were too naïve to know the horrors of war. Everyone knew that the war (all the military spending) would get us out of the economic depression and that America would win the war. We were the largest of the industrialized countries and had two

great oceans to protect us when there were no intercontinental ballistic missiles. The swing music fans were right in one respect. America came out of the war relatively unscathed. We lost less than 500,000 people, all of them soldiers. That was nothing compared to the losses in Germany, the Soviet Union, China and Japan — especially relative to the size of their populations.

But WWII profoundly affected America in two other ways that few people anticipated. It gave birth to monopoly capitalism, and it brought women into the work force.

TWO SUBTLE AND UNANTICIPATED CHANGES BROUGHT BY WWII

Let's talk first about monopolies. A monopoly is a company with no competition, a company that is effectively the only seller of whatever it sells. For decades, Microsoft had a virtual monopoly on computer operating systems. Very few people used Apple or Linux, and cell phones only recently became Internet accessible. Without effective government regulation, monopolies do business unfairly. They restrict supply to increase the price of their product to whatever price and profit margin they desire. WWII gave birth to monopolies because the military needs and buys everything, and when there is a big war and the military is greatly expanded, they buy in huge quantities. Only the largest companies can supply those quantities. Only the largest companies can bid on the military contracts, the agreements to supply the military. These contracts are extremely profitable because — at the other end — companies have only bureaucrats to

bargain with. Bureaucrats generally don't care much about the taxpayers' money, and they are easily bribed. So, the big military contracts of WWII enabled the biggest companies to grow very quickly and put the smaller companies out of business. The growth of monopolies greatly contributed to inequality and insecurity. The owners of the big companies became very rich, and the owners of the small companies went out of business and joined the ranks of the proletariat, the Rs. This makes people very insecure because within a savage K and R country — especially a capitalist country where there is no communist party to tell the capitalists how to treat the workers — they exploit the workers as fully as possible and replace them with machines as soon as possible. What they do to women is worst of all. I'll talk about that now.

Prior to WWII, few women worked. Almost all of them were housewives. But once the men went off to war, the women were asked to come into the factories and do all the most physical work that always had been done by men. Women were building the ships, the airplanes, the cars and the tanks. People were surprised to learn that women could do all of these jobs and do them well. In a way, it was very good for women to have jobs, to make their own money and not be financially dependent upon a man. But it also meant that for the first time, working class, R women were coming into direct contact with capitalist Ks and being directly exploited by them. The capitalists didn't only exploit women for their labor power. They exploited them sexually too. The Ks all tend

to be homosexual, but they are latent (hidden) homosexuals, who, due to homophobia, can't accept their homosexuality and keep trying to become heterosexual. (After age 3, our orientations don't change.) ***The greater the inequality and insecurity of a society, the easier it is for rich men to experiment with, corrupt and deflower all the women.*** The latent homosexual Ks that are conscious of their homosexuality are contemptuous of heterosexuals and virginity, which can only be of value to heterosexuals. When American men came home from the war, they were shocked by the condition of women. They were shocked by the extent to which women had been ravaged and corrupted by the capitalist workplace. Capital continued to centralize after the war, and inequality and insecurity continued to worsen. Racism aggravates the inequality, and common crime aggravates the insecurity. Then, in the early fifties, along came another war, the Korean War. The death and separation caused by war also aggravates insecurity. Many more Americans concluded that lasting love and happy marriage just wasn't possible. They had no choice but to make the best of a very bad situation.

I've already cited the disappearance of "Glad Rag Doll" as evidence of the demise of love and marriage in America by the end of WWII, or at least 1950. Want more evidence? **Listen to this video of Eddie Arnold singing the Robertson and Barnes song, *I Really Don't Want to Know*.** It's been a recording hit for numerous artists since its 1953 publication. Like all great love songs since WWII, it's a sad one.

But still drunk from their success in WWII, most Americans refused to admit that there could be anything wrong with their culture and society. In particular, the business leaders, their politicians and Ks generally weren't about to change in any way, shape or form. In fact, Big Brother is terrified of change, much more afraid of it than the rest of us. Again, this is because latent homosexuals unconsciously associate basic truth and basic change with the all-important change that they need to make but cannot make – the removal of their Third Masks.

So Americans jumped at the chance to put a happy face on the tragedy, on the decline of morals, love, marriage and family life that had actually been brought on by K and R savagery, by war, inequality, insecurity, despair (hopelessness) and women entering the work force.ⁱⁱⁱ As soon as the "Beat Generation" or "Beatnik" people started talking about the "sexual revolution," "sexual liberation," the "freedom to do whatever whenever and with whomever one wants" the degeneration of public morals acquired the status of a celebrated movement. Of course, young people are inexperienced and can be easily talked into believing just about anything. We (I was young then) joined the movement *en masse*.

In fairness to the Ks, it should be noted that most of the beatniks (and later the "hippies" of the 1960s) who served as apologists for the K-dominated social and economic system were themselves young people. They served as apologists unwittingly. They were themselves victims of

nihilism (the abandonment of all values) and believed in the life style that they were living and advocating. Right at this time when decadence and depravity were growing into a social movement, up stepped a man ready to lead that movement. That man was Elvis Presley.

ELVIS PRESLEY (AMERICA HITS ROCK BOTTOM)

You all know who this man was, right? I believe you call him, “Mao Wah,” big cat. This is an appropriate name for him. Elvis was wildly popular. Most of his records climbed to number one. Although he died in 1977 of drug addiction and various health problems, many stupid people still refer to him as the “King of Rock and Roll” or simply, “The King.” Every year in the United States, there are stupid guys who compete to see who can sing the most like Elvis, dress and act the most like Elvis and even look the most like Elvis. Some of these crazy guys even go to cosmetic surgeons and have their faces operated on so that they can look more like him. Some even refuse to believe he died!

Elvis could play a guitar and sing well, but so could many other people. Although there is some controversy over how many songs he wrote or co-authored and although he took songwriting credits on some of his albums, there seems to be unanimous agreement that he never wrote a hit song for himself or anyone else. Moreover, most of “his” songs had stupid or meaningless lyrics, like, “Don’t Step on My Blue Swede Shoes,” “Heartbreak Hotel” or “You Ain’t Nothin but a Hound Dog.” In my opinion, he only sang a few really good songs. One was entitled “In

the Ghetto” and was sympathetic to poor, young, black men. A second was “I Really Don’t Want to Know,” the song you heard above. Another was a sad love song entitled, “Are You Lonesome Tonight.” Most people probably assumed that Elvis wrote “Are You Lonesome Tonight.” He or a confederate of his did add some corny, hillbilly monologue to the song; but the song had been published in 1927. **Listen to this video of Charles Hart’s 1927 recording of Are You Lonesome Tonight, a song that Elvis revived in 1960.**

Elvis was born in Tupelo, Mississippi of a poor family. His uncle taught him to play the guitar. When the family moved to Memphis, Tennessee, 13-year-old Elvis added black blues music to the gospel and country music traditions that had influenced him. His first job after high school was driving a truck, but his ambition was always to become a music star. What enabled him to skyrocket to fame and fortune was his savvy decision to act out the decadent message that encouraged promiscuity. It was a message that tried to put a happy face on the growing despair over the decline of love, marriage and family life.

Elvis would energetically act out having intercourse, onstage, with his guitar. This seemed to tell everyone in the audience that he or she would be a welcome substitute for the guitar! “Burning Love” was a typical Elvis song. **For a video of Elvis doing his thing, watch this.**

Elvis always claimed that these body movements were “natural.” They may have been somewhat natural at first, but he most certainly and quickly realized that they were

the source of his fans' wild enthusiasm. To stress the message, "Do whatever, whenever with whomever," he was soon dressing in skin-tight jump suits that were open at the neck almost down to his navel. His message and attire couldn't possibly have been natural because, by all reliable accounts, Elvis was conservative in his private life, especially in his relations with women! He married only once, to a woman that he courted for eight years. Elvis' public persona was the product of shrewd cynicism. He saw the trend; but he, personally, was above it. He acted out the decadent message for money and fame. Even in his early years, he had a sneer on his lips.



Later, this sneer became very pronounced. It seemed to have grown on his face.

Moreover, his name contributed big time to his self-image, his public persona and his willingness to act out that persona. Look at his name. What does it look and sound like? It looks and sounds like, "Pelvis press me." Every ten-year-old knows what the pelvis is. It's the hip

bone, the biggest bone in the human body. Everyone knows that “Elvis Presley” means “Pelvis press me,” but almost everyone knows it only *unconsciously*. Messages that never rise to the top of your brain, messages that you can’t put into words are extremely powerful because you can’t criticize and reject those messages. They influence you without you knowing it or being able to do anything about it.

To be fair, “Elvis Aaron Presley” was his birth name. Moreover, he was hardly the first entertainer to capitalize on a magical name. “Sinatra” (also a birth name) was magical. Reading it backwards, “Sinatra” looks and sounds like “Try a sin.” And don’t look twice at “Sophie Tucker.”

THE 1960S (AFTER HITTING ROCK BOTTOM, WE KEPT DIGGING)

Well, as capital continued to centralize, as inequality, overpopulation and insecurity continued to worsen in the West, especially in the US; so too did their toll on morals, love, marriage and family life. Another milestone came in the 1960s. In the 60s, young people were so crazy that few authors of any kind dared to mention love. The word became almost taboo. Young people thought increasingly only about sex, drugs and rock and roll. We still had lots of great music, but the lyrics were increasingly either sad love songs or nonsense. Take the Beatles (pictured below on Ed Sullivan’s show) as an example.



The Beatles were musical geniuses who wrote many great songs. But as they aged and throughout most of the 1960s, their lyrics tended to degenerate into nonsense (e.g. “Sergeant Pepper’s Lonely Hearts Club Band,” “We all live in a yellow submarine,” “Lucy in the Sky with Diamonds”) or cynicism (e.g. “A Hard Day’s Night”). Some of their lyrics were written while they were high on marijuana. **Listen to *Lucy in the Sky with Diamonds*.**

Two new factors added to the usual causes of decadence and depravity. One was the fear of nuclear war. The 60s were the scariest time of the Cold War. As of the 1963 Cuban Missile Crisis, we feared that nuclear war would break out at any moment; and we’d all be vaporized without ever knowing what hit us. When you fear that

you are likely to die at any moment, you live for the moment. You adopt a devil may care attitude.

The other very negative influence peculiar to the 60s was the association made with the number “60.” Sixty = 10 x 6. Ten associates with perfect. (We have ten fingers and ten toes.) Six associates with sex. Thus, “60” translates unconsciously as “perfect sex.”

TODAY’S POP “MUSIC” AND MUSIC’S FUTURE, IF IT HAS ONE

As I said, we still had great music until about 1988 or 89. By that time, almost all the good popular composers were either dead or retired. Young people who wanted to compose music generally were and have since been incapable of doing so because they grew up with computers and the Internet and don’t have the time or patience to master the keyboard, the *piano* keyboard. All great composers tend to be great pianists.

What young people listen to today is just garbage. Both the lyrics and the music are garbage, and this is a sure sign of the deep trouble the world is in. (Except for the ones that eat our garbage, all the birds are endangered too. Are they also singing less or differently?) As a popular joke says: the only difference between the modern world and the Titanic is that they had music. The few exceptions are generally remakes of songs written long ago. Take for example the song, “Only You.” Most of you think that this song came from your generation. Roy Orbison wrote it in 1971. **Here is Roy performing *Only You*.**



Computers are killing music. In my opinion, if the present trend continues, popular music will become extinct within a few more decades. All the good popular music will be so long buried under growing mountains of garbage with the same titles that only the Ks that patronize classical music will even know what music is.

A second reason why music is dying is the LGBT Rights Movement. Don't get me wrong. I support LGBT Rights 95%. In my opinion, it is a revolution, the single most important revolution in the world today. Unless we can enable everyone to love, we will not change "Big Brother," and they will continue to stifle every sort of change (again, because they associate all change with the removal of their Third Masks, which homophobia prevents them from doing).

Why do I support the LGBT movement 95% and not 100%? Why do I write LGBT and not LGBTQ? Because the transgender people are overwhelmingly guys whose latent homosexual mothers longed so much for their beloved sisters that they talked their infant sons into believing that they were girls. These guys are the worst victims of homophobia. They all deserve our protection

from persecution, but they are NOT credible or venerable. They are wearing a Fourth Mask. They need counseling, not surgery; and the surgeons that butcher them should be prosecuted.

But everything has a downside, and the decline of music is the downside of the LGBT Rights Movement. The many people who are “coming out” (of the closet), who in the past always closed their ears to music because they were afraid of their own innermost feelings, are starting to listen to music for the first time. Being among the most consummate actors and liars, these people tend to all be among the more materially-successful savages and comprise the biggest and fastest-growing part of the market for music. But they are like babies walking out to the water for the first time. They’ve yet to develop much appreciation for it and only go in up to their ankles. They don’t listen to anything with a discernible melody that might require a range of more than four notes. Computer-generated rhythms further assure them that a song will sound mechanical and not emotional (scary).

Closely related to this second reason for music’s demise is a third reason. As all record producing and broadcasting became concentrated under an ever-shrinking number of huge corporations, it became easier and easier for the top executives of these corporations to meet secretly to cut their illegal deals for “payola.” Payola is money, services or other valuable consideration exchanged for airtime that is not preceded by sponsor identification. Title 47 U.S.C. § 317 requires disclosure of sponsorship to listeners in advance of a broadcast. The requirements for

broadcasters are set forth in FCC (Federal Communications Commission) rule 47 C.F.R. § 73.1212. The giving and receiving of payola are misdemeanors punishable by up to a year in prison and a \$10,000 fine.^{iv}

All listeners have to hear any song a few times before it will stick in their minds and motivate them to buy the record or the sheet music. People in the process of coming out, people with no cultivated taste in music but a lot of pent-up anger, people that comprise the biggest and fastest-growing part of the music market during this global LGBT revolution that we are undergoing, have to hear a song many times before they will believe that it is popular and good enough for them to be associated with – *provided that the song or its artist manifests a lot of anger.*

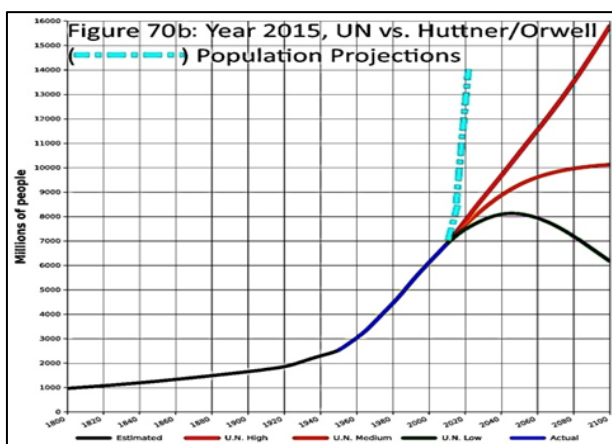
Fortunately, Sirius Satellite Radio and streamers like Pandora, Spotify and Apple Music have broken the trend of the trash-for-cash providers to monopolize our radio dial. These others provide a wide variety of genre stations for subscribers to choose from. In 2015, Sirius passed the 30 million subscriber mark. In 2014, the number of paying users of subscription services rose 46% from a year earlier to an estimated 41 million, according to IFPI, the Swiss-based voice of the worldwide recording industry.

I must admit that the industry's solution to the payola problem was better than mine. I had been lobbying the FCC to sponsor legislation that would mandate one of two enhancements to all radios sold or manufactured in the USA.

My first design was for a “Like Radio.” It would have had a toggle that the listener could push up for like and down for dislike. An FCC computer would have monitored the likes and dislikes and displayed the tallies for every song played in a corner readout. Discriminating listeners to this radio would be able to anticipate that any song with a high number of likes was trash and turn the dial.

My other type of radio would have been a “Punch Radio” exclusively for people struggling to come out. It would be enclosed within a punching bag and have an adjustable, boxing-gloved fist that sporadically punches the listener in the face. All participating stations would be required to air only music with loud, computer-generated rhythms and a tone range of no more than four notes. Also keeping these listeners in their most loving mood would be a loop of radio-generated interruptions featuring the voice of either Don Trump reading his tweets or Don Rickles berating the listener in loud, vulgar, fighting language.

Finally, there is, in my opinion, a fourth reason why music is dying. It is the reason pointed out by Hugh MacLennan in his famous, 1953 essay, “The Shadow of Captain Bligh.” As our world becomes ever more over-populated, in egalitarian, violent and crazy; fine art and literature disappear. Few people have the time for it.



Our time and energy are consumed in struggling to survive. Even the fortunate few who don't lack time and energy lack the peace of mind needed to create great art.

Dmitri Shostakovich seems to have been the exception that proves this rule. Somehow, Shostakovich managed to sink into his emotional responses to shock and horror and transpose them into music. His symphonies are the grimmest works of music with which I am familiar. Several reflect the horrors of WWII in the Soviet Union, a time of chaos and irrational ends, when anyone and everyone feared being crushed and the whole world collapsing at any moment. Yet many of these discordant works end with a feeling of resolution and hope.



Shostakovich by Tahir Salahov. Courtesy of Azerbaijan International. Read about this great Azerbaijani artist at azer.com/aiweb/categories/magazine/72_folder/72-articles/72_salahov.html.

Here is Valery Gergiev and the Mariinsky Theatre Orchestra playing Shostakovich's Seventh Symphony, "The Leningrad."

Any real hope that Dmitri Shostakovich harbored would explain and perhaps result from having ignored both the K and the R propagandists. They interminably argue with one another about the intentions and allegiances of great artists. Their comments are all irrelevant. Moreover, as we move toward a balance of K and R political power in the world (as suggested by the stalemate in Syria and China's declining growth rate), as we move toward the compelling time for the emergence of the synthesis, then *both* K and R propaganda and censorship become part of problem and not the solution.

I suspect that if we eliminate our alienation from one another by minimizing the K and R Strategies and their caps, by transitioning to a civilized and sustainable world, a classless and nationless world characterized by love,

equal opportunity and population control; then popular music will undergo a renaissance.

Until that time, if music is to survive, real music, the audible expression of human emotion; then governments may have to establish or at least subsidize music schools. The schools should recruit child prodigies, focus them exclusively upon music, and never let them touch computers.

Originally written for my Chinese students,

David Huttner

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Visit the Peace Love and Progress Party where you can download FREE copies of my books and master social science. (Then build a party cell):

<http://www.PeaceLoveAndProgressParty.org/>

Email me at drhuttner@gmail.com.

ENDNOTES

i This essay was delivered as a lecture for the students of Nantong Business College on April 16, 2013 and last updated on January 16, 2024.

ii See “The United States Probably has more Foreign Military Bases than any other People, Nation or Empire in History,” by David Vine, Nation Magazine, Sept. 14, 2015.

iii The class struggle is not between owners (capitalists) and non-owners (proletarians) of means of production. If proletarians did not overpopulate, labor would not be oversupplied; and they couldn’t be exploited for it. Similarly, if the rich capitalists didn’t leave their wealth to their few children; it wouldn’t matter how rich anyone became. No! The class struggle is between the R (quantity) and the K (quality) reproductive strategies. The two strategies cause each other and are the source of all our problems without exception. R and K must be minimized, respectively, by maximizing population control and equal opportunity. We can’t have a civilized and sustainable world until we do so.

iv For an informed history of payola in the music industry, see “In the matter of Warner Music Group, Corp,” an accord reached between NYS and the respondent. It is on the web in PDF format.