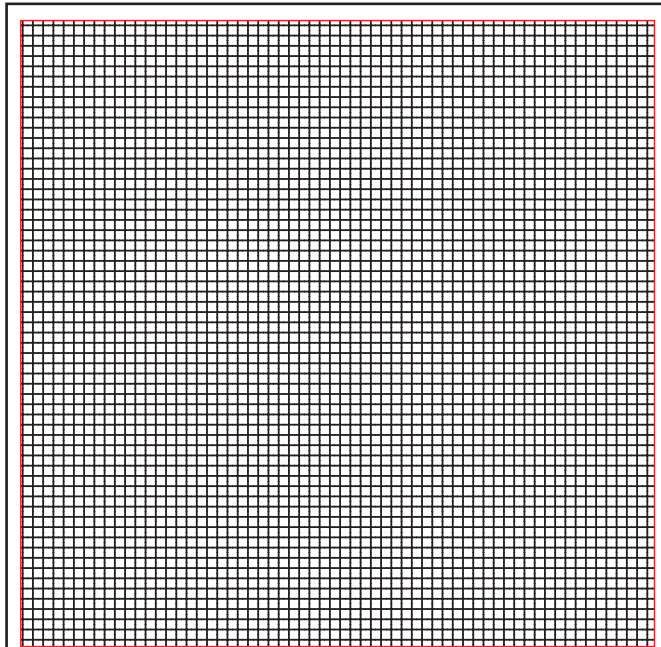


*Rocking, Writing
and Arithmetic*



Luis Puig/Jenaro Talens

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ROCKING, WRITING AND ARITHMETIC
TOO POSTMODERN TO ROCK'N'ROLL,
TOO MODERN TO DIE

*My relation to the Surrounding world is my
conscience.*

Karl Marx, *The German Ideology*.

*Light a cigarette and turn on MTV and turn
off the sound.*

Bret Easton Ellis, *Less than Zero*.

*Rock & roll is MTV. Madonna is rock & roll;
Neil Young isn't.*

Jeff Ayeroff.¹

1.— *Introduction*

The topic this paper is trying to deal with can be summarized in the following terms: the development of rock'n'roll during the last three decades runs parallel to the (pretended) dissolution of National Cultures into the (apparently) shared Cultural typologies of the so-called Global village. As Douglas Kellner points out, "one major flaw of many Neo-marxist theories of the consumer society, evident sometimes, but not always, in Critical Theory, is a totalizing view and denunciation of the commodity, consumer need and consumption. On this view *all* commodities are *uniformly* seductive instrument of capitalist manipulation, which engineer homogeneous false needs and false consciousness."² However, Hans Magnus Enzensberger has argued that "the attractive power of mass consumption is based not on the dictates of false needs, but on the falsification and exploitation of quite real and

legitimate ones without which the parasitic process of advertising would be quite redundant. A socialist movement ought not to denounce these needs, but take them seriously, investigate them, and make them politically productive.”³

In the same direction, and referring specifically to rock music, Félix Guattari has written in *Les trois écologies*,⁴ that even if the transnational imposition of a same kind of rock music is one of the mechanisms through which mass media try to erase cultural diversity, by creating a homogeneous collective subjectivity, this homogenization, moreover, produces at the same time the territory for tensions and resistance to exist. It allows, in fact, the emergence of forces that work in opposite sense to the homogenization, ones that create singularities to be spread as rhizomes.⁵

Now, when even the Wall has crumbled and Marxism as theory seems to be officially and uncritically buried down, it is maybe worth to go back to Marx, since his analysis continue to make sense, setting questions that the so-called “end of history” has been unable to answer. In fact, as Gilles Deleuze comments: “ce qui nous intéresse le plus chez Marx, c’est l’analyse du capitalisme comme système immanent qui ne cesse de repousser ses propres limites et qui les retrouve toujours à une échelle agrandie, parce que la limite, c’est le Capital lui-même.”⁶ This is the perspective we will try to work from in this paper.

Let us begin with a very simple question: since not everybody all over the world is able to fluently understand English, how can we explain the fact of the international success of rock’n’roll music, even among people who personally and ideologically act and live against what most of its lyrics and music represent? Neither of us is an English native speaker, or a music

specialist—even if one of us still writes from time to time in Spanish rock journals nowadays and the other was rock critic in underground rock journals during the seventies with a pen name, (we work in Mathematics Education and Literary & Film Theory, respectively)—. Then, we will approach the problem as Spaniards, that is to say, as two aliens who grew up under the influence of a culture, rock culture, which was injected in our environment without much understanding of its background, as a sign of a myth of freedom and change coming from the outside during the long night of the Francoist era.

Recent years have seen the rise of an interest in cultural practices that had previously been invisible—or perhaps not enough important—to the academic world.⁷ Thus, fashion, sport, games, popular music or video games can nowadays be treated as high culture artifacts, with the same sophisticated theoretical elaboration. Steven Connor⁸ points out to the possibility of describing this phenomenon as a postmodern one, “for it is the mark of that levelling of hierarchies and blurring of boundaries which is an effect of the explosion of the field of culture described by Jameson⁹ in which the cultural and the social and the economic are no longer easily distinguishable one from another”.

The discussion about the pertinence of naming certain practices as ‘postmodernist’ without any recognizably ‘modernist’ phase can be highly enlightening.¹⁰ Nevertheless, what interests us here is less a question of “labels” than one of recognizing the possible ethical, political and ideological functions of a discourse which clearly goes beyond what we could define as its specific frame—rock music—and which eventually affects the totality of the discourses that articulate social life. In effect, in the past ten years, the discourses that agglutinate around what we

could call “culture of rock” in their multiple manifestations —musical, visual, moral, political, regarding new trends in clothing or social behavior— have managed to break the limits of the show business and the false distinction between high and low culture; they have also been able to symptomatize the general functioning of the hegemonic discourse as such. Videoclip, for example, not only represents a very concrete and specific musical and visual proposal; it also offers, as apparatus, a structure which constructs a certain typology of spectator and, consequently, a specific form of production and perception of reality, through what Guattari has defined as “s erialisme mass-m ediatique.” Videoclip is therefore not only a typology that refers to the way in which TV distributes a determined musical object and allows it to circulate, but a “way to see and structure our perception of the world.” Its existence as specific object, therefore, is not alien, as a discursive model, to the change occurred in the last decade in the way of producing, making circulate and receiving other discourses —the filmic, political, literary, journalistic ones, etc.—. And this is so at two levels which are different but articulated: one referring to the structural aspect and the other to the ideological one. For what regards the videoclip, we can say that it can be characterized, in its hegemonic form, by the institutionalization of a new type of narrativity, a type in which the traditional cause-effect logical chain is substituted by a chance superposition of images without any logical connection other than the surprise effect offered by technology to the na ive spectator, a superposition that offers, not only a reference to an object for sale (a LP, CD or audiocassette), but, at the same time, images to be evoked during consumption. However, this new kind of narrativity is not based on the effect of surprise produced

by technology. This latter, amplifying the possibilities of electronic manipulation of the images, reinforces the kind of narrativity that characterizes videoclips, without determining it. We will not enter in this paper into the discussion of this argument, but, in a different way to the one used by avant-garde filmmakers, fragmentation and absence of cause-effect syntax is due to the encounter of modern rock (after mid-sixties), TV discursivity and computer technology. Shortly speaking, a videoclip would not be possible before the emergence of *The Beatles* and Bob Dylan.¹¹ In the other hand, videoclips would not be possible without the establishment of rock industry as the main entertainment business in the world.

As a consequence, the function of the videoclip is not to *transmit* something or *convince* of something, but simply to *fascinate*. From a superficial point of view it could seem that videoclip attempts to substitute the techniques of narrative discourse with those which are proper of poetic discourse. It does not happen by chance that videoclip technically tries to apparently reproduce the rhetorical forms proper of the historical avant-garde, from Magritte to Dalí, through Eluard and Buñuel—fragmentation, so-called arbitrariness in editing, distortion of filmic syntax, and so on—. However, while poetic discourse tends to the dissolution of meaning and gives way to an open space for the production of possible meanings on the part of the spectator, videoclip dissolves meanings in order to motivate a concrete, extradiscursive pragmatic action: to buy a product. It does not matter whether the object to be sold is a physical object (a tape or a record), a way to think and act or an image of life. Videoclip institutionalizes the omnipresence of the “advertising discourse” as hegemonic discourse (with the particularity of including the advertised object as a part of its discursive structure). From this

point of view, those who buy a LP, CD or audiocassette, when listening to the music, focus on the surplus of meaning produced by the videoclip's images; these latter pushing to the background the content of the lyrics. This so-called "advertising discourse" becomes in turn a devourer of all the other discourses, whose only way to survive is therefore tied to their acceptance of the rules of the game videoclip imposes. With the expression "advertising discourse" we mean here not only the discourse of the so-called "ads" but something more comprehensive, that is, to use a definition given by one of the most brilliant situationists of the French May of 1968, Jean-Pierre Voyer: "a discourse that speaks of what is not for sale in order to sell more easily what it does not speak about."¹² The influence of videoclip can thus affect both the way a film is made and the way of structuring a political speech or a newsreel on TV. Many of the new commercial movie hits, like *Ghostbusters* and *The Abyss*—to quote two apparently extreme examples—are in effect 120 minute-long videoclips in as much as the protagonist is "the special effects." George Bush's decisive stroke to Dukakis' campaign in the 1988 presidential elections came from the television debate that is to say, not from the content of their speeches, but from the image the two candidates gave to the viewers in front of the camera. More recently, Saddam Hussein televised speech to the American audience lost its interest not due to the fact that what he said was more or less convincing, but because he spoke for 75 minutes, and this is much more time than any spectator is accustomed to spend to get hold of a piece of information. Nowadays the impact of discourse does not reside in the argumentation itself but in speed. This was something unthinkable before the existence of videoclip.

2.— *From conceptualizing to visualizing: thinking around the rock.*

At its origins, rock'n'roll meant a way to make circulate ways of life which were different from the hegemonic ones without getting crushed by their ethical and moral laws. The name of rock'n'roll introduced a term which in the slang of black people did not make reference to music but to sex. In effect, the sexual component as smaller-scale model of a wider rebellion was always associated with this type of music so alien to "good customs and manners" of public morality. For non-anglophone countries, however, the commistion between sexual component and social rebellion worked to the point that the sensuality of a certain rhythm automatically implied the rebellious nature of the lyrics that went with it. A very important reason for this is that hardly anyone was fluent in English, and even fewer people had a specific musical knowledge. What mattered was that the song had rhythm "to move the bones around" as people used to say in Spain when we were High School students. A rock song did not mean anything, although it symbolized almost everything, and primarily rebellion against the *status quo* of dominant culture. This created a paradoxical situation like, for example, the fact that it was equally important to listen to *The Beach Boys* or *The Rolling Stones*, to *Free* or *The Animals*. It was all rock music (or pop, since it all conflated together into a sort of undefined pot-pourri) and all was therefore ideologically equivalent. When the texts were translated (as in the case of the adaptations of *The Beatles* or *The Rolling Stones* songs made by *Los Mustangs*, or in the case of the adaptations of Elvis Presley, Little Richard or Carl Perkins songs made by Miguel Ríos—significantly known at the time as "Mike" Ríos—, by *Teen Tops*—a Mexican

rock group singing in Spanish, but using an English eponym—, *Los Estudiantes* or *Los Milos*, the procedure used was a simple one: the problem was not so much to reproduce the meaning of the lyrics, but that the number of syllables equaled the rhythmic tempo, so that the song “sounded” like the original as much as possible. To that effect, quoting just one very significant example, [*I can't get no*] *Satisfaction* became to our ears *Satisfecho* [Satisfied], because of the phonetic similarity between the two terms. Obviously, the teenagers dancing in Spain with the music of the *Stones* —English was hardly known by young people at the time—, assuming the centrality of the only word minimally comprehensible, misunderstood the message, and we ended up happier than before with the apparent affirmative lyrics of Jagger & Richard.

In short, rock functioned as a sign of americanization, that is, of “liberalization”: the more foreign the sound of the name or the accent, so much the better. The content of the texts was the least troublesome problem, since its function was, as in Frank Zappa’s opinion, to accompany music in order to make it “digestible”, because “we live in a society where instrumental music is irrelevant.”¹³ Rock was more a ritual than a discourse. The relationship between music and cultural and political identity—fundamental in the origins of rock’n’roll as black music¹⁴— was assumed only much later, when the power of words were on the edge of being substituted by the omnipresence of the visual image. The so-called Spanish rock which either attempted to find its roots in the tradition of flamenco or turned into a way to allow the circulation of political proposals of explicit dissidence, was a late phenomenon in our country. By appearing so late, its political project was undermined by the pervasiveness of the technological pattern of videoclips.

An example of the emptying of any political issue in the reception of music, already in the Eighties, can be found in the interest raised by groups as *Radio futura* (Future Radio) not because of its global image or message—being as they are one of the few groups with a maintained political project from the very beginning of its career—but thanks to the capacity that they have to write “well done lyrics” (in fact, they usually write in accurate academic metrical forms). Those who do political rock—as it is the case of hard rock groups in the Basque Country (they use to define themselves as Radikal Rock Groups, in order to highlight their leftist political position, as sons of the Punk movement) or the Flamenco rock of Andalusia (we are thinking of groups as *Kortatu* or *Los chunguitos*, respectively)—are condemned to a certain marginality, since they appear at a moment in which it does not matter anymore what language one speaks, because an already supposedly universal one already exists, based on the television-induced grammar of the image placed in front of the camera. The unconscious colonization of the first phase—which was primarily due to linguistic ignorance—gives way to another type of colonization which has no awareness of being such, since it is taken for granted that the language of TV has no frontiers, that rock is the music of the global village and that, on all respects, Madonna is the same as *Mecano*, *The Cult* the same as *Barón Rojo* (Red Baron). The use of Hispanic sounding names—*Seguridad social* (Medical care), *Siniestro total* (Total Sinister), *Nicaragua ni Managua* (Neithercaragua nor Managua), *Parálisis permanente* (Permanent Paralysis), *Desde Santurce a Bilbao Blues Band* (From Santurce to Bilbao Blues Band) or *No me pises que llevo chanclas* (I’m wearing thongs, don’t step on me)—does not imply a search for cultural identity, but a way to dissolve oneself in the disembodied discourse

where what matters is not *the flesh* but *the look*. Each group can be used indifferently to promote political campaigns of opposite signs. The difference is given by the individual political stand of the members of the group, not by the type of music they make, which is eventually interchangeable.¹⁵

For those of us who grew up with rock music in a country where television had not yet substituted school as a model for learning, the culture of rock was a *plus* which superimposed itself to a way of experiencing and thinking the world based on conceptual verbal discourse without supplanting it. Because of this, for many people of our generation, the songs of *The Beatles* or of *The Stones* today evoke just a feeling of nostalgia for times gone-by. Rock was the dressing, school the salad. For the Spanish younger generations, for which even Syd Vicious is a historical character appearing in a film, *Syd & Nancy*, for those who got to know him together with *The Cars*, or *The Cure* or Madonna —no value judgment is implied here—, rock is more important than school, because this culture, as video culture, is the real school in where to learn not only patterns of life and behaviors, but even how to think of and deal with the world. Rock is the salad, school the dressing. If, as Anita Loos affirmed, it is true that the world-wide triumph of the Hollywood model was a result of World War I,¹⁶ now things are different: it is the discourse of the new Hollywood which rock industry is, what produces a world made at its own image. It did not happen by chance that the Spanish prime minister allowed to be photographed with Mick Jagger a week before 1990 Andalusian general elections, in which his party got the majority of votes, or that politicians from Galicia did the same when Madonna came for a concert. In spite of the difference in the kind of music they make

and in the function the two rock stars have in the music world, the image both figures represent bears the inscription of the religious touch of what, in a bad paraphrase of the French movement in 1968, we could define as “power to rebellion.”

The difference resides, however, in the fact that this rebellion reproduces the same moral and cultural models it seems to attack, because it establishes an apparent division between real world and fiction world (that of the music) to which the subversive function that music seems to represent is eventually confined. This double level converts the space of music (of videoclip) into a substitute of the real space of life, allowing the fulfillment of the spectator’s desire not with action but with voyeurism. The young rebel that offers herself to the audience in Madonna’s clip is, deep down, a normal and devoted housewife; what the sex-symbol eventually desires is to receive a flower from her boyfriend in the purest romantic fashion of the Hollywood comedies of the 50s —the real “historical” referent which is here understood as opposed to fiction. This is something which appears explicitly enough in several Madonna’s videoclips we will now briefly analyze.¹⁷

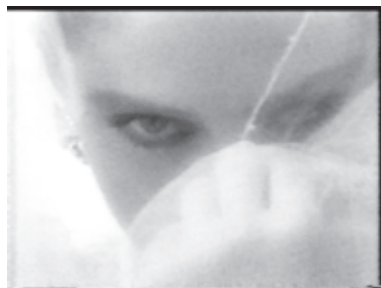
3.— *Imagery of the Madonna* ¹⁸



Lucky Star

3.1 *Gazes*

*Lucky Star*¹⁹ begins with a silent close-up of Madonna's face covered with black glasses. She lets her glass slip down to the tip of her nose uncovering her eyes which stare at the camera eye. Cut: the music sounds, representation begins.



She dances in a white electronic setting. The last shot is identical to the initial one, but it describes an inverse movement: Madonna covers her eyes with the glasses, covers her gaze, representation is over. Meanwhile, the spectator, seated in his/her armchair at home, directly addressed by Madonna's gaze—"you are my lucky star"—has entered the world of the peep-show. There are others of Madonna's clips which insist in signaling within themselves the site of the spectator as "voyeur". *Open Your*

*Heart*²⁰ is maybe the most explicit of all: Madonna dances in a sex-shop and the camera shows with a tracking shot the clients who are isolated, hidden in the individuality of the sex-shop boxes.



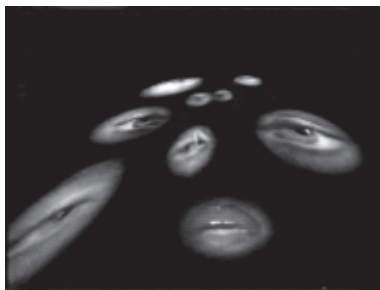
There is also the fashion photographer who takes Madonna away from her world in *Borderline*²¹ to place her in front of the scrutinizing eye of the camera, thus turning her into the image of the cover girl, image which will attract from a news stand the gaze of the rejected boy friend. We also have the complex game of male gazes of *Material Girl*²², analyzed by E. Ann Kaplan in her book on *Rocking around the Clock*.²³

3.2 Images

To the male gaze of the voyeur, Madonna offers the image of the fetishized woman, the typology the Hollywood system had institutionalized since its very beginning. At one point, in *Material Girl*, she is explicitly the Marilyn of *Gentlemen prefer Blondes*: an erotic object using her body with total ease as a commodity in order to obtain luxury things and the brilliance of jet-set society.

In *Burning Up*²⁴ she is the castrating, devouring woman

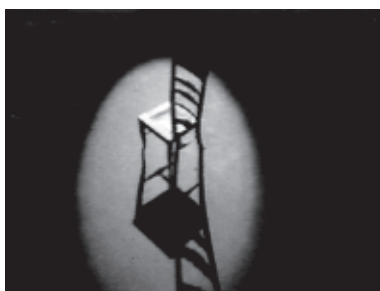
(what has been defined as “the spider woman” of film noir, for example): she is lying down in the middle of the road, and she is burning.



Her body is fragmented, shown with extreme close-ups of her eyes and lips. A man is driving down a road that we will find out only at the end that it is the same road, unaware of her burning presence. The editing of the sequence shows the shots being turned like pages of a magazine. When she appears in his field of vision in the middle of his car’s trajectory, the page is turned—a chaste ellipsis of a penetration—; but in the following shot she is the one driving, smiling while the music ends: he has disappeared. We also have the virgin all in white as in *Like a Virgin*²⁵ and the virgin torn and raped of *Like a Prayer*.²⁶



The list also includes the independent girl who has her own points of view which clash with the socially established ones, but who needs and looks for her father's acknowledgement (*Papa Don't Preach*²⁷); or the emotionally battered woman of a clip, *Live to Tell*²⁸, in which what she says is stressed—in Spain it was shown with subtitles—, we listen to the narration of her sufferings, underlined by a *mise-en-scène* typical of Edith Piaf's performances.



3.3 *Who's that girl*

Like A Prayer ends with the sign *The end* superimposed to the image. A curtain came down twice before that, while the actors, with Madonna a few steps ahead, face the

camera and smile to the audience: everything, both the narrator's story and Madonna herself, belong to the world of representation, to the universe of show business.



It is common, even habitual for a clip to show the performer performing two functions: both singing the song and as protagonist of the story that is being narrated or of the images that accompany the song. This is a simple but trickier division, because the implication is that in the first function the performer is supposedly "caught" in a documentary, whereas the second one is (supposedly) fiction.



But in Madonna's clips the question is often a different and more sophisticated one. In *Open Your Heart* the dancing Madonna of the sex-shop finishes her work and goes out with the child that had been waiting outside looking at her pictures on the threshold of a world that is forbidden

to him; she is dressed as the child, smiles and dances with him a different dance. In *Material Girl*, before the beginning of the song and before she appears as Madonna-Marylin, the material girl, she rejects on the telephone at her dressing room an expensive present while the man that courts her withdraws discretely without approaching her.

Madonna as flesh and blood woman is different from the Madonna as performer: when going out of the studio she accepts the bunch of daisies the man offers her with a shy, almost feminine gesture, and she leaves with him, away from the fiction factory. There are two Madonnas also in the story of *Borderline*, one of them also seems to be characterized as more “authentic”, as if she were different once out of the fiction world.



Moreover, here the man, within the fiction, represents the spectator-voyeur, the fashion photographer; he is directly responsible for her splitting, for having transformed the girl from the suburb into a cover girl; the protagonist rebels against him, by spraying the car with which she had been taken away from her people.

By creating an explicit connection between the beginning and the end of the representation through repetition—as in *Lucky Star* or *Like A Prayer*—, all the Madonnas

as images of the clips, even those that are marked as “authentic”, belong to the world of the phantasmatic desire of the spectator / voyeur. No matter who this girl is, in her panorama of clips we can find exposed, whether shamelessly or lucidly, the rhetorical mechanisms that make rock the most fascinating, and therefore perhaps the most manipulative, mass phenomenon of our time.

Luis Puig/Jenaro Talens
Universitat de València

Paper presented at the Midwestern Modern Language Association Annual Meeting, Kansas City, Louisiana, November 1990, as part of a panel devoted to “The Cultures of Rock”.

NOTES

- ¹ Quoted by Steve Pond. “The industry of the Eighties.” *Rolling Stone* 591, p. 116.
- ² Douglas Kellner. *Critical Theory, Marxism and Modernity*. Baltimore: The Johns Hopkins University Press, 1989, p. 158.
- ³ Hans Magnus Enzensberger. “Constituents toward a Theory of the Media,” in *The Consciousness Industry*. New York: Seabury, 1974.
- ⁴ “(...) le caractère transnational de la culture rock est tout à fait significatif, celle-ci jouant le rôle d’une sorte de culte initiatique conférant une pseudo-identité culturelle à des masses considérables de jeunes et leur permettant de se constituer un minimum de territoires existentiels.” Félix Guattari. *Les trois écologies*. Paris: Éditions Galilée, 1989, p. 20.
- ⁵ Let’s remember how Deleuze-Guattari established the equation “Rhizomatics = Pop Analysis.” See Gilles Deleuze and Félix Guattari. *On the Line*. New York: Columbia University, Semiotext(e) Inc., 1983. Translated by John Johnston, p. 55.
- ⁶ Gilles Deleuze. *Pourparlers*. Paris: Les Éditions de Minuit, 1990, p. 232.
- ⁷ See, for instance, David Horn and Philip Tagg, eds. *Popular Music Perspectives*. Gothemburg and Exeter: IASMP, 1982. For the relation between the so-called “high culture” and “low culture”, see Colin McCabe, ed. *High Theory/Low Culture*. Manchester: Manchester University Press, 1986; even if the analysis are there related

- 8 to film and TV, we can expand their arguments to popular music.
- 9 Steven Connor. *Postmodernist Culture: An Introduction to Theories of the Contemporary*. Oxford: Basil Blackwell, 1989.
- 10 Fredric Jameson. "Postmodernism: Or, the Cultural Logic of Late Capitalism." *New Left Review*, 146 (1984), p. 54.
- 11 Steven Connor deals with this issue (op. cit, pp. 158 ff. and 184 ff.)
- 12 During the fifties, Doo-Wop groups used to sing meaningless lyrics (Pappa-Oom-Mow-Mow, Do Wah Diddy Diddy and so on). Rock'n'roll included similar procedures (the more famous one being the opening shout of *Tutti Frutti*, by Little Richard, — Awopbopaloobopalopbamboom— that even gave title to a book by Nik Cohn). *The Beatles*, before their psychedelic period, arose with the affirmative shout of *She loves you* chorus: "yeah!, yeah!, yeah!" It was Bob Dylan, after his electric turn with *Like a Rolling Stone*, who lead rock'n'roll to make sense, instead of underlining nothing but its frenzy rhythm, but at the same time, in this horizon, he was forced to do it: 1) redefining the way of singing "nasal and nasty, row as barbed wire" —as Dave Marsh wrote in his *The Heart of Rock And Soul* (London: Penguin, 1989, p. 9)— and 2) reconstructing the listener-model who "debe seguir el camino de unas voces hundidas entre guitarras, debe atender un murmullo que sale entre dientes, o gritando hasta desgañitarse, de una música reverberante y sinuosa" [has to follow the path of voices diving into guitars, has to take care of a murmur that comes from the teeth, or howls, from a reverberant and sinuous music] (M. Antolín-Rato. *Bob Dylan 2*. Madrid: Júcar, 1975, p. 24.)
- 13 See Jean-Pierre Voyer, *Introduction à la Science de la Publicité*. Paris: Champ Libre, 1975.
- 14 Frank Zappa, *The Real Frank Zappa Book*. New York: Simon & Schuster, 1990, p. 185.
- 15 The very name of rock'n'roll not only referred to a sexual meaning, but inscribed race identity through an idiom incomprehensible for WASPs.
- 16 It is interesting, however, that in Italy, where rock started in a way quite similar to Spain's —we could substitute Mike Ríos's example with that of Adriano Celentano— the summer of 1990 has brought the failure of the American style mega-concerts in favor of a type of music which is more critical and more rooted in Italian national tradition. Something similar has happened in Spain, as Santiago Auserón, leader of *Radio Futura*, decided to promote a series of concerts exclusively thought for small places with the

“Veneno en la piel” [Poison over the Skin] Tour. It is too early, though, to analyse the reach of what appears to be the symptom of a radical change within rock culture in non-anglophone countries. In any case, this move can also be understood as a way to elude the control of multinational record companies. In fact, in the late seventies, and coinciding with the high moments of Punk movement, Great Britain had similar experiences as, for instance, the Stiff Tour (that included Elvis Costello, Nick Lowe, Ian Dury, The Damned, etc.).

- ¹⁶ Quoted by Paul Virilio. *Logistique de la perception*. Paris: Éditions de l'Étoile, 1984.
- ¹⁷ The transgressive character that Lisa A. Lewis (*Gender, Politics and MTV: Voicing the Differences*. Philadelphia: Temple University Press, 1990) attributes to this type of videoclips probably works as such within anglophones cultures, principally in the US. It is not as clear that its function would be the same in cultural traditions where feminism as discourse is, socially, in a different stage of development. This, however, is an issue we will not deal with here.
- ¹⁸ A Spanish version of this analysis has also been published by one of us as Luis Puig, “Imaginería de la Madonna”, *Rock de Lux*, núm. 66, 1990, pp. 6-7.
- ¹⁹ From the LP *Madonna*. Sire/Warner Bros. Records, 1983.
- ²⁰ Directed by Jean-Baptiste Mondino. From the LP *True Blue*. Sire/Warner Bros. Records, 1986.
- ²¹ Directed by Mary Lambert. From the LP *Madonna*. Sire/Warner Bros. Records, 1983.
- ²² Directed by Mary Lambert. From the LP *Like a Virgin*. Sire/Warner Bros. Records, 1984.
- ²³ E. Ann Kaplan. *Rockin' around the Clock. Music Television, Postmodernism and Consumer Culture*. London and New York. Methuen, 1987.
- ²⁴ Directed by Steve Barron. From the LP *Madonna*. Sire/Warner Bros. Records, 1983.
- ²⁵ Directed by Mary Lambert. From the LP *Like a Virgin*. Sire/Warner Bros. Records, 1984.
- ²⁶ Directed by Mary Lambert. From the LP *Like a Prayer*. Warner Bros. Records, 1989.
- ²⁷ From the LP *True Blue*. Sire/Warner Bros. Records, 1986.
- ²⁸ From the LP *True Blue*. Sire/Warner Bros. Records, 1986. Also from the movie *At Close Range*. Hendale Film/Orion Pictures, 1986.