

Punk was, and still is, primarily a movement of people and music. In this paper, the punk scene and its value's, in various location's and time's, will be researched and discussed. From a Community Music perspective, it will look at areas such as new community formation, social and political circumstance's, individuality and music making. It will refer to a wide dynamic of text's on both community music and punk, as well using information from documentary's and conducting interviews.

“Punk Rock” or “Punk” is a term which was first used in a musical and cultural context during the early to mid 70's in the US. The word “punk” was originally a derogative term used in America for a person who is the subject of sexual abuse in prisons. It is debatable who originally used the term in reference to a subculture of new music and ideas in the late 70's, some say it was the British media calling Johnny Rotten (Sex Pistols lead singer), *the king of punk*, but it seem's more than lightly the term *punk* originated in America during the rise of bands such as The Stooges, The Ramones and Television around 1974/75. What we do know is that a cultural movement, involving the youth, music, identity, rebellion, fashion, politics and most importantly attitude, existed, and to a large extent, still does. The word “punk” conjures up very diverse opinion's for people, sometimes distorted by a lack of a deeper understanding of the complexity's and meaning's of the word or what it represents. In this paper, there will be a focus on the effect the movement had on the people (musician's and other's) who surrounded it. As various punk movements occurred in different time's and different place's, for the purpose of clarity it will be beneficial to isolate each movement, although in some case's the geographical distance or time between separate movements, didn't prevent them having a connection. It will look at some of the principles connected with community music, and ask if the ideas created during the punk movement can be of use to today's community musicians.

“From birth, our self-identity is inextricably linked with group identity. This means that group identity recognizes each individual as ‘speaking from a particular place, out of a particular history,

out of a particular experience, a particular culture' (*Peake and Trotz, 1999, p4*).

London 1975. The promise and hope of post-war Britain was quickly sinking as unemployment, poverty and poor housing caused a huge increase in insecurity and disconnection with the establishment amongst the youth. Young people like Dave Thompspon, author of *London's Burning* remembers waking up feeling like "Winston Smith, hero of George Orwell's '1984', looking around at a world of unrelenting grayness and conformity and asking, surely there must be something more to life than this?" (*Dave Thompson, 2009, p10*). Unemployment had reached a million for the first time, young people were leaving college and pretending to have no education, to increase their chance's of employment in fast food chains. Racial tension's were high, (by 1974 the National Front had up to 20,000 members and 50 constituency office's – *Taylor and Francis, 1981, p38*), and violence on the street and in the football grounds was becoming a reason not to leave the house, or the damp bedsit. In music too, many (especially the youth) felt disconnected. The super groups and artist's of the seventies from Led Zepellin to Elton John, seemed removed from the energy of frustration of the people on the ground. There seemed to be no middle ground between the "pub gig's" (usually a one man folk singer or a band playing the pop hits) and the arena gig's, (when David Bowie played a number of concerts in the Wembley arena, there was a riot due to the crowds anger at the poor sound quality). Mick Farren, a journalist for NME (New Musical Express) could sense the dissatisfaction in the air "There can be no question, that a lot of today's rock is isolated from the broad mass of its audience. From the superstars with champagne and coke parties, all the way down to your humble servant spending more time with his friends, his writing and his cat than he does cruising the street, all are cut off." (*Dave Thompson, 2009, p08*)

Many who have written on the subject believe that the appearance of Patti Smith on the British TV show *The Old Grey Whistle Test* in Spring of '76, ignited a creative fire within many who witnessed it. She came from the New York scene (which will later be discussed), and sounded bold and fresh, with a very messy, improvised ...punk performance. The songs she choose to perform were also significant, "Hey Joe" by Jimi Hendrix, who was by 1976 considered a rock god by the

music press, someone not to be tinkered with. Some of those who were craving something new, something their own, for their generation, for their time, for their lives, felt they found something that night in Patti Smith, “*this was the future*”. (Dave Thompson, 2009, p04) In Antony Everitt's 2007 paper “Joining In”, he discusses in detail the benefits of communal music, “a song sung together enables those taking part to feel that they are engaging in a common experience and, for the time being at least, the outcome is goodwill and solidarity. (Antony Everitt, 2007, p21) Before the Patti Smith performance there was ripples of an underground movement in the London music scene, pointing towards something new. American bands such as The New York Dolls ,The Stooges and later The Ramones had received some, if not a lot, of press, and possessed an underground following. This created a “scene”, a social scene, a cultural scene, a music scene. The punk attitude (although it was not until the Sex Pistols explosion that the term punk was roundly used) was born. A natural evolution away from the mainstream, away from the superstars of rock n roll, and an alternative to the limits set by British society. Bands like Roogalator, The Rods, The Heavy Metal Kids were all performing regularly in small dark venue's before the Sex Pistols introduced punk to the masses. The DIY approach to music making reflected the sense of community amongst punk bands in London. Everyone knew each other and it seemed like everyone was forming a band. Old disused strip clubs were being rented as rehearsal space's, and gigs began to appear in squatter's house's. And then there was the punk sound. A chaotic, wild, at times fun, force of self expression influenced by everything from The Ramone's to Patti Smith. Not every band wrote political lyric's, bands like The Stranglers were lumped into the punk scene without really sounded like a lot of the other bands. Music at times took second place to the attitude, and if there was any confusion about what that was, the Sex Pistols were about to make things very clear.

“The political and social climate at the time was crucial to the formation of punk rock” Polly Styrene – *From Punk Feminist Band X-Ray Spec's (Punk Attitude Documentary - Don Letts)*. John Lydon aka Johnny Rotten, was born to Irish immigrant parents in 1956. As mentioned earlier in this paper, racial tension's were high in Britain during this period, non-white and Irish immigrant's were often the target of racial violence and hate. Johnny discovered rock bands such as The Stooges (hugely influential to punk) and The Ramones as well as pre-punk British bands such as Kilburn

And The High Roads (later to become Ian Dury and The Blockheads) when he was a teen.

According to the combat poverty submission “In community arts, the emphasis is on the involvement of people and audiences in the process of creation from the bottom up, rather than "teaching" from the top down” (*Combat Poverty Submission to the Working Group, 1996*), Johnny Rotten was never going to be “taught”. He absorbed what he needed from the streets, the violence, the boredom, the idea of a futureless generation was forming organically in his mind. Malcom McLaren along with his wife, fashion designer and artist Vivienne Westwood, opened the *Sex* boutique store in Kings Road London in 1974. McLaren had returned from a stint in the New York punk scene where he claimed to have managed The Ramones (this was always denied by the band). The fashion look and the music he had witnessed in the states was something he wished to try out in London. The *Sex* store specialized in outrageous, provocative clothing, sexual clothing from well known brand's as well as their own self designed products. The *Sex* store became a hang out location for a lot of young future punks including members of the soon to be formed “Sex Pistols”, bass player Glenn Matlock also worked in the shop part time. A community was forming around the store, a look was forming around the store, the next step for McLaren was a punk band. The idea of the Sex Pistols was partly motivated by McLaren wanting to promote the business, partly to make money from a successful music act and possibly to re-invent the sound and energy he witnessed in New York. When Johnny Rotten was asked to audition as the singer for the Pistols by singing along to Alice Cooper's *Im Eighteen* on the jukebox, he jumped at the chance. The Sex Pistols first gig occurred in a college which was situated across the road from their rehearsal studio, the gig was a mess as far as the audience were concerned, “outraging a college audience gathered to watch rock 'n' roll revivalists Bazooka Joe at St. Martin's College in November 1975, only came about because the college was located just across the road from the Pistols' rehearsal space in Denmark Street, which was convenient for student Glen Matlock. It meant that rather than sit around despairing while his bandmates destroyed another favorite song, he could head off for class instead.” Johnny Rotten remembers how “the college audience had never seen anything like it. They couldn't connect with where we were coming from because our stance was so anti-pop, anti-everything that had gone on before.”(*Dave Thompson, 2009, p38*)

The progression of the band was fast and relentless, McLaren managed to get the band some decent gig's and soon clubs like the *100 Club* was hosting nights dedicated to this new scene where the *Sex* influenced image could be viewed, often the clothing was homemade, the DIY approach evident in the music, was also evident in the clothing. But what was the sound of punk? What made it different from what had gone before? Some would argue that if you closed your eye's at a punk show you would just hear heavy, fast rock n roll. The Ramones specialized in this furious fast tempo striped down, to the point music (some of their songs were less than two minutes long). Almost certainly a reaction to the popular music of the day, such as Led Zeppelin and Pink Floyd who created music which people in the punk scene could not relate to. But the visual importance of punk can not be underestimated, it carried the attitude, the anger, the anarchy of punk, especially in the case of Johnny Rotten and the Sex Pistols, who replied “thank you” when an audience member shouted “you can't play” at an early gig. Whats often refered to as the first phase of Pistols gigs (before the hype created by a notorious appearance, later mentioned, of the Sex Pistols on British television) began to receive some media attention. A small review by NME journalist Neil Spencer grabbed a a lot of people's attention, it said “don't look over your shoulder, but the Sex Pistols are coming” (*David Thompson 2009, p 40*) Manchester post-punk icon and bassist for Joy Division and New Order Peter Hook was a young musician craving to be in a band when he read the NME piece. He decided to go to the Sex Pistols gig at Manchester's Lesser Free Trade Hall on June 4th 1976, there was less than 50 in attendance, but many more claim to have seen “the gig that changed the world” (*David Nolan 2006 Title*), including Morrissey (The Smiths), Mark E Smith (The Fall), Tony Wilson (Factory Records) and Bernard Sumners (Joy Division, New Order). Who was there will never be proven, but the significance of this gig is undeniable. Suddenly there was an option, to the bleak post war Manchester, to the harmless super stars on Top of the Pops, finally there was a real voice, un-safe and uncomfortable, like many in the audience felt about their life's. Hook recalls “we just stood there, stock still, watching the Pistols. Absolutely utterly gobsmacked. I was thinking two things..The first one was *I could do that* ..after I can do that it was *I want to do that*, no it was *I fucking have to do that.*” (*Peter Hook, 2012, p38*)

The spell had been lifted on many creative people aspiring to be in a rock band, punk and the Sex

Pistols had dared people to dream again. Rotten was as far removed from the popular artists of the day such as Rod Stewart and Elton John (and perhaps so called rebel rockers like The Rolling Stones and The Who). “Punk is an attitude/individuality is the key” (*Wrecks- Punk is an attitude 1982*). As important as the sound was in reflecting the raw emotion's, the anger, the frustration, it was the visual impact that seemed to really grab the audience that night in Manchester. Peter Hook describes the Rotten charisma “What made them special, without a shadow of a doubt, was Johnny Rotten. The tunes were only a part of the package – and probably the least important part of it, if I'm honest. Close your eyes and like I say you had a conventional pub rock band...but who was going to close their eye's when he, Johnny Rotten, was standing there? Sneering and snaring at you, looking like he hated you, hated being there, hated everyone.” (*Peter Hook 2012 p38*) People say that most member's of the audience formed a band after witnessing that Sex Pistols gig. But what did this new punk scene or attitude mean in a practical sense, how did it change how young people perceived, performed and listened to music?

What the Sex Pistols were saying to those who would listen (we must remember the vast majority of people were not listening to the Sex Pistols) was “we can do it it, so can you”. They were also saying “we understand you”. Danny Kustow, guitarist, “even before I heard of the Sex Pistols, I was my own angry young man, but now I was discovering that I wasn't alone, and isn't it quite amazing that all of us nineteen-, twenty-, twenty-one-year-olds were all feeling the same anger, boredom, and resentment, the same seething anarchic fed-up-ness! With everything!” (*Dave Thompson, 2009 , p67*) A vital statement of punk...anyone can do it. The sense of identity, and inclusion which punk brought about, are often discussed in Community Music. The sense of belonging can be hugely beneficial to teens and young adults, removing the sense of isolation and feelings of inferiority. When punk happened there was a sudden realization that there were many around you, with the similar political views, musical taste, and outlook on life. Punk venue's, store's, squats gave a home to a section of young people who felt like they never fitted in to conventional society. In Mary Montgomery Wolf's book *We Accept You- One of Us*, she describes the importance of punk in giving young people a sense of belonging, “For many young people, especially those involved with punk or hip hop, music undeniably was the most important touchstone of their world” (*Mary*

Mongomery Wolf, 2007, p14). Many Community Music projects involve the use of music to increase the social possibilities for teenagers and young people, the punk scene in London (and in other locations, later discussed) are a good reference, which can be used as an example of social change through music. Many genres of modern music such as heavy metal, indie and dance music have created a following which have had benefits to their community similar to those of punk. However there are certain traits which distinguish's punk from other genre's. Firstly punk changes much more than music (fashion, politics, philosophy's), it also impacted on musicians, or potential musicians in a very direct way, the evidence is in the sharp rise in punk bands following the initial stages of punk. The DIY approach promoted by punk removed the view of the rock star being from another place, another planet, somewhere untouchable, impenetrable. As Danny Kustow explains, “Anyone could pick up a guitar and write a song, we didn’t have to be good musicians, or technically brilliant, it was as if we were all part of this shockingly sexy, naughty, anything-goes new society.” (*David Thompson, 2009, P 88*)

On June 04th 1976, punk, specifically the Sex Pistols, exploded on to the tabloid headline's and into the unsuspecting homes of Britain via the television show *Today*, presented by the middle aged Bill Grundy, a notorious conservative and traditionalist. “Earlier this evening, Thames Television broadcast an interview between Bill Grundy and the Sex Pistols pop group. There was some foul language broadcast which offended many viewers” - *Thames Television on-air apology*. The interview which was set up by Malcolm McLaren had disaster written all over it. Grundy was very obviously sickened by the sight of Rotten and company (including many of the outrageous characters who frequented the Sex store), and their *couldn't care less* attitude. Grundy was a amiable television host who read the news, a respected and trusted professional. People were shocked to see him involved in a verbal brawl with a group of kids, many perceived as young thugs. “You dirty bastard”..... “Go on”... “You dirty fucker”... “What a clever boy”. Initially McLaren was holding his head in his hands believing he was ruined, but when he saw the tabloid headlines the next day, he could see the positive side of free promotion. There was negative sides too, most of the Pistols gigs for the next UK tour were cancelled, due to fear of protest and possible rioting from local people who saw punk as the enemy, something that could take the youth of the village and

never bring them back. The media hyped the “filth and the fury” of punk enough to make it unsafe for a punk to walk down the street for fear of being assaulted, or worse. The Pistols song God Save The Queen, written as a protest to royalty during the queens jubilee celebrations, was banned by the BBC. But no media outrage false or genuine, could prevent the rise in popularity of punk in the UK, the debut Pistols album “Never Mind The Bollocks, Here's The Sex Pistols” went to number 1 in the album charts in 1977, while bands like The Clash who often gigged with The Pistols also gathered many fans. The Manchester punk scene began with bands like The Buzzcocks, the Northern Ireland scene had SLF and The Undertones, everyone was forming bands. Unfortunately violence and drugs began to dominate certain punk gatherings, and there were the people who went to punk gigs just to start a fight. When the football hooligans begin to show up at gigs, it was a signal that the message was being distorted. The Pistols fell apart due to McLaren's poor management, the death of bassist Sid Vicious and his girl friend Nancy Spungen, and a disastrous US tour where each gig was filled with an audience ready to physically hurt the band.

After 1977, the punk philosophy survived through bands like Joy Division, The Pogues (who mixed Irish drinking songs with punk attitude and intensity) and U2. Punk had changed popular music. In the years after the initial punk explosion in the UK, various scene's took place, with punk the ideology as a template. The DIY approach, the cheap guitars, setting up your own gig, putting up your own posters, inviting a few friends to attend the gig. Punk had given the people permission to create and express themselves, something that is of great value for today's Community Musicians. Some of the benefits of music participation mentioned by Francois Matarasso in his book “Use or Ornament The Social Impact Of Participation In The Arts” has been mirrored by punk, “increase people's confidence and self worth, extend involvement in social activity, provide a forum to explore personal rights and responsibilities, reduce isolation, a means of gaining insights into political and social ideas”. (*Francois Matarosso, 1997, Summary*) A self sustainable, organic community was built around punk, from people like Mark Perry, who created the Sniffin Glue punk fanzine to Pete Shelley of The Buzzcocks, who invited the Sex Pistols to Manchester and started the punk scene in that location. There is no doubt Community Musicians today can investigate the possibilities of instigating new scene's, small or large, in a rural classroom or a city venue with the

same principles of inclusion and creativity. In order to fully grasp the potential Community Music projects which could benefit from the punk attitude, it is of value to look at other punk scene's outside of the UK explosion.

Where it all started. The United States. The first band's to be revered to as "punk" were those like The Velvet Underground and Iggy Pop (who was influenced by Jim Morrison of The Doors), bands who went against the grain, and didn't see themselves as part of the "hippie" scene in the late 60's, "you walk across the floor with your flower in your hand, trying to tell me no one understands" *The Doors "Five To One"*. Both acts turned out to be highly influential to future punk acts. The provocative artist, film maker and band manager Andy Warhol also played a role in showing the way for the "punks" of the future, managing The Velvet Underground who had a very DIY, rough, wild sound, with Lou Reed's lyrics full of dark realism, as well as a Warhol influenced visual backdrop. In December 1973, a club called CBGB's opened its doors in New York with a policy (from owner Hilly Kristal) of "you must play your own music" (*Donn Letts, Documentary, 2005*). This policy suited the new punk bands like The Ramones (who were reported to be awful on their first gig), and Television. The vibe created by Hilly Kristal was similar to that later created at the 100 Club in London, dark shabby rooms with bands playing loud music with lots of "attitude". Patti Smith brought her unique wild poetry to the scene which added to an already very diverse group of acts, all being labeled "punk". The fact that the music of the band's was quite different to each other was eclipsed by the fact that they all had a similar DIY style of creativeness, and we're at times singing about similar subjects, and perhaps wearing similar clothing. The clothing was accidental more than a purposely designed punk outfit. Safety pins on thorn jumpers and leather jackets were there to hold the clothing together more than for the purpose of fashion, Malcolm McLaren later designed his clothing on what he witnessed in CBGB's. The Ramones and Television began to acquire a following throughout the states, and started touring, while bands like Blondie and Talking Heads continued the scene in CBGB's, which was sometimes referred to as "new wave". It is important to look at the social back round of the musicians and fans of this New York punk scene.

The vast majority of those involved in the scene were white suburban kids. "American suburbs

more than doubled from 1950 to 1970” (*Mary Montgomery Wolf, 2007, P30*), leaving a lot of young people feeling isolated in a bland society, and searched for something more in the big city. The American dream had been challenged by people for decade's and “punks were descendants of an extended line of American cultural rebels – including bohemians beats and hippies- who rejected their middle class roots and sought alternative forms of self fashioning” (*Mary Montgomery Wolf, 2007, p8*). In the early 80's bands known as “hardcore punk” evolved, such as The Dead Kennedy's, singing songs on political theme's like American involvement in war (Holiday in Cambodia) and American domestic policy's (California Ubbber Alles). Various punk scene's followed throughout the eighties in LA and New York, including The Straight Edge Scene (promoting Christian ethics through punk). An alliance between skateboarding and punk also developed and added to the community feel of punk in LA. Bands like Sonic Youth who's career started in the early eighties always believed in the punk culture and were innovators in DIY instrument making and playing. Then came Nirvana, originally part of the punk/indie scene with Sonic Youth, on a small label called Sub Pop, became the biggest punk band since the Sex Pistols when their album topped the charts in 1991. Lead singer Kurt Cobain believed in the punk attitude to music and highlighted the existence of underground punk bands. He says in an interview that “punk is musical freedom. It's saying, doing and playing what you want. In Webster's terms, 'nirvana' means freedom from pain, suffering and the external world, and thats pretty close to my definition of punk rock.”(*Kurt Cobain. (n.d.). BrainyQuote.com. Retrieved August 18, 2013*)

It is interesting that Nirvana still gather a huge fan base amongst teens around the world today. The raw unreserved teenage angst and anthemic songs seem to resonate in today's teen's as much as they did for teens in 1992. Community Music project's may involve the facilitation of teenager's who wish to learn instruments, form bands and perform for the first time. It is a great advantage to the facilitator to be aware of the music of bands like Nirvana, The Foo Fighters and Greenday, as it is highly likely that these are the band's your group will be listening to. It highlight's the impact punk has made since the mid-seventies, to see teenager's listening to and being influenced by punk bands

today. The DIY approach can be brought to Community Music projects outside music through involving the group in making fanzine's, poster's and band logo's. Today with social media and general online promotion, bands have an opportunity to build up their own fan base and promote gig's and recordings. Punk continues to be a word used in very diverse ways, anything outside of the conventional, independent, self promoted, can be tagged *punk*, and as no one really claims ownership of the word, and it doesn't seem to do anyone any harm.

For this paper there were three separate online interviews conducted with three people from different geographical locations and back grounds, who were each influenced by punk. Brian McCann Jr (a punk musician and fan in his mid-twenties from California US), Jinx Lennon (an acclaimed singer/songwriter in his forties from Dundalk, Ireland) and Bojan Vujković (A punk fan in his mid-twenties from Belgrade Serbia).

Brian was attracted to punk bands when he was in his late teens, and living in Ireland, he explains what the the word “punk” means to him. “For me punk rock is a state of mind. Its not just a fashion or kind of music, sure over the years its developed a sound and certainly a look, but to most it means a lot more than safety pins and mohawks. Its the idea that anything is possible and you can live how you want, look how you want and be yourself without conforming.” (*Online Conversation, 18.35 - 09/08/2013*) The punk attitude or mindset seems to be dominant, are at least as important as the music, for Brian.. “Its a lot about not being afraid to express yourself and not care what others think, and at the same time thinking for yourself and not believing everything your told.” (*Online Conversation, 18.37 – 09/08/2013*) The fact that punk is not so much a particular type of music, but a way of playing or expressing seems to reappear when people within the punk scene talk about the music. “Music has always been a form of expression, and lots of music is punk to me, anyone who's saying what they believe and not worried about what everyone will think, is punk.” (*Online*

Conversation, 18.37 – 09/08/2013) How has punk influenced Brian as an individual, and which punk bands influenced him most? “Punk rock has changed my life, and way of thinking for sure. I can honestly say I live punk rock. I do whatever makes me happy and live by my rules. There are a lot of bands that have changed my life, but the main two would be Minor Threat (early 80's hardcore punk band) and Rancid (90's US punk band). They do what they want to do and think for themselves. After hearing those bands, it inspired me to learn an instrument and form my own band.” (*Online Conversation, 18.40 08/08/2013*) Brian went on to form two successful bands, “Carry No Banners” and “Cut the Reins”, he is currently working with a new band in California called “Another Night”.

Jinx Lennon's music has been described as “punk folk”, he has never denied the influence punk music had in him forming his distinct sound and style. So what does punk mean to Jinx? “Uhh Punk what does it mean, it means nothing and everything, its such a vague word to me, it means in a sense that you start as an individual without qualifying yourself as a proper trained musician. Attitude over aptitude, energy over musical ability, intelligence over historical reverence. To me it means buying a piece of equipment and using it arseways but making it work for you personally so it resonates with you. I sometimes forget this and get blinded into thinking that sounding well produced means that something is good, when thats not necessarily true.” (*Online Conversation, 13.25 - 23/07/2013*) It seems Jinx sees punk very much as the inner voice, reminding him ..to be real. “Punk is the bullshit detector within, the slobber detective, the mad child shouting at the bollock naked emperor who doesn't know what an arsehole he's making of himself and needs to be told. It means wanting to let off a big dirty fart in a room of cushioned privileged arty bastards who move their fingers like fern fronds and who stifle creativity by condescension and irrelevance.” (*Online Conversation, 13.29 – 23/07/2013*)

The slow and troubled fall of the former Yugoslavia throughout the 1990's, left much pain and fear in Serbia and its neighboring states. The punk scene in Serbia attracted a young generation who came together, bringing a sense of unity amongst those who felt tired of the problems in the new state. Bojan Vujković who was born in Belgrade witnessed the scene develop first hand. "I was born in the late 80's, at the beginning of the disintegration of the old Yugoslavia. It was a time of complete destruction of the culture of our country, which is still felt. We turned to the local punk rock bands. (late 90's early 2000's) How popular was punk? It says a lot that in our small town of 30,000, there were ten bands. This phenomenon is present today." (*Online Conversation, 14.24 – 14/08/2013*) The punk scene in Belgrade and throughout Serbia and Montenegro was often aligned with political movements and political awareness. "Punk was the indispensable companion to all the protests that were being organized to change the situation in our country. Also punk music was, and remains, one of the most important things that connects Serbia and Croatia, countries that were once at war." (*Online Conversation, 14.26 – 14/08/2013*) As well as punk music being a valuable aid in combating domestic problems, Bojan also sees it as representing Serbia in a positive way to the international community, especially in Europe. "We now have the opportunity to listen to world famous bands, we feel a little more like part of Europe, Europe and the rest of the world. Punk rock music in Serbia is listened to by smart, educated people, who are ready for change. (*Online Conversation, 14.27 – 14/08/2013*)

From 1970's Britain to 2013 in Serbia, punk continues to change people's lives. The purpose of this paper was to examine the role punk played in changing and influencing how people lived and experienced music, in the hope that it would aid today's Community Musicians. As we can see from these three interviews, punk is very much alive today. It is a way of experiencing music which can be utilized in Community Music projects in the future. Whether its a singer/songwriter workshop or a rock band workshop, the punk attitude can be used as a valuable tool and as a way to help participants see music from a different angle, from an unconventional perspective. Often music can

be seen as an exclusive practice, designed for the most talented, or the most privileged, punk can remove these false impressions and help introduce more people to the joys of music and perhaps encourage the first steps on a long musical road.