

**SPACED OUT IN PARADISE:
POST-PUNK FUTURITIES, POLITICS, TRANSITIONS AND OTHER
VOICES IN BRAZIL**

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Declaration: I declare that this thesis is my own original work.

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...

This thesis is dedicated to my loves Eliete Mejorado and Yoko Afi.

ABSTRACT

This dissertation is a practice-based autoethnographic post punk study concerning the investigation of underground music and politics in Brazil. It focuses on the utopian impulses and forms of futurities manifested in distinct DIY scenes and contexts, as Brazil was emerging from a twenty-one-year repressive military dictatorship. The research articulates a particular genealogy of Brazilian music in conversation with a system of formative historical and aesthetic pasts, trajectories, and mutant sonic worlds, from the legacies of Brazilian Modernism through to the countercultural residues of Tropicalismo, and Anglo-American post punk. It examines the spaces and conditions of possibility for underground creative practices to take place in distinct periods and political scenarios. At the same time, it engages with questions of improvisation, cultural cannibalism, and how such processes developed into experimentalist post-tropicalist forms of sensibility in Brazil, and how these gave rise to new futures and alternative formulations of knowledge. Largely, the thesis explores how Brazilian post punk challenged understandings of both Tropicalismo, and Anglo-American post punk disciplinary study and thought.

The study is informed by scholarly and creative multidisciplinary approaches, drawing from the fields of popular music studies, cultural history and analysis, black studies, semiotics, Latin American/Brazilian studies, and political science. In addition to these, the project also draws on my practice as a musician/poet and active participant of the Brazilian post punk scene since the mid 1980s. It delves into forms of musicality and collective assemblages of knowledges as I examine a constellation of voices, sounds, modes of composing and operating in the work of artists such as Tom Zé, Mercenárias, Black Future, Divergência Socialista, Julio Barroso and Gang 90 & Absurdettes, Sexo Explícito, Tetine among others, culminating with the making of an album as the outcome of this research.

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INTRODUCTION, CONTEXTUALIZATION AND FRAMEWORKS

“Spaced Out in Paradise: Post Punk Futurities, Politics, Transitions, and Other Voices in Brazil” is a practice-based ethnographic study of post punk that examines the aesthetic and political utopian impulses, and forms of futurities, manifested in the articulation of DIY underground popular music in Brazil, focusing on Brazilian post punk music culture, their past influences, and their unfolding into a myriad of ‘still hard-to-classify’ sounds. The study takes up an overlooked source for the understanding of music manifestations by building on the extensive global interest that has been dedicated to the Tropicália movement over the past 50 years, the utopian countercultural residuals of the 1960s and 1970s, the emergency of a new rebellious generation of punk, post punk and new wave bands and collectives in the 1980s in Brazil. The project culminates in an album that captures the tropical mutant punk funk aesthetics advocated for Eliete Mejiro and I, as members of Brazilian duo Tetine. In light of this, this research articulates a particular genealogy of Brazilian underground music that counters dominant understandings and official histories of the country’s popular music culture; it examines distinct futures contained in formative pasts through the perspective of a new definition of artists, scenes, and modes of doing.

While Tropicália, spearheaded by world-wide celebrated singer-songwriters Caetano Veloso and Gilberto Gil, revolutionised Brazilian pop music then dominated by the aesthetics of bossa nova, establishing a powerful sonic, political, and aesthetic response to military rule in 1968, a new Brazilian marginal punk/post punk underground scene would emerge in the late 1970s. This scene brought with it an independent, contrarian, and experimentalist DIY post-tropicalist sensibility to popular culture. This moment coincided with the formation of The Workers Party in the early 1980s, following the country’s first democratic election in 1985 after a twenty-one-year repressive military dictatorship which curtailed the freedoms of its citizens and forced political and cultural actors into exile, radically transforming public space.

The research examines an underground post-tropicalist sensibility that emerged in the early 1980s with the arrival of interdisciplinary and independent post-punk scenes in key Brazilian cities such as São Paulo, Belo Horizonte, and Rio de Janeiro. It aims to broaden understanding of these scenes and their productions, aesthetically, politically, and historically — from the last years of military dictatorship to the country’s subsequent ‘re-democratisation’ process, — while I explore how underground post-punk practice and ethics were instrumental in forging an experimentalist, yet popular independent DIY culture outside of mainstream traditions in Brazil. This is done by examining a constellation of voices, inflections, songs, artists’/bands’ trajectories, forms of musicality and

collective activisms, as it actualizes processes of subjectivation¹ in the articulation of a poetic & political *black-latino-pardo-caboclo* mestizo semiotics. This thesis is therefore concerned with the investigation of overlooked sonic-political and aesthetic manifestations of singularity in Brazilian alternative music circuits and scenes, and their relationship with distinct formative pasts as a field of possibility in the production of new futures.

In light of this, I dwell on the interrelated notions of “futurity” and “utopianism”, as horizons of aesthetic-political potentialities and possibilities for articulating an associative mode of music analysis that leaps between temporalities, scenes, and moments, while reading a system of formative historical and aesthetic pasts, presents and futures, artist’s trajectories, political transitions, and mutant sonic worlds in Brazil. José Esteban Muñoz, influenced by Ernest Bloch’s proposition of concrete utopias defines this sense of understanding futurities – as a feeling of forward-dawning “queer futurity”, that is, a mode of utopianism as an open horizon, rather than futurity with an end. Muñoz associates this understanding with “the hopes of a collective, of an emergent group, or even the solitary oddball who’s the one who dreams for many”: the very principle of hope.² In other words, a performance of utopia as something that is able to mobilize us, while pushing us further – a surplus that promises futurity, something that is not quite here yet. Put it differently, a becoming: the possibility of another world.³ Based on this, I examine the crucial role that distinct forms of utopianism and production of futurities exerted in the articulation of a Brazilian mutant underground post punk culture, developed in conversation with the legacies of Brazilian modernism, through to the countercultural residues of Tropicalismo and Anglo-American post punk.

Similarly, Franco Bifo Berardi, influenced by the philosophy of time of Henri Bergson, proposes the concept of “futurability” as a layer of possibility that may or may not develop in actuality.⁴ A mode of reading the plural arrangement of (finite) possibilities inscribed in the world at a given time, limited by the very impossibilities engraved in the present. For Berardi, a future state of being (or an idea of a future) becomes possible when it is immanent or inscribed in the present constitution of the world through its many conflicting possibilities. In such a way, he argued that the future states of the social

¹ I use the word ‘subjectivation’ in line with Felix Guattari and Suely Rolnik’s understanding of the concept. That is, subjectivation as the production of subjectivity, rather than speaking about ideology as a set of beliefs, a system of ideas and ideals. For Rolnik, the mutations of subjectivity operate not only in ideologies but also in the very heart of the individuals, in their way of perceiving the world, of interacting with the human fabric, with machine work processes, and with the social order. Felix Guattari and Suely Rolnik, *Molecular Revolution in Brazil*, (*Semiotext*, 2007) 35-36.

² José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, New York University Press, 2009. 5 - 7.

³ Ibid.

⁴ Franco Bifo Berardi, *Futurability: The Age of Impotence and The Horizon of Possibility*, Verso, 2017. 3.

world, would then be the result of a combination of complex relations, conflicts, and mediations which, Berardi reads as being not the linear effect of political will.⁵

Considering this, this thesis investigates specific cultural, political, and philosophical instances as the turn to neoliberalism gained strength in the late 1970s, and in parallel, to Brazil's complicated transitional period of political opening known as "abertura política".⁶ It speculates that, contrary to the conventional "First World" understanding of Francis Fukuyama's notion of 'end of history' - firstly proposed in a paper written for the right-leaning international American magazine *The National Interest* - as the triumph of the West, and the universalization of Western liberal democracy tied to market economies as the final form of human government; such realization did not seem plausible when analysed from the perspective of the south. For Fukuyama, the "the logic of modern science would seem to dictate a universal evolution in the direction of capitalism", particularly from the point of view that the experiences of the Soviet Union, China and other socialist countries had failed. For him, these countries indicated that, "while highly centralised economies were sufficient to reach levels of industrialisation represented by Europe in the 1950s, they were also woefully inadequate in creating what has been termed complex 'post-industrial' economies in which information and technology play a much larger role".⁷ Capitalism had fully triumphed over other forms (or poetics) of socialism as the only possible way for progress, continuation, and freedom.

I argue that such a notion did not speak for, or define, the complex realities, experiences and struggles in which Latin American countries were politically, socially, and historically immersed in, both during the period in question, and in the past. Likewise, it did not resonate with the distinct social, sonic, and aesthetic experiences taking place in Brazil, and therefore, with a new generation of political energies in Third World countries undergoing processes of re-democratization, especially in relation to Brazil throughout the 1980s, where capitalism had hardly produced spectacular results, "other than widespread poverty", as Sadder and Silverstein noted in the early 1990s.⁸

⁵ Ibid,14.

⁶ The period of political opening (abertura política) in Brazil initiates in 1974 under the military governments of Ernesto Geisel (1974-1979) and João Figueiredo (1979-1985) is marked by the slow and gradual process of re-democratization. It culminates with the promulgation of the new constitution in 1988.

⁷ Francis Fukuyama, *The End of History and The Last Man*, Hamish Hamilton, London 1992. xv.

⁸ Sadder and Silverstein point out, for example, that Inter-American Development Bank statistics during the 1980s, showed that nine of the twelve South American countries registered a decline in per capita GNP. Behind those statistics in Brazil were stories of chronic malnutrition, such as the development of a generation of stunted people, similar to the undersized pygmies tribes of Africa in the northeast of the country. See: Eumir Sadder and Ken Silverstein, *Without Fear of Being Happy – Lula and The Workers Party in Brazil*, (verso 1991), 5 – See also: Arnóbio Fernandes, *Hunger in Brazil Producing 'Pygmies'* in *Los Angeles Times*, Nov. 29, 1987. <https://www.latimes.com/archives/la-xpm-1987-11-29-mn-25264-story.html>

One example of the break of such an assumption was the growth of The Workers Party (PT) as an oppositional social-political force in the 1980s, and its promise of a vigorous, and new socialist future. They were an entity that reinforced the distinct role of a new Left in Brazil, rooted in popular movements and participation, embracing marginalised and/or minoritarian assemblages and subjectivities, while encouraging a Brazilian model of socialism that did not want to emulate the experiences of other countries.⁹ This is examined in the second chapter of the thesis in which I discuss and contrast the perceptions, and distinct understandings of future, the notion of the end of history and Berardi's theory of cancellation of the future in relation to Brazil, despite the crisis of the left in various parts of the world. Likewise, leaping into yet another temporality, I observe that Lula's current political comeback for the third time to Brazil's presidency defeating the far-right fascist government of Jair Bolsonaro in the elections of 2022 – after being politically jailed on corruption charges that were overturned – is yet another key historical junction marked by a pervasive potentiality of a new future that again cancels Fukuyama's point of view. The presence of a hopeful contemporaneity in which, the unfolding of new social, political, and aesthetic narratives in process, is once again in disagreement with the fixedness of a historical end.

Furthermore, I contend that such perceptions, read simultaneously as both potential spaces of negation and hope, were independently embraced by underground punk and post-punk scenes and artists, who, each in their own ways, contributed to produce distinct impressions of the future, understandings of the historical continuum, and the idea of 'progress'. It is in this sense that I explore the utopian and dystopian drives embedded in the fabric of the country itself, and consequently, in the alternative countercultural punk and post punk imaginary of the artists of the time, as new modes of futurity were made possible, giving rise to complex and contradictory spaces of hope, idealisations, utopian memories, political confrontations, nostalgias, and places of belonging and negation all at the same time.

These feelings are theoretically and performatively articulated throughout the sections of this study as a mode of reading, listening and writing about the complicated – yet consistently interconnected – affective, methodological, political, historical, and formal aspects related to the production of Brazilian popular music over the past fifty years. The study also engages the relationship of Brazilian popular music to specific scenes, contexts, geographies, other modernities, and musics, as I locate a number of cultural productions through distinct sonic-historical moments, including the development my own

⁹ During a 1982 interview Lula said: "Does Cuban socialism interests us? Russian? Polish?... The no longer interests the Poles. The role of PT is not to get a blueprint of the Chinese revolution, and do the same thing in Brazil. We want to know in terms of our reality, what is it we can do?": Eumir Sadler and Ken Silverstein, *Without Fear of Being Happy – Lula and The Workers Party in Brazil*, (verso 1991), 51.

music, and the making of Tetine's album *Spaced Out In Paradise*.¹⁰ I examine how such processes played a crucial role in the ways Brazilian popular music was produced. And more importantly in the context of this study as an auto-ethnographic practice-based research, I question how the trajectory and sonorities of a DIY iconoclastic and improvisatory Brazilian post-punk culture, engendered by a collision of countercultural tropical forces, revisitations, splinters of marginal poetry, and a particular political, social, and economic scenario, gave form to a singular, un-normative sonic culture narrativised in Portuguese, thus establishing its own language and codes. One that was consistently embodied by a mix of local and translocal influences, and past and present aesthetic experiences, having consistently articulated itself in different ways from their Anglo-American counterparts.

In this way, I call attention to the fact that Brazil's punk/post-punk artists sang in their own language, instead of English. Similarly, I emphasise their distinct forms of musicality expressed through a myriad of national and international sonic references (rhythms, harmonies, melodic lines, spoken word, etc) in their music; and their development within a chaotic and authoritarian social-political-economical context in process in the 1980s. I argue that these attributes and presences are part of a specific vocabulary, and a set of conditions, which an inventory of characteristics and elements embodied in the grammar of an Anglo-American, or European post-punk, cannot account for solely.

In this sense, one can also notice key distinctive points between Anglo-American post punk scenes, and the Brazilian ones, in terms of their reach, precariousness, industry, and cultural resonance worldwide. Unlike Brazilians, Anglo-American, and European bands and artists had their albums financed, recorded, distributed, and released by entrepreneurial indie labels, which were also able to develop more swiftly, and make 'real' money. In addition to that, artists, producers, promoters, enthusiasts and so on, could also count on help from an actively functioning welfare system, that for better or worse, collaborated to sustain their actions, allowing time and space for bands to create, while keeping the scene in movement. This was something that was unavailable in Brazil. Anglo-American bands and artists also managed to crossover into an indie-mainstream culture, reaching international acclaim, being reviewed in many magazines around the world, while artists were also able to tour around the country with much less *intempéries*. The alternative industry in Brazil was still crawling if compared to the successful independent narratives related to the histories of record labels such as *Factory Records*, *Rough Trade*, *Mute* and others. There were also low levels of communication between states in Brazil, due to its enormous size, another limiting factor for underground scenes to fully develop within its precarious independent system. Artists, bands, labels, promoters struggled to make their work available, or to play and organise concerts and tours around the country. In the sleeve

¹⁰ Tetine, *Spaced Out In Paradise*, Slum Dunk Music, 2023.

notes of As Mercenárias' album *The Beginning of the End of The World*, released by Soul Jazz Records 2005, I point to the fact that the Brazilian all-female post punk band, as an established underground act from São Paulo at the time, was only able to perform in other states apart from São Paulo and Rio a few times throughout almost a decade of activity. That said, I argue that such a mix of autonomy and precarity, coupled with the incorporation of specific Brazilian sonic elements, cannot be omitted of a study concerning the unfolding of punk/post punk cultures in other geographies, and consequently of the articulation of their forms of dissent and distinctive sonorities, including the practice-based component of this thesis. These characteristics are added to this specific equation, and therefore, helped produce its idiom and singularities.

This understanding also opens a new conversation with the future-oriented past legacies of Brazilian Modernism via its anthropophagic cultural propositions, which I suggest is to be read in this study as a radical improvisatory sonic and intuitive methodological operation for producing difference, otherness, free thought, time, self-recognition, new affects, percepts, and consequently the production of new forms of futurity. A utopian force, a dissonant impulse toward the unknown for dreaming, discovering, or accessing other modes of doing and operating associatively: a recurrent performative presence, that I identify in processes of music-making/composing, listening, and improvising, as well as in aspects of artists' trajectories, and in the political and historical temporalities investigated, including my own music. In other words, by unfolding a processual and improvisatory mode of producing time, while in the service of a decolonization of thought. Something that, I contend, remains methodologically in action in many hybridizations of Brazilian culture, both in visible and concealed ways, and in different temporalities.

This can be accessed in sonic actions and traditions related to a mainstream Brazilian modernist culture, but also in overlooked forms of earlier 'popular proto modernisms' which were already in movement through the hybridizations present in the work of Chiquinha Gonzaga, for example, as a precursor female composer and conductor in Rio de Janeiro's music scene of the late 19th and early 20th century. Gonzaga wrote Brazilianized polkas, tangos, waltzes, maxixes, modinhas, serenades that diluted the barriers between erudite and popular, combining European classical traditions with African rhythms that were considered vulgar with a particular Brazilian way of both playing and composing at the time.¹¹ Or yet, in distinct complex cultural mediations for the construction of another Brazilian

¹¹ For sociologist Edinha Diniz, Chiquinha Gonzaga's work represented the missing link between foreign and national music. Gonzaga transited through distinct artistic strands and genres. She was the first pianist to play a choro, she made musical incursions into vaudeville and Teatro de Revista in the 1920s and 1930s, writing famous operettas such as *Forrobodó*. Throughout her career, she also set dozens of plays in different genres to music -

modernity often disassociated to the civilising quests of an elite that aspired to match the great nations of Western Europe. This is identified in the sambas and choros of Pixinguinha (1897-1973)¹²; and later, through the unfolding of a samba tradition represented by composers such as Ismael Silva, Noel Rosa, Ataúfo Alves, Cartola, Assis Valente, Lupicínio Rodrigues, Dorival Caymmi, Carmen Miranda, among others.¹³

I argue, therefore, that such sonic syncretisms persisted in the modes of operating of many Brazilian artists, and their processes of music-making as they inhabit and exteriorise distinct temporalities of modern popular music in the country. This might be present in the aesthetics of tropicalism, the experimental sonic-futurism of Brazilian post punk culture, and again later, in the country's rap and hip-hop scenes and, ultimately in the raw sonic assaults and social beat-making politics, translated by the free-anthropophagic mixes encountered in both the old school and contemporary funk carioca (or simply funk). In the context of this thesis, such perception is read as a feeling and an instinct, and therefore, shall imply movement in opposition to any form of fixity or essentialism concerning the aesthetic and political sonic narratives presented. The project itself is thus a move towards the exchange and experimentation of sounds, forms, and senses, as examine along the sections of this study.

I examine the spaces and conditions of possibility for underground creative practices to take place in distinct periods and political-aesthetic scenarios as I engage with questions of improvisation, cultural cannibalism, and how such processes developed into an experimentalist, and specific post-tropicalist Brazilian punk/post punk sensibility. I also delineate an overview of Anglo-American post punk culture through the voice of some of its main interlocutors. I speculate on how these gave rise to new futures and alternative formulations of knowledge in Brazil, as I delve into forms of musicality and collective

operetta, comedy, burlesque, zarzuela, drama, lyrical drama, fantastic play, magic, comic opera and costume play, See: Edinha Diniz, *Chiquinha Gonzaga: uma história de vida*. Rio de Janeiro: Zahar, 2009.1

¹² Sociologist Christian Ribeiro, for example, questions the historical narrative that Brazil is fully inserted in 'modernity' through the realization of the "Modern Week of 1922", but rather by the construction of modern samba from the artistic perspective of Pixinguinha (1897-1973) – artistic name of Alfredo da Rocha Vianna Filho – especially in relation to his tour with the "eight Batutas" in France in 1921, sponsored by the multimillionaire Arnaldo Guinle (1884-1963), after meeting Pixinguinha during a season at Cabaré Assírio in the basement of the municipal theatre in Rio de Janeiro, at the end of a national tour, which had begun in 1919 to enormous popular success, despite negative, racist criticisms in the cultural journals of the time. In other words, by interrogating the marginalised processes of modernisation that took place at the end of 19th century in which forms of samba – as a pluricultural expression of afro-origin knowledge and historicities that, when amalgamated, forged an unusual form of modernity outside the elitist and racist standards prevailing at the time. What Ribeiro also points out as the reason for its constant police persecution by the Brazilian State since the first recorded manifestations of macumbas, capoeiras, batuques, congadas and candomblés that would take the form of urban culture in Rio de Janeiro between the end of the 19th century and the beginning of the 20th century. See: Christian Ribeiro, *Pixinguinha, o samba e a construção do Brasil moderno*, Portal Geledés, March 24th, 2021.

¹³ See for example, Hermano Vianna, *The Mysteries of Samba: Popular Music and National Identity in Brazil* (edited and translated by John Charles Chasteen, UNC Press, 1999).

assemblages of knowledges and establish a conversation that follows a system of formative historical and aesthetic pasts, and trajectories, and conflicting and mutant sonic scenes. That is, from Tropicalia, and the legacy of then 'renegade' figures such as Tom Zé, and Rogerio Duarte, through to the music and trajectory of Mercenárias, Black Future, Divergência Socialista, Julio Barroso and Gang 90 & Absurdettes, Sexo Explícito, among others. This is informed by scholarly and creative multidisciplinary approaches, drawing from the fields of popular music studies, cultural history and analysis, black studies, semiotics, Latin American/Brazilian studies, political science, while simultaneously drawing on my practice as both a composer/musician on Tetine and as an active participant of the Brazilian post punk scene since the mid 1980s.

The main purpose of this thesis is therefore threefold: (1) to produce new knowledge of the overlooked underground musical and artistic practices of Brazilian post-punk, whilst simultaneously speculating on the poetics and politics of its modes of invention, modes of operating and forms of production of futurity in relation to its formative pasts and the present (2) to enquire into the conditions for producing unorthodox political and aesthetic cultural forms at this time, (3) the making of an audio piece in the form of a full album with my duo Tetine as an extension/continuation of my practice and the output of this dissertation. I draw upon my trajectory and experience as a composer/producer, featuring collaborations and establishing continuities between post punk as an ongoing cultural form, and the current moment as a 'practice-reflection' study.

Considering this, the low budget DIY underground production of 'art projects'¹⁴ in the form of bands, recordings, performance-art, videos, independent publications, poetry, films, fanzine, and the formation of distinct groups of like-minded artists and enthusiasts are the main subjects (and objects) of this research. These *productions* have brought significant changes to Brazil's pop narratives which remain largely unexplored. The study questions artistic and cultural practices, related to, but independent of, both mainstream Brazilian popular music and western forms of aesthetic dissent and subculture.

There has been limited scholarly studies about Brazilian DIY underground scenes. Helena Wendel Abramo has explored Brazilian punk and goth post-punks (i.e. the 'darks')¹⁵ from a sociological

¹⁴ My use of the expression 'art projects' here is in line with a form of DIY sensibility which throughout the 1980s in Brazil was not necessarily integrated in the dominant systems of art, formal education, and market, but to which a plethora of artists/poets - often self-described as non-musicians - thought of themselves and described their projects/bands/performances/videos/visual poetry as such.

¹⁵ In Brazil, and specifically in São Paulo, the post punk youth were called "darks". The darks often circulated in clubs such as Madame Satã, Rose Bom Bom, Cais, Retrô amongst others. See: José Guilherme Cantor Magnani and Bruna Mantese de Souza, *Jovens na metrópole: Etnografias de circuitos de lazer, encontro e sociabilidade*, (São Paulo, Editora Terceiro Nome, 2007).

perspective, paying particular attention to them as urban group formations. Ethnomusicologists such as Jesse Samuel Wheeler have produced important work which links the production of *rock music* to an emerging Brazilian national identity in Brasilia,¹⁶ whilst there have been a few accounts of the emergence of Brazilian rock in pop books such as those by pop journalists Ricardo Alexandre and Artur Dapieve.¹⁷ Though such perspectives are important, I explore the cultural independence that comes from challenging *rock*, MPB (Brazilian Popular Music) and Tropicália as a *form* and as an *industry* by focusing on underground actions and artists working experimentally across music, art, poetry performance and activism. In this sense, it is important to draw on key theorists of similar approaches to UK/US post punk (Simon Reynolds, Mark Fisher, Jon Savage, David Wilkinson, Mimi Haddon) whilst remaining sceptical about the reach and relevance of their arguments to Brazil.

The research also dialogues with DIY radical theories and debates from different sources and times, including Brazilian, Anglo-American, and European fonts, such as Oswald de Andrade, Stuart Hall, Fred Moten, Franco 'Bifo' Berardi, Mark Fisher, Roberto Schwarz, José Esteban Muñoz, Jack Halberstan, amongst others. In parallel, the project builds on the artistic and theoretical production of Brazilian musicians, artists, and filmmakers such as Julio Barroso, Glauber Rocha, Rogério Sganzerla, Hélio Oiticica amongst others, including post punk artists that I have collaborated with (Marcelo Dolabela, Rubinho Troll, Alex Antunes). In this sense, the study also comprises primary research including extensive interviews with key participants in the scene, archival research, and the reactivation of affective archives, culminating in the making of Tetine's full album. I do it through a combination of creative and scholarly research, which situates the project in relation to broader debates and frameworks within the fields of cultural history and analysis, performance studies, music, post-punk studies, queer studies, semiotics, and ethnomusicology. I focus on the distinct poetics of interdisciplinary aesthetic practices and, also on the development of unfunded and political underground actions. This includes a reading of the conditions of cultural possibility at the time, taking into consideration processes and modes of operating for producing music/art projects as well as, strategies for moving against traditional hierarchies of control (Suely Rolnick, Felix Guattari, Emir Sader and Ken Silverstein) in conjunction with an understanding of questions of improvisation and precarity embodied in the reality of third-world mestizo underground practices and contexts as an aesthetic and political project of refusal, re-invention, and self-empowerment. In such a way, I draw on Fred Moten's black radical tradition, and José Esteban Muñoz's advocacy of queer production of

¹⁶ Jesse Samuel Wheeler, *Dark Matter: Towards an Architectonics of Rock, Place and Identity in Brasilia's Utopian Underground*. (PhD diss., - University of California, 2007).

¹⁷ Arthur Dapieve, *BRock: O Rock Brasileiro dos Anos 80*, Editora 34, São Paulo, 1996. See also: Ricardo Alexandre, *Dias De Luta: O Rock e o Brasil dos anos 80* (DBA, 2002).

utopian futurities, while also in alliance with the critical thinking of Stuart Hall and Raymond Williams amongst other specialised Brazilian literature (Liv Sovic, Pedro Alexandre Sanches, Oswald De Andrade, Abdias Nascimento). Furthermore, I emphasize the prevalence of *improvisation* as organic mode of operation, and endemic to forms of survival and articulating ideas in South American DIY underground music contexts as a cultural cannibalist feed-forward mechanism for engaging in new exploratory creative processes. In other words, by establishing a methodological conversation with the radical joy and anti-colonialist allegories of Oswald De Andrade's *Manifesto Antropofágo (The Cannibalist Manifesto)*¹⁸ as a way of inhabiting and practicing distinct modes of refusal, re-existence in the world and re-education of sensibility.

In light of this, one of the key points of this thesis is also to articulate how Brazilian underground post punk scenes, sounds and artists embodied a particular mutant, tropical punk quality, in which improvisation, intuition, and modes of sonic/textual revisitation, functioned aesthetically and politically in different ways, from both the sensibilities of Anglo-American post punk, and the music produced by the tropicalists in the late 1960s. I argue that such operations generated alternative DIY forms of musicality, multiple, collective assemblage of knowledges, personal politics, modes of composing and existing/being in the world, which, however, must not be read as a simplistic 'derivative' form of preceding formative pasts and/or influences. These characteristics are noted along sections of this thesis as I identify the flourishing of a transformative and 'subcultural' national punk/post punk sensibility permeated by dissident tropical forces in movement. One that triggered distinctive future-focused utopian forms of avant-pop, complexifying the prevalent reverberations of Tropicalia in Brazil, and the influential assemblages of translocal punk/post punk as key cultural occurrences towards its own formation. That is, as a language with distinct DIY aesthetics, poetics and politics that enabled singular practices of experimentation, and new forms of self-authorization in the evolutionary line of Brazilian popular music. One DIY underground sensibility that established improvisatory collective modes of learning (and unlearning) which I associate with processes of music-making in search of new hybrid sonic forms, while embodying and reconfiguring elements from earlier styles, genres, and modes of doing, through an intuitive re-activation of their own formative pasts. Such methodology would also include the embrace of assertive mistakes, the misuse of acoustic and electronic instruments, and the possibility of performing and making music otherwise. In other words, this shows the emergence of a sensorially rigid grammar of attitudinal, aesthetic, and stylistic elements informed by intuitive anthropophagic procedures that auto-cannibalistically embodied sonic-aesthetic operations between artists, scenes, and other musics, both luminously and

¹⁸ Oswald de Andrade "Manifesto Antropófago" in *Revista de Antropofagia*, Ano 1, No. 1, maio de 1928.

promiscuously. A re-activation of the futurities of the past, and the futures of the present as a singular mode of accessing other times and spaces, and memories.

Based on this, I note that Brazilian underground post-punk fed from distinct musical languages, sonic temporalities, and contexts in a similar way to earlier tropicalist neo-anthropological procedures. However, I argue, that as an assemblage of knowledge it did not operate in terms of proposing a pastiche of diverse styles, making use of both old and new; national, and international elements as Tropicalia is commonly articulated. That is, as a form of modern pop music that effectively proposed a re-reading of the tradition of Brazilian popular song in light of international pop and vanguard experimentation.¹⁹ Post punk was after distinct new sonic futures that were incompatible with the vibrant musical eclecticism found in the work and discourse of the tropicalists.

One way of arguing about this distinction, is for example, by paying attention to how Brazilian post punk tracks made use of a recurrent presence of earlier 'modified' aesthetics and sonic genres. What I read as a methodological celebratorily 'wrong embrace' of Brazilian rhythms such as samba, bossa nova, baião, partido alto. Or through pinched elements from other art forms (performance art, theatre, visual arts, poetry) or styles such as progressive rock, punk, American funk, disco, including incursions into lo-fi electronics and noise (early City Limits, Grito Mudo, early *Divergência Socialista*, R Mutt, Vzyadoq Moe, Chance among others), punky dodecaphonism, and other atonalisms (Patife Band and Arrigo Barnabé) heard in the music of a number of Brazilian post punk artists. These sonic-discursive amalgamations are put into action throughout the narrative of this study, particularly, as I analyse the syntaxes of affection of post punk groups, before carefully examining sonic and attitudinal questions of form and content working in the process of my own music-making with Tetine in the last chapter of the thesis. They brought to the scene a distinct set of values and intentions, while developing parallel mutational and improvisatory sonic gestures which did not conform to the traditions of the Brazilian guitar song tradition, and the conventional melodic and harmonic practices associated with their methods of composition. I thus argue that the music of underground post punk groups in Brazil - understood as an excluded sonic realm that distanced itself from the MPB's traditional cannon - betrayed, for the first time, such embodied *modus operandi* as it precariously and uncommercially engaged in distinct improvisatory and intuitive collective DIY approaches to making music outside these rules and constraints. Likewise, by clinging to questions of timbre, colour, and texture; a more aggressive delivery, switching laidbackness and sweetness for viscerality and performative attitudes, acoustic sonorities for industrial noise or dreamy and spatial electronics as

¹⁹ Christopher Dunn, *Brutality Garden Tropicalia and the Emergence of Brazilian Counterculture*, (The University of North Carolina Press), 3.

disruptive strategies to invent new worlds. In other words, powered by an experimentalist DIY futuristic-driven attitudinal approach that already pointed to contrary aesthetic articulations.

This is clearly evidenced in tracks such as the *garage-samba-macumba* experimentations of post punk quintet Vzyadoc Moe in numbers such as “Não Há Morte” (There is no Death). Fuelled by its darkly carnivalesque and syncopated percussive metal assaults, their music already pointed to distinctive physical and sonic energies, as well as to a new aesthetic and discursive attitude and approach to Brazilian popular music. The band’s gloomy expressionist samba (delivered by Fausto Marthe’s preacher-like vocals in Portuguese over an echo-drenched semi-distorted bass line, distorted guitar riffs, an industrial ‘school of samba’ tribal dry percussion and reverberations), is yet another chapter in the unfolding of an intuitively ‘anthropophagic’ procedure towards other temporalities that acted differently both from the operations of tropicalism, and the sonorities of Anglo-American or European post punk.²⁰

Another example comes from Divergência Socialista’s symmetrically luminous and surreal post-punk DADA intertexts in tracks such as “Thomas Morus Dub / Aqui & Aqui” - analysed in the third chapter of this study - and, through performative numbers like their double track “Fahrenheit 451 / Jean Seberg” with its experimental new wave tribalism, referencing the dystopian landscapes of Francois Truffaut’s re-adaptation of Ray Bradbury’s novel “*Fahrenheit 451*” via Marcelo Dolabela’s haptic *marginal poetry* as the band shouts/sings his verses “fogo-tara-raiva-crime-metafora-raiva”.²¹ A rhythmic contra-melody in the form of an affirmative interjection made up of six interconnected and semantically combustible words: [“fogo” (fire) “tara”(crush) “raiva” (anger) “crime” (crime) “metáfora” (metaphor) raiva” (anger)], mellifluously articulated in a similar way to a ritualistically pagan chant, as a delirious nursery rhyme in loop.

Besides having been released in limited editions of cassette tapes only, tracks such as “Fahrenheit 451 / Jeanne Seberg”, produced offbeat sonic articulations, and a contrarian and unruly lyrical-visual-jungle tropical space at the time. Set side by side to the popular music mainstream output of the time, or in relation to the bands own translocal influences, the double track emanated a dangerous ingenuity that sounded effortlessly fresh, queer, and bold: a delirious cross of tropical-kraut-jungle batuque, with a tango-jazzy post punk. It exuded a distinctive ‘anti-song’ quality (and a feminine

²⁰ See: Vzyadoc Moe, Não Há Morte, in *Colt 45 Underground Post Punk, Tropical Tapes, Lo-Fi Electronics and Other Sounds in Brazil*. Selected by Tetine (1983-1993). Slum Dunk Music, 2018. See; Vzyadoc Moe, *O Ápice*, Baratos Afins, Vinyl LP, 1988.

²¹ See: Divergência Socialista, Christine Keller, *Cambio Negro*, 1986. See also: *Colt 45 Underground Post Punk, Tropical Tapes, Lo-Fi Electronics and Other Sounds in Brazil*. Selected by Tetine (1983-1993). Slum Dunk Music, 2018.

presence), manifested by disobedient forms of musicality (and modes of doing) that remained obscure and weird to the movements of a commercial Brazilian rock market of the time, and unequivocally distinct from earlier tropicalist actions or from other international post punk, whilst acquiring cult status in underground punk and post-punk circles in Belo Horizonte, Rio, and São Paulo.

“Fahrenheit 451 / Jeanne Seberg” conjured up a combination of clashing poetic, imagetic, and textual references and temporalities, while instinctively incorporating unexpected incidental samples of industrial and found sounds, white noise, a rhythmic and swung punk funk-tango bassline, syllabic concrete poetry and a percussive tribal drumming that sounded and felt alien to the music market in vogue at the time. It also suddenly morphs into a ‘quasi-pop’ number halfway through the track after vocalist Silma Bijoux O’Hara interjection: “Qual a Temperatura? Raiva!” [What’s the temperature? Anger! To then utter the spoken melody: “Jean Seberg, quem viu teu fogo? Jean, I Ceci, cilada dada music [Jean Seberg, who saw your fire? Jean, I Ceci, cilada dada music) followed by a rhythmically spoken-chant intonation of the syllables from the combination of words “cilada” (trap) and “DADA” [as “CI-LA-DA DA DA DADA music”]; and “facada” (stab) and DADA [as FA-CA-DA DA DADA music], in a fictitious homage that blended DADA sound poetry, Jean Luc Goddard’s 1960’s classic cinema-noir *Breathless* (“À bout de souffle”) star Jean Seberg and José de Alencar’s mythical Brazilian character “Ceci” from his romance *O Guarani* in a urban jungle somewhere in Brazil.²²

It is in this sense that most of the aesthetic operations of Brazilian post punk and beyond, mirrored conflicting sensibilities and genres, emanating either luminous or more aggressive, cynically bleaker conceptualisations of possible futures (and/or no-futures), whilst also traversing distinct sonic times and spaces, and making use of pop references and intertextualisation. As an underground collective assemblage of new sounds in process of learning and unlearning, I argue throughout this study that these groups incorporated dissident spaces, and discourses of negation, and were in search of their own language and musical identity autonomously. They followed different lines of direction and aesthetic trajectories from earlier generations of Brazilian musicians, embracing rougher and uncommercial sonic avenues, while renouncing purely nostalgic forms. In short, it had to be nervous, offbeat, chaotic, and yet luminous and hopeful. “We were trying to imagine new concepts for the future, and how the future should sound” as I commented on the experimental post punk of Brazilian bands such as Chance, and Divergência Socialista in the talk 40 Degrees in Black on the occasion of the

²² See: Divergência Socialista, “Fahrenheit 451 / Jean Seberg” in *Colt 45 Underground Post Punk, Tropical Tapes, Lo-Fi Electronics and Other Sounds in Brazil. Selected by Tetine (1983-1993)*. Slum Dunk Music, 2018.

public program *Post Punk Then and Now* held at the Goldsmiths University in 2014.²³ At the same time, we were breaking with the idea that you had to be ‘an accomplished’ or trained musician, make use sophisticated equipment, technologies, financial resources to produce new forms of futurity by experimenting with authorial and disobedient compositional ways to make inventive popular music.

That said, I hold that Brazilian underground punk/post punk actions encapsulated into its sonic and cultural productions specific modes of *assimilation, refusal, admiration, rejection, and defiance* in relation to both local and translocal experimental scenes, whilst establishing a distinctively alternative tropical, mutant, improvisatory and philosophical continuum in terms of their modes of operating and ethics. Additionally, I pay particular attention to how these scenes were formed out of formative pasts aligned to countercultural clusters of earlier marginalised sonic worlds established after the demise of Tropicalia throughout the 1970s, while in a both contradictory and celebratory dialogue with certain aspects of tropicalism, and the aesthetics and sounds of international contexts that would arrive in the country. It is in this sense that I point out a constellation of semantic and syntactic musical and lyrical sonic, politico-aesthetic contexts, discourses, idiosyncrasies, and attitudes Brazilian punk/post-punk artists engaged with, while resisting canonical forms of MPB, and Tropicalia, and differing from the specific Anglo-American experience and its contexts. This is felt, read, and articulated through sonic and stylistic characteristics encountered in the body of songs examined in this study, in the discourse of the featured artists; in terms of a disobedient cultural cannibalist instinct aligned to non-submissive practices of devouration and celebration, and ultimately, in a practice-reflection study developed with the making of Tetine’s album *Spaced Out in Paradise*, attached in this thesis.

The project addresses complementary research questions and framework contexts by questioning how an autoethnographic study can re-negotiate the past legacies of both European and Brazilian modernisms, the countercultural utopian residuals of the 1960s, the international post punk scene of the late 1970s, and operate as a future-driven investigative tool to examine distinct forms of musical sensibility(ies) in Brazil? How might a critical and affective account of the overlooked worlds of Brazilian underground punk and post punk scenes might transform understandings of both Tropicalia and Anglo-American post-punk disciplinary study and thought? In parallel, I explore Tropicália as a disruptive moment of aesthetic and political breach in the late 1960s in Brazil. I am also, through the research, interested in how and in what ways Tropicália became a dominant presence in discourses related to Brazilian popular music and the arts over the next fifty years, and how punk and post-punk DIY musicians and artists of my own generation, and beyond, troubled these discourses and

²³ Bruno Verner and Eliete Mejorado, 2016. “40 Degrees in Black, Tetine in conversation with Gavin Butt”, in Gavin Butt, Kodwo Eshun and Mark Fisher (eds) *Post Punk Then and Now*, (Repeater Books, 2016), 206.

renegotiated these legacies.

These are all interrelated questions I have been interested in as an artist/composer, working across the intersections of music, sound, videoart, performance, and text, as a member of the Brazilian duo *Tetine* over the past twenty-eight years between Brazil and the UK, and as an active participant of the Brazilian post punk scene since the mid 1980s. They form the backbone of this research, as they have permeated my thinking, the writing of this thesis, my practice within my group *Tetine* and our collaborations with other artists over the years. This dissertation is an exploration of these questionings in practical and theoretical ways. It follows a complex historical and conceptual trajectory of moments/actions and sonic sensibilities throughout a period that spans from Tropicália in the late 1960s to post punk throughout the 1980s, including some of my own work as a participant both in the early post-punk scene of Belo Horizonte [as member of groups such *Divergência Socialista*, *R. Mutt* and *Ida e Os Voltas* at the time] as well as a founding member of *Tetine* alongside artist and composer Eliete Meorado, and it accompanies our incursions into the experimental bass-driven *Baile Funk* scene and other contemporary post-tropicalist and electronic music actions throughout the 2000s/2010s. I argue for a cultural and auto-ethnographic sonic reading (and listening) of Brazilian post punk sensibility as an unorthodox future-focused autodidact post-tropicalist scene²⁴, informed by a mutant and improvisatory utopian avant-pop sensibility. In such a way, the research offers a new opening in the ‘authorised’ history of Brazilian popular music with the finality of unravelling different tropical forces, as it identifies a national contribution of these scenes, embracing distinct forms of utopian futurity in the music, and cultural productions of overlooked underground manifestations.

This thesis is committed to reassessing the participation and relevance of these neglected scenes, artists, forms of musicality, both historically, aesthetically, and politically. It identifies a distinctive national contribution to future focused, utopian avant pop, while simultaneously contributing to a new opening in the official histories of Brazilian popular music, and to a general punk/post-punk cultural study articulated beyond the canonical sites in the UK and US. The project also has wider implications as it offers a practical and theoretical auto-ethnographic reflection on the work of *Tetine* in present time, embracing its politics, and modes of composing. This situates the research within a

²⁴ Here it is important to clarify the distinct modes of understanding the expression “post tropicalism” and, more specifically what I call a “post-tropicalist sensibility” in the context of this thesis. Firstly as a musical/artistic sensibility which emerged after the demise of Tropicalia in 1969, formed by artists who were influenced by Tropicalismo, its countercultural aesthetics still in the 70s, the mash ups of Brazilian traditional culture with international pop, and secondly as a general way of describing a “a mode of operating” that culturally pervaded distinct modes of sonic and attitudinal production, including segments of scenes, artists, and those forms of musicality that refused analogies with Tropicalia, such as the emergence of a local and independent youth culture formed by subterranean punk and post-punk scenes. I use the term post tropicalism throughout this study to refer to distinct scenes and modes of doing.

conversation concerning a whole new set of aesthetic and political contemporary issues, new assemblages of knowledge, practices of musicality, sonic temporalities, and collective forms of resistance, including a reading of the perception of the 'idea of future' and end of history, as the implementation of neoliberalism gains traction in the world by the late 1970s, and the country moves towards its complex process of re-democratization. That said, this study also seeks to present a new perspective of Brazil's post-tropicalist moment by proposing a revised and expanded sense of how we understand underground forms of punk/post-punk, as it offers a distinctive reading of the country's recent history of popular music, society, and politics. Such work will produce original knowledge that will be of relevance to the fields of cultural studies, musicology, art history, visual cultures, semiotics, and political science.

(I)

BEFORE AND AFTER SCIENCE: THE FUTURES OF POST PUNK

This first chapter explores specific literature and modes of critique for reading both general and distinct facets of post punk scenes, cultures, artists, and productions. It starts with an overview of Anglo-American post punk by positioning the genre as a singular, popular, modernist event and sonic manifestation driven by a recurrent inclination towards the production of futures and a refusal of the outmoded. The chapter engages the ideas and discussions proposed by leading punk/post punk theorists and authors such as Simon Reynolds, Mark Fisher, Jon Savage, Alex Ogg, Gavin Butt, David Wilkinson, and Mimi Haddon. Through their works, I explore different modes of contextualising the field through an Anglo-American perspective. I also note that definitions of the birth of the term, and the materialization of its sonic characteristics and periodisation are examined in different ways yet through reciprocal historical, aesthetic, or political perspectives, before proposing a distinct Brazilian understanding of the study as a scene, genre, style, form of musicality and a sensibility in other territories. That is, the term understood after 1984 both as a category for music making, as well as its relationship with other art forms or cultural actions, and more importantly, as part of a Southern *post-tropicalist* confidently chaotic and complex chronology armed with its own grammar of codes, a distinct language, styles, postures, attitudes, methodologies, its past and present influences, and antagonistic discourses in the historical, social, and political context of Brasil. This becomes evident when considering a number of distinctive yet complementary independent assemblages that formed around the globe, as a multitude of idiosyncratic and mestizo underground scenes (and experiences)

flourished in different places, dates, and geographies in disagreement with the usually official Anglo-American historical narratives and timelines dedicated to the study of the genre. In other words, assemblages of knowledge and practices that generated compelling types of sonic, visual, and textual-lyrical fictions, were realised by self-proclaimed groups of non-conforming artists who would then acquire the status of subterranean *pop auteurs*. Influenced by authors like Stuart Hall, Fred Moten, Stefano Harney and José Esteban Muñoz in conjunction with the thinking of Brazilian authors such as Oswald de Andrade, Lilia Schwarcs, Benedito Nunes, Darcy Ribeiro amongst others, I argue that such dispositions carried different types of attitudinal energies and intensities, as they moved in opposite directions of consumerist or 'postmodern' fragmentary modes of intelligibility, forging radical breaks between times and spaces, and re-combining elements of the past and present into new horizons of possibilities. Across these new scenarios, various forms of musicality, collectivisms and DIY practices began taking place in cities around the country. Such events were responsible for the formation of autonomous underground collective scenes built around clubs, bars, record shops, warehouses, *sebos* (second-hand bookshops), student unions, arthouse small independent cinemas, both in central areas; but also, in the peripheries (suburbs) and favelas. These places were occupied by auto-didact musicians/non-musicians, performance artists, video-makers, filmmakers, poets, fanzine makers, journalists, producers, and enthusiasts. I argue that such manifestations created singular spaces of possibility, giving birth to unsubordinated assemblages of knowledge, collective new modes of doing and being in the public sphere. These scenes produced dissident artists, events, and unassimilated forms of production, which were then responsible for the self-disclosure of neglected forms of musicality and voices. They acted as historical and politico-aesthetic agents of both transformation, and negation in the course of a modern Brazilian popular music chronology that continues to be significantly unaware of such sonic engagements and their importance. In view of this, a re-assessment of the participation and *relevance* of such voices in the articulation of new sonic futures is proposed, centralising less of an Anglo-American and Tropicalist take on the history, aesthetics, and development of a remarkable and singular underground culture enacted throughout the 1980s in Brazil.

1.1. SOME PREMISES ON THE EMERGENCE OF THE TERM IN THE UK AND US

Post-punk has been characterised as a wildly adventurous music and cultural space of possibility inspired by DIY ethics and energies that emerged after punk in the Anglo-American popular music and culture, roughly occurring in its 'original sense' between 1978 to 1984, according to music journalist

Simon Reynolds in his personal account of the era in the UK and US.²⁵ Less a formal genre of music than a new assemblage of practices and knowledges, post-punk culture produced a new type of ‘futurism’ which saw many intersections across music, art, and politics as it simultaneously incorporated and subverted ideas from modernist literature, critical theory, cinema, poetry, and performance art. Departing from the raw energy of punk but determinedly breaking away from *rock* clichés by experimenting with new production techniques, electronics, musique-concrete collages, black music, free jazz, noise, reggae, dub and disco, post-punk emerges as a distinct and independent political-aesthetic *avant-pop*²⁶ moment in the late 1970s, both as a music genre and a specific mode of culture. I use the term *avant-pop* here in relation to post punk, relating to popular music, artists and groups that were considered experimental, and at the same time conserved characteristics accessible to listeners. But more importantly to make explicit a form of DIY sonic and art sensibility that is/was exploratory, idiosyncratic, authorial, and popular. That is, as a political-aesthetic mode of operating observed in distinct strands or moments of post punk music and culture from the late 1970s through to 1980s and beyond, be it in terms of its groups, scenes, solo artists, and in combination with the experimental music journalism practiced at the time in specialised Anglo-American magazines such as *Sounds*, *NME*, Manchester’s *City Fun*, New York’s *The Village Voice*. But also differently employed with a similar sense of “pop de vanguardia” in Latin American / Brazilian contexts and music magazines such as *Música do Planeta Terra*, *Sounds*, *Revista Bizz*, independent publications such as the fanzines *Gass*, *Fahrenheit* amongst others, that used a distinct language and discourse to speculate on these very principles, and review, both national and international avant pop strands of music. Such characteristics are generally linked to several artists navigating through distinct scenes before, during and after the many understandings of the term post-punk. However, it is still often used to refer to the music of British, European, and American artists as diverse and difficult to categorize or define as seen in the works of Brian Eno, Kraftwerk, Can, Cabaret Voltaire, Devo, Throbbing Gristle, Pere Ubu, Scritti Politti, The Fall, The Wire, Sonic Youth, The Pop Group, Laurie Anderson, Japan, amongst many others.

Post punk is thus often read as (and terminologically associated with) a moment that inaugurated a fragmented and iconoclastic DIY countercultural scene, marked by innovation, aesthetic self-consciousness, sonic angularity, and deliberate oddness, as it allowed a plethora of new forms and

²⁵ These are dates suggested by British music journalist Simon Reynolds, in *Rip It Up and Start Again – postpunk 1978-1984*, (London: Faber and Faber, 2005). I will also consider the term post punk in this dissertation after 1984, both as category for music making and for other cultural actions as I will explain further in this chapter.

²⁶ Sean Albiez, “Avant Pop”, in *Bloomsbury Encyclopaedia of Popular Music of the World Volume XI Genres: Europe*, ed. Paolo Brato, David Horn (Bloomsbury, 2017), 35-38.

discourses to come into existence. Or else, as Reynolds argued in retrospect; an astonishing and distinct pop cultural epoch that shared a similar spirit of adventure and idealism with the sixties, rivalling the notable years between 1963 and 1968, in terms of the “sheer amount of great music created” and “the way that music seemed inextricably connected to the political and social turbulences of the time”.²⁷ That is, it connotes a new experimental era which emanated corresponding feelings of anticipation, anxiety and radical transformation, but that set into motion a distinctively rigid grammar of new musical codes, styles, behaviours and modes of operating. Its prime years being driven by an idiosyncratic futuristic pop modernist aesthetic desire to radicalise musical forms to invent unexpected and austere sonic worlds; giving life to a particular sensibility that would translate itself into an existential type of performative orientation towards the future. One that would sonically and aesthetically produce distinct virtual trajectories as it articulated a series of moods, tonalities [and atonalities] to imagine new worlds, “coupled with a fear of what the future might had in store”²⁸, or, as Mark Fisher sharply diagnosed, a moment driven by “a principle of difference and self-cancellation; a constant orientation towards the new and a hostility towards the outmoded, the already existent, the familiar”, that is, “the popular modernist idea that you couldn’t repeat things”.²⁹

For Reynolds, the long aftermath of punk up to 1984, in terms of its broader cultural influence, seemed “way more interesting and musically challenging than what happened between 1976-1977” when punk’s three-chord back-to-basic revivalist rock aesthetics, became a national [and international] phenomenon, dominating both mainstream media and the music industry.³⁰ Considering this, he argues that punk’s most provocative cultural and musical repercussions only took place after its demise, while proposing that “the notion of revolutionary movements in pop culture have their widest impact after the ‘moment’ has allegedly passed”. In other words, when its ideas, aesthetics and politics spread from the city and reach the suburbs and other regions.³¹

In alluding to what would come after punk, British critic and punk historian Jon Savage also reflects on the symbolic split of Sex Pistols as a period of crucial transition and artiness. “Punk was beaten but it had also won”, he writes on *England is Dreaming*. Further, he notes: “If it had been the project of the Sex Pistols to destroy the music industry, then they had failed; but as they gave it new life, they

²⁷ Simon Reynolds, *Rip It Up and Start Again - postpunk 1978-1984* (London: Faber and Faber 2005), xiv.

²⁸ *Ibid*, xv.

²⁹ Gavin Butt, Kodwo Eshun and Mark Fisher ed, *Post Punk Then and Now* (Repeater Books, 2016), 11.

³⁰ Reynolds, *Rip It Up and Start Again - postpunk 1978-1984*, (London: Faber and Faber 2005), xv, xvi.

³¹ *Ibid*, xvi.

allowed a myriad of new forms to become possible”.³² In early 1978, Savage used the expression ‘post punk let down’ for the first time in *Sounds* magazine, foreshadowing a new and distinct discourse on punk through the then still uncategorized punk/new wave bands such as Devo, Pere Ubu and Magazine, which exuded an exploratory and iconoclastic sonic attitude, he perceived as having potential to ‘become art’ and produce some kind of social revolution, therefore, changing essentially the aesthetic paradigm, and bringing ‘substance’ to the new wave scene.³³

In retrospect, musicologist and music journalist Mimi Haddon also investigates the standard narrative tensions and contradictions related to the emergence of post-punk as a category after the Sex Pistols break up in January 1978, by reading its appearance in the media discourse of the time as one term of three “splinter” genres. That is, post-punk itself (derived from New Musick), new wave, and ‘real’ punk, understood as “closely intertwined generic neighbours”.³⁴ Similarly, music historian Theo Cateforis, echoing Reynolds, also contends that these three main splinters “would all continue to grow and prosper well into the 1980s”, however, of these three categories “only new wave would take hold as a viable commercial entity”.³⁵ For Haddon, phrases such as “post-punk let down”, “post-punk disillusion,” or “post-punk jungle, “post-punk vacuum,” and “post-punk quicksand” translated the feeling of chaos, incoherence, that is, a sense of disappointment and urgency that followed the end of 1977. Their earlier usage, she suggests, did not yet precisely indicate a specific scene and set of artists. Such press entries represented some of the uses of the term in the era, and were often employed, according to Haddon, “to modify or locate a feeling of emptiness and confusion”, being only solidified after a long period of time and then properly shaped, “by the predilections of critics and fans”.³⁶

In light of this, one may argue that there isn’t much of a consensus between journalists, critics, musicians, academics and fans when it comes to determining a precise moment of the emergence of the term as a fixed historical category or genre. They seem to view the birth and materialisation of post-punk sonic characteristics in different ways yet through reciprocal historical, aesthetic, or political perspectives. Journalist and academic Alex Ogg, for example, in his review of the post-punk conference “Beyond Rip It Up: Towards A New Definition of Post Punk” hosted by Leeds' Performance

³² Jon Savage, *England is Dreaming: Sex Pistols and Punk Rock*, (London: Faber & Faber, 1991), 541.

³³ See: Mimi Haddon, “What is Post Punk: A Genre Study of Avant-Garde Pop, 1977-1982” (PhD diss., Schulich School of Music McGill - University, Montréal. 2015) 45- 48. Also: Jon Savage, “Power Pop part 2: The C&A Generation in The Land of The Bland” (18 February 1978). In *Sounds*, Rock’s Backpages, accessed Jan 26, 2021. <https://www.rocksbackpages.com/Library/Article/power-pop-part-2-the-ca-generation-in-the-land-of-the-bland>

³⁴ Ibid, 36- 39.

³⁵ Theo Cateforis, *Are We Not New Wave? Modern Pop at the Turn of the 1980s* (Ann Arbor, MI: University of Michigan Press, 2011), 27.

³⁶ Mimi Haddon, “What is Post Punk: A Genre Study of Avant-Garde Pop, 1977-1982”, (PhD diss., Schulich School of Music McGill - University, Montréal, 2015), 37, 51.

and Cultural Industries Unit, calls attention to the fact that the more progressive voices of the punk era, namely, those of groups such as *Wire*, *The Slits* and *The Fall* — UK bands that Reynolds reads as displaying definitive post-punk sonic sensibilities — were all consumed as punk at the time. Ogg contends that each of these groups had complicated narrative engagements with the term, and advocates that they could only be understood as post-punk groups in retrospect. For him there was no means by which “the wealth and totality of the music produced at the time” could be unified in the period between 1978-1984 as Reynolds proposed since “it was also too untidy”.³⁷ Likewise, former Hacienda DJ, David Haslam, for example, cites The Prefects and March 1977 as the moment post-punk established itself in Birmingham, as he explores the links that led the city’s punk generation to new romanticism, now understood as another form of post-punk. In recalling the era, Ogg also points out that “you could barely read a music-related article between 1977 and 1979 that didn’t mention ‘punk’ - often as a kind of barometer”.³⁸

From a slightly different standpoint, and more in alliance with Reynolds’ tales of pop experimentation, obliqueness, and aesthetic radicalisation, Mark Fisher observes that post-punk groups such as *The Pop Group*, for example, formed in 1977 in Bristol by British musician Mark Stewart, remained loyal to original countercultural impulses and its demands for total transformation of the world; contradicting punk’s usually ambivalent emotional project of demystificatory cynicism and refusal of the 1960s. In other words, punk’s anger at countercultural naivety mixed with the disappointment that counterculture’s optimism was no longer possible. For Fisher, *The Pop Group* were still part of what Herbert Marcuse called “the Great Refusal”: “the refusal of that which is” and “belonged to a strain of post-punk which wanted to make good the promises that even the most successful 60s music failed to deliver on”.³⁹

Likewise, the proto-post-punk and the New Europeanism⁴⁰ aesthetics of mid to late 1970s embodied by David Bowie and Brian Eno in albums such as *Low* [released in January 1977] and *Heroes* [in October 1977] — both produced by Eno himself, whilst Bowie was living in Berlin, the pristine classical synthpop of Kraftwerk’s *Trans Europe Express* (1977), Giorgio Moroder’s *From Here To Eternity* (1977), the kraut-synth-spacey ethnic feel of the often underrated Can’s *Saw Delight* (1977) or Eno’s

³⁷ Alex Ogg, “Beyond Rip It Up: Towards A New Definition of Post Punk”, *The Quietus*, October 1, 2009, 6:49. <https://tinyurl.com/y9cduq5>

³⁸ Ibid.

³⁹ Mark Fisher, “The Great Refusal: Mark Fisher on the Pop Group’s enduring radicalism”, *Fact Magazine*, Feb 8th, 2016. <https://www.factmag.com/2016/02/08/mark-fisher-the-pop-group-for-how-much-longer/>

⁴⁰ Simon Reynolds refers to Bowie and Eno’s music produced in 1977 as being driven by what he calls a ‘New Europeanism’. He suggests that such aesthetics “chimed with the post punk feeling that America – or at least white America - was politically and musically the enemy”, and that instead, contemporary inspiration would come from urban Black America, Jamaica, and Europe. Simon Reynolds, *Rip It Up and Start Again – postpunk 1978-1984*, (London: Faber and Faber 2005), xxii.

Before and After Science (1977) — may be considered watershed moments in the formation of an entire new sonic sensibility in which texture, atmosphere, drum-machine and sequencing-driven electronics evoked and encapsulated a totally new vision of the future. This sensibility already contradicted and counterpointed the raw rage attitude or agit-pop protest of ‘real’ punk rock, be it in terms of its obliqueness, textuality, angularity, the use of electronics or literary references. These characteristics were actualised in different sonic gradations and tones, and were inspired by distinct takes on Ballardian dystopian landscapes and the aesthetics of brutalist architecture,⁴¹ on Antonin Artaud’s Theatre of Cruelty and its assaults of the senses,⁴² or in deliberate conjunction with Jamaican dub production techniques, reggae, funk, free jazz and the physicality of James Brown’s incendiary proto-funk as one can hear in different hues in the music of *The Pop Group*, *The Slits*, *A Certain Ratio*, *Pylon*, *PIL*, *Liquid Liquid*, *Maximum Joe*, *The Dance*, *James Chance* and *The Contortions* amongst others. It is in this sense that Reynolds, for example, contends that post punk groups found writers such as Antony Burgess through his novel *Clockwork Orange* or Ballard’s trilogy *Crash*, *Concrete Island* and *High Rise*, both inspiring and powerfully fitting within the genre’s process of sonic aestheticization of panoramas of decay and discourse. These relations between experimentation, idiosyncrasy and intellectualism were vividly part of the equation. Reynolds cites singer-lyricists such as Ian Curtis of Joy Division, Howard Devoto of Magazine, and Josef K’s Paul Haig, as being “steeped in the shadowy uneasy and crippling anxiety of Dostoevsky, Kafka, Conrad, Beckett”. For him, they would write “three-minute mini novels” in the form of songs that “grappled with the classic existentialist quandaries: the struggle and agony of having a ‘self’, love versus isolation, the absurdity of existence, the human capacity for perversity and spite; the perennial suicide.”⁴³

Similarly, British author and academic David Wilkinson reiterates the emergence of a future-driven new underground in the wake of the Sex Pistols’ break up, as he explores the contexts in which leftist post-punk politics developed into the 1980s. Wilkinson pays attention to key political struggles in the UK at the time, and like Reynolds and Fisher, also recognizes post-punk as being “illuminated by residual flickers of countercultural utopianism”.⁴⁴ For him, “Reynolds’ commitment to documenting both the politics of post punk and those of its era, as well as his belief that it was being a teenager

⁴¹ The most cited examples being “Warm Leatherette” by The Normal (1978), inspired by J G Ballard’s novel *Crash*, and later covered by Grace Jones and Trent Reznor, followed by Joy Division’s “Atrocity Exhibition”, Gary Numan’s “Cars”, as well as groups such as Cabaret Voltaire, This Heat. See for example: Ben Meyers, JG Ballard: The Music he inspired, *The Guardian*, Monday 20th April 2009. <https://www.theguardian.com/music/musicblog/2009/apr/20/jg-ballard-music-inspired>

⁴² See for example, Bauhaus’s lyrics written by David J Haskins inspired by Artaud’s collection of essays *Theatre and its double*, named “Antonin Artaud”. Bauhaus, “Antonin Artaud”, 1983, track 3 on *Burning From Inside*, Beggars Banquet, CD reissue 1988.

⁴³ Simon Reynolds, *Rip It Up and Start Again – postpunk 1978-1984* (London: Faber and Faber 2005), xxiv, xxv.

⁴⁴ David Wilkinson, *Post-Punk, Politics and Pleasure in Britain*, (Palgrave Macmillan, 2016).

during post punk which has made him take popular music so seriously, has maintained a continued popular understanding of post punk as explicitly countercultural”⁴⁵ In *Post Punk, Politics and Pleasure in Britain*, Wilkinson examines “how far post punk was bound up with political moves towards the libertarian left and feminist alternatives in the face of the collapse of welfare capitalism”.⁴⁶ Wilkinson reads the emphasis on experimentation and autonomy that marked post punk as often being inseparable from an understanding that such creative freedom was not simply “formal self-indulgence”, but rather, it was “tied to an interrogation of the freedoms and pleasures associated with certain creative practices and an attempt to suggest new ones, sometimes with utopian intent”.⁴⁷ His study investigates the battles over pleasure and freedom between Thatcherism and libertarian, feminist and countercultural movements dating back to the post-war New Left, as he analyses groups such as Gang of Four, Scritti Politti, The Fall, The Slits, The Blue Orchids, and the important work that record shops turned-labels such as Rough Trade played in the production and mediation of post-punk culture in Britain. As Butt, Eshun and Fisher note, post-punk happened in a “fraught historical juncture”, that is, “at the end of a long wave of extraordinary invention in popular music culture”, coinciding with the conservative governments of Margaret Thatcher and Ronald Reagan replacing Labour prime minister Jim Callaghan and Democratic president Jimmy Carter. This is an era that sees the large scale collapse of left-liberal politics, and ends with the monetarist economic policies, mass unemployment and growing social divisions.⁴⁸ The rise of what Stuart Hall and Martin Jacques termed ‘Thatcherism’ in 1979 in the UK, and the related economic policies known as ‘Reaganomics’, practiced by President Regan, in the US.⁴⁹

I employ the term post-punk in the context of this dissertation in its broadest sense, considering its many nuances and aspects. Post-punk, in this work, is studied as a scene, genre, style, as a form of musicality. But above all, as a sensibility⁵⁰, connoting an attitude, an inclination towards the unexpected with a particular methodology. It is in this sense that post-punk culture will be read as both local and translocal informal assemblages of knowledge⁵¹ in relation to similar, yet political and

⁴⁵ Ibid, 30.

⁴⁶ Ibid, 3.

⁴⁷ Ibid, 22.

⁴⁸ Gavin Butt, Kodwo Eshun and Mark Fisher ed, *Post Punk Then and Now* (London: Repeater Books, 2016), 7.

⁴⁹ Stuart Hall, “The Great Moving Right Show”. In *Marxism Today*, January 1979, 14.

See also: Simon Springe; Birch Kean; Julie Macleavy; eds, *The Handbook of Neoliberalism*, (New York and London, Routledge International Handbooks,2016), 3.

⁵⁰ Raymond Williams, *Keywords A vocabulary of culture and society*, Oxford University Press, New York, 1983, 282-283.

⁵¹ A mode of thinking for examining how social formations and discourses functions in relation to other assemblages. For Deleuze and Guattari, a book, for example is an assemblage. It is a multiplicity, a set of practices. “In a book, as in all things, there are lines of articulation or segmentarity, strata and territories, but also lines of flight, movements of deterritorialization and destratification”. “As an assemblage a book has only itself, in

aesthetic radically distinct manifestations in other geographies. I draw on the understanding of assemblages of knowledge and practices in line with the Deleuzian and Guattarian relational sense of the term as a 'general logic' for investigating and reading characteristics of an expanded punk/post punk culture in conjunction with the complexities of its social formations, discourses, objects, subjects, modes of thinking and composing, and through other related connections with other assemblages of knowledge. This is done by emphasizing the culture's fluidity, exchangeability, and multiple configurations in other scenes rather than only relying on an Anglo-American experience, discourse and system of codes for reading other sonic, aesthetic, historical and political territories. This keeps in mind scenes as self-conscious local scenes, with their own particularities and a stylistic set of codes, and just as importantly, in tune with its translocal properties and associated innovations that serve to produce affective local communities and music scenes as proposed by Andy Bennett and Richard A. Peterson.⁵² Likewise, this project will also consider the term post-punk after 1984, both as a category for music making, as well as its relationship with other art forms or cultural actions. This is clearly evidenced when we consider distinctive yet complementary independent assemblages of knowledge and practices that formed around the globe throughout the 1980s, as unorthodox mestizo underground punk/post punk scenes with distinct experiences thrived in different forms, places, dates, and geographies in conflict with hegemonic and 'official' Anglo-American sonic-historical narratives and timelines dedicated to the study of the genre, and in relation to their own systems of formative pasts, trajectories, conditions of possibility and present.

On another note, I propose that the term 'post punk' can be stretched in its predominant use and sense until the 1989/1990 and in so doing, I also acknowledge the fact that it then makes a revivalist sonic-aesthetic formal comeback throughout the Noughties (*Block Party, Franz Ferdinand, Interpol, The Rapture, LCD Soundsystem, Arctic Monkeys, Yeah Yeah Yeahs, CSS*, etc), and into the 2010s and early 2020s through many recent post punk-influenced acts such as *Rakta, Black Midi, Savages, Meatraffle, Lebanon Hanover, Sleaford Mods, and Billy Nomates* amongst countless others.⁵³ Likewise, through the abundance of both contemporary and revivalist music blogs, labels, podcasts, Facebook pages, groups and forums or specialised playlists, that are now dedicated to the prolonged past of the genre in all its nuances, phases and forms of musicality in combination with new hybrid scenes and

connection with other assemblages, and in relation to *other bodies without organs*". See: Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, (Continuum, 2004), 4 - 5.

⁵² Andy Bennett & Richard A. Peterson, *Music scenes: Local, translocal and virtual*, (Nashville: Vanderbilt University Press, 2004), 8, 9.

⁵³ It is important to note that such forms of revival took place not only in English speaking countries but in other geographies as well. This includes a myriad of post punk acts from Brazil, Argentina, Uruguay, Mexico, Russia, Turkey, China, Japan amongst other countries over the past 20 years.

formations.⁵⁴ Such understanding is fundamental to begin reading the complexity of a myriad of other underground scenes and its sonic constellations, as well as how artists, musicians, producers, journalists, enthusiasts, and independent industries operated in divergent, more precarious scenarios and within different temperatures in the Global South, particularly in bohemian urban centres throughout Brazil, which is the main proposition of this study.

1. 2. LOST IN THE JUNGLE OF TROPICALITIES: POST-PUNK IN THE REALM OF URBAN BRAZIL

This study departs from the premise that Brazilian underground post punk scenes have indirectly re-imagined, and devoured countercultural moves, attitudes and elements displayed in earlier hegemonic cultural moments and formative pasts. To grasp its complexities, its invention of new sonic worlds, its contribution to the unfolding of new experimentalist Brazilian scenes, and its singular mode of operating, it is necessary that one considers the reverberations of Anglo-American punk/new wave/ post-punk sounds of the late 1970s and 1980s in the formation of a new young urban generation living in big cities in Brazil, and the influential legacy of the Tropicalismo movement of the late 1960s in the articulation of a new moment in the unfolding of modern popular music in the country. What I read as a vigorous appreciation of some of the more exploratory sides of an avant post-tropicalismo manifested within its own stylistic circles, through the untiring experimentalist ethics found in the work and discourse of artists such as Os Mutantes, Tom Zé, Rogério Duprat or Rogério Duarte to quote a few names linked to the tropicalist moment, combined with an intuitive assimilation of the then new international sounds of punk/post punk bands such as Devo, Nina Hagen, Cabaret Voltaire, Kid Creole and The Coconuts, The B52's, The Slits, Joy Division, The Pop Group, A Certain Ratio, Talking Heads, The Cure, amongst others, who had reached the country in that period. In other words, by absorbing these references as fonts of influence, re-inventing modes of reading and ways of challenging their *codes* to produce something else out of it.

These engagements produced an experimental and multifaceted underground avant pop project with singular characteristics, discourses, and sounds that precariously evolved along turbulent political, social, and economic transformations throughout the 1980s. It was largely a future-driven subculture which encompassed interrelated past and present temporalities, citations, historical references, distinct aural inflections, and negational behaviours, influenced by a range of national and international contexts, genres, and subgenres. These experiences also represent unofficial sonic

⁵⁴ For example, *Post Punk.com*, or groups such *70's and 80's Post Punk and New Wave & Subgenres (Music and History)*, *No Wave*, *1980's Post Punk Underground*. *Brazilian Post Punk /Dark Wave / Goth Electro Minimal Wave*, radio shows such as *Disconnection*, *In Flames*, *Limp Wrist*, *Barkino*, *Inside the Outside*, amongst others.

practices animated by rudimentary technologies, improvisatory forces, and uninhibited cannibalistic cultural gestures embodied within tracks, live recordings, performances, visual works, videos, music journalism. It is in this sense that I dwell on songs, lyrics actions, historical junctures, cultural practices modes of production from distinct periods and contexts through paying specific attention to how Brazil's underground post-punk navigated through these discourses and how it used citation intertextually. I do this by examining them in terms of compositional relations, influences, quotations, or appropriations as intertextual relations or inter-semiotic relations found in *texts* (songs).⁵⁵

Such argumentation is in tune with the methodologies and legacy of Stuart Hall's cultural studies, and his understanding that *change* and *innovation* "come about through the possibility of transformation", that is, "through transforming what is already given and producing the new out of it".⁵⁶ Hall argues that any modern culture, whether popular or not and through both its producers and interpreters [be they readers or writers of new forms in the broadest sense of these expressions], are compelled to recognise an ever-present inseparability of repetition and innovation in the process of creation. For him, understanding the concept of *change* in terms of structural transformations, had real implications concerning questions of creativity and originality. The emergence of post punk inflections and gestures on Brazilian underground culture in the 1980s did not escape these past movements and dynamics, particularly in relation to earlier countercultural pasts and productions, and the legacy of the historical vanguards and their modernisms, be they linked to previous actions within the country or elsewhere. The cultural implications and historical tensions associated with an understanding of post punk in its abundant conflation of politico-aesthetic transformations, influences, refusals, codes, precarity and modes of operating — both in terms of form and content — have produced and revealed distinct classificatory and comparative circuitries related to the music produced at the time. These systems of interconnected properties can be accessed both synchronically through its sonic, attitudinal, and stylistic particularities, and diachronically in terms of past narratives, political moments, scenes, or connections with other movements. That is, through movements from *before* to *after* and arrangements where the apparent and the 'familiar' characteristics might be identified as a starting point so that *change* produces and actualizes difference within a recognizable structure. These operations were intrinsically embodied in the processes of music making in the period, and as part of the collective memory of artists, bands, listeners, promoters and scene enthusiasts of the era.

⁵⁵ In that way, the work also reads the complexity of its generational collective memory as a plural 'network of relations', 'a social space', 'an image', 'the infinity of the signifier', 'a passage', 'an overcrossing', 'an explosion', 'the activity of associations', 'contiguities' and 'the liberation of symbolic energy' Roland Barthes, "From Work to Text", in *Image, Music and Text*, (Fontana Press, 1977), 158, 159.

⁵⁶ Stuart Hall, *Cultural Studies 1983: A Theoretical History*, ed by Jennifer Slack & Lawrence Grossberg, (Duke University Press, 2016), 68, 69.

Additionally, I take into consideration, the realities of constant improvisation and fugitive planning⁵⁷, often understood as *sine qua non* conditions for black, latino, cabloco, pardo unassimilated mestizo underground practices to come into existence; always in motion, and always 'at war' in the Global South.⁵⁸ Here, I dwell on the conception of *fugitive planning* articulated by Moten and Harney as a refusal of what they term 'the call to order', in other words, the acceptance of dissonances. For them, when we refuse, "we create dissonance and more importantly we allow dissonance to continue". Fugitivity is then to be in movement, and to understand that the movement of things can be felt and touched and exists in language and fantasy.⁵⁹ In other words, by understanding Brazilian 'subcultural' post-tropicalist sensibilities such as punk, post-punk or funk carioca (baile funk), rap and beyond, for example, as distinct yet complementary scenes or entities that produced ongoing spaces of possibility in unregulated wild places or playgrounds, both in central and/or peripheral enclosures. I use the expression 'wild places' as a way of both understanding (and feeling) the many underground sonic-political spaces in which music, performance, dance, DJing, sex, queer culture, drugs, and other forms of sociality took place in distinct popular music scenes in Brazil. But most importantly, I refer to dissonant forms of knowledge, ways of being, and modes of doing that have flourished in such spaces, and that were generally discarded from what is considered 'cultural' or 'institutional' in many spheres in the country.⁶⁰ What Jack Halberstan describes "as an epistemology, a terrain of alternative formulations that resist the orderly impulses of modernity" where "it is possible to find new wild logics of being and doing".⁶¹ In other words, unofficial and precarious (dis)locations in which specific assemblages of enunciation⁶², singular forms of knowledges, and energies, willingly move outside conventionally imposed systems of subjectivation, professionalisation, academic education, and forms of privatization. These are collective assemblages that dare to singularise by entering

⁵⁷ Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study*, (Minor Compositions, 2013), 8-11.

⁵⁸ Lilia Schwarcz and Heloisa Starling calls the attention to the amalgam of colours and costumes, the mixture of races that has formed the image of a miscegenated Brazil, culturally, historically, and socially "mestizo" both in its origins and singularity. However, never forgetting or ignoring the fact that "this mixture was consolidated by violence, by forced importation of peoples, cultures and experiences into a country". Traits that have synthesised Brazil's continuous process of social and racial exclusion to this day, and that has characterized its history and memories since the early days of colonization as a society marked by the institution of slavery. Therefore, deeply rooted in violence, pain, social injustice, inequalities, alongside authoritarianism and personal interest exercised by a rich and powerful white elite See: Lilia Schwarcz and Heloisa Starling, *Brazil: a biography*, (New York: Farrar, Straus and Giroux, 2015), xviii, xix, xx.

⁵⁹ See: Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study*, (Minor Compositions, 2013), 8-11.

⁶⁰ Bruno Verner, *Born Never Asked: For A Peripheral Underground Tropical Mutant Punk Funk Theory* in Counterfield Publication #1, 2019. <https://www.counterfield.com>

⁶¹ Jack Halberstan, *Wild Places: the disorder of desire*, (Duke University Press, 2020), x.

⁶² Collective assemblages of enunciation refer to the social character of the enunciation. For Deleuze and Guattari, "the notion of collective assemblage of enunciation takes on primary importance since it is what must account for the social character" See: Gilles Deleuze and Felix Guattari in Postulates of Linguistics in *A Thousand Plateaus: Capitalism and Schizophrenia*, 88.89. Susan Kelly puts it with great clarity by contending that "for Deleuze and Guattari, the collective assemblage of enunciation denotes amongst other things an immanent relationship between language and action: a relationship in which politics and language are bound together in a relationship of forces. See: Susan Kelly. 'What is to be Done?': Grammars of Organisation in *Deleuze and Guattari Studies*, 12(2), (2018): 147-184.

[unannounced] and navigating these surroundings, their movements, and the complexity of their modes of refusal, rejection, incorporation, musicality, sexuality, and disorientation. In special, experimental groups from earlier subversive local and translocal scenes who radically invented their own praxis, spaces of occupation and their poetics in the public sphere, breaking off from institutionalized modes of production and traditional forms of MPB⁶³ (Brazilian Popular Music) structure and dissemination - be it in accidental or devised ways. And subsequently by younger artists, and collectives whose practices were influenced by these past moves; with a similar insistence in 'escaping' internal or external forms of aesthetic and political re-colonization. For instance, by forging new uncategorized underground scenes and points of articulation untied from the overcontrolled moorings of the country's mainstream media and systems, its folkloric traditions, or its heavy televised culture. Particularly, those propagated by the false optimism of the Organizations Globo [South American's largest TV network] in conjunction with international forces of global capital, the Brazilian old oligarchies, the wealthy and white neoliberal elite, American corporations, and more recently, by the rise of new and powerful evangelical and fascist political forces associated with Jair Bolsonaro's government over the past four years.⁶⁴

Among such spaces of possibility were key locations, passages, *largos* (squares) in the public spaces of urban centres, in the peripheries, and in the favelas of big cities, sometimes in the form of basement clubs, night-bars, record shops, *sebos* (second-hand bookshops), thrift stores, old warehouse parties, student unions, gay nightclubs, auditoriums, *bailes black*, and funk carioca parties (*baile funk*). It is in this sense that surroundings such as the historical centre of São Paulo played a pivotal role in the formation, communion, and celebration of distinct subcultural youth scenes throughout the 1980s in locations such as Rua 24 de Maio, for example, where the emerging punk, post punk, and hip-hop scenes would converge at the central *Galeria do Rock*, which is where 'the rock gallery' still stands.⁶⁵ Such spaces preceded the arrival of the big "American-style shopping malls"⁶⁶ in Brazilian urban cities that would then commercially dominate the new urban landscapes of the country throughout the 1980s. They functioned as key passage points in which passers-by were invited to go from one street

⁶³ MPB is an acronym for 'Brazilian popular music' created in the festivals of the 1960s. Later it was used as almost synonymous for a specific style Brazilian popular music. It was initially applied to non-electric music following the beginning, the rise and evolution of Bossa Nova, but then becomes a genre itself mostly associated with the presence of voice and guitar style.

⁶⁴ For further discussions on the role and hegemony of TV Globo and to understand the symbiotic and conservative relationship the Globo media conglomerate has exerted in the country in cultural, social, historical, and political terms, including the network's involvement and political support of the military Brazilian dictatorship throughout the 1970s and 1980s, see: Simon Hartog, *Beyond Citizen Kane*, (1993).

⁶⁵ For further info on Galeria do Rock please refer to: <https://www.galeriadorock.com.br>

⁶⁶ "The construction of the first shopping malls in South America was part of a broader strategy to strengthen the influence of the United States in the region. In the promotional literature of IBEC the ventures of the company are cast as a form of development aid for the Third World that brought the necessary consumer products while, of course, also making a decent profit." See: R. Lilianna De Simone, "The Latin American Shopping Centre, Cultural translation, symbolic adaptation and typological evolution of commercial architecture in Latin American cities". In *Acculturating the Shopping Centre*", ed. by Janina Gosseye, Tom Avermaete (London: Routledge, 2018), 71.

to another, establishing channels of concrete and symbolic communications between distinct urban youths who frequented these places and the architecture of the city and its encloses.⁶⁷ By the gallery's main entrance through Rua 24 de Maio that pioneering Brazilian break dancer Nelson Triunfo began dancing with his crew in 1983, for example. In the same place, São Paulo's first independent record shop and label *Baratos Afins* was born in 1977, led by scene enthusiast, pharmacist, and record collector Luiz Calanca. It became home to almost 80% of Sao Paulo's underground bands such as Mercenárias, Smack, Akira S & As Garotas Que Erraram, Fellini, Kafka, Smack, Vultos, Atahualpa e os Punks, Ratos de Porão, besides releasing and/or re-editing underground tropicalist and experimental post-tropicalist legends such as former Os Mutantes's Arnaldo Baptista, Tom Zé, Itamar Assumpção, Walter Franco, Denise Assumpção, Bocato, Alzira Espindola amongst others, during the 1980s. Similarly, the region of Largo de São Bento, situated by the homonymous Metrô (underground) station, functioned as the cradle of hip-hop culture that would then flourish in São Paulo from the mid 1980s onwards, revealing rappers such as Thaíde and Dj Hum, and culminating with the LP *Hip Hop Cultura de Rua* released in 1988, produced by Mauricio Valadão a.k.a 'Nazi' of post-punk group IRA!.

These seemingly antagonistic confluences of scenes, genres, styles, and cultures engendered effervescent cultural networks and communal meeting points of symbolic and affective collective exchange that would merge urban groups, musicians, artists, and enthusiasts pertaining to different sonic ecologies and universes cited in this study. These relations and convergences of distinct underground scenes were also forged around an alternative circuit of venues where most of the Brazilian bands and artists who are discussed in this dissertation performed at some point in their trajectories. Here I refer to the legendary transvestite boíte *Val Improvisivo* at Rua Marques de Itú, implacably led by the late, nightlife entrepreneur and transvestite Andrea de Mayo, which housed many post punk shows, and actions in the 1980s in São Paulo, besides drag shows and *dublagens*,⁶⁸ to the sweaty Copacabana basement at Rua Barata Ribeiro from where *Crepúsculo de Cubatão* [Twilight in Cubatão] functioned between 1984 and 1989 as a small nightclub owned by Ronald Biggs – the British legendary criminal who had participated in the *Great Train Robbery* in 1963, who had been sentenced 30 years in prison, but fled to Brazil on forged documents.⁶⁹ Biggs lived a rich life in Brazil, and with the British couple Ursula Westmascott and Christopher Crocker (both, owners of the clubs

⁶⁷ Cíntia SanMartin Fernandes, "A Galeria do Rock: Um Pequeno "Alto Lugar" in *V ENECULT - Encontro de Estudos Multidisciplinares em Cultura*, Faculdade de Comunicação/UFBA, Salvador-Bahia-Brasil, 27 a 29 de maio de 2009. <http://www.cult.ufba.br/enecult2009/19243.pdf>

⁶⁸ Erika Palomino, "Histórias de um Underground Brasileiro", in *Noite Ilustrada*, Folha de São Paulo, May 19th, 2000. <https://www1.folha.uol.com.br/fsp/ilustrad/fq1905200034.htm>

⁶⁹ See: UPI Archives, "Ronald Biggs, whose part in Britain's 'Great Train Robbery'", Dec 14th, 1984. <https://www.upi.com/Archives/1984/12/14/Ronald-Biggs-whose-part-in-Britains-Great-Train-Robbery/2328471848400/>

Cochrane, Crepúsculo de Cubatão)⁷⁰ opened an anglophile window to Rio Janeiro, becoming associated with the underground scene of the city. But also, a plethora of other iconic venues dedicated to punk and post punk/new wave experimentations are of importance, such as Madame Satã, Retrô, Carbono 14, Ácido Plástico, Centro Cultural São Paulo, Complexo B, Trincheira, Crepúsculo dos Deuses, Ávida, Le Club, DCE Federal, PUC, amongst others of particular importance for the formation of alternative scenes in São Paulo, Belo Horizonte and Rio de Janeiro.

That said, ideas of performativity, movement, improvisation, sociability, emotion, chance, planning, identity, and positionality become crucial to both understand how national punk/post punk underground practices were lived, felt, and developed in Brazil. All of these are also important to make sense of the internal methodology and the generative process of the practice-based component of this study with my work with Tetine. Here, I am in musical alliance with the black radical poetics of Fred Moten and his understanding-advocation of a *refusal of closure* “as an ongoing and reconstructive improvisation of ensemble”⁷¹. Moten uses this concept to speculate on Amiri Baraka’s sonic-aesthetic and political interventions of the early 1960s, while demanding an operation of immersive lingering for the amplification of the radical force of specific works, that is, the entrance into that scene, into the music - what Ralph Ellison refers as “a necessary preface to action”.⁷² But also, in the break, and in syncopation with the indigenous, anti-colonialist *anthropophagic* theory-legacy of Brazilian modernist poet, playwright and polemicist Oswald De Andrade’s allegory for ‘devouring the enemy’ articulated in his *Manifesto Antropofágo*⁷³: a symbolic cultural cannibalist gesture that has served as a powerful metaphor (and mode of operating) for a myriad of experimental Brazilian musicians, writers, visual artists, poets, performance artists and filmmakers from different generations.

⁷⁰ In 1979 Ursula Westmascott left London to join her boyfriend Chris Crocker on board Spero - a 42 foot sailing boat built in 1909 and never modernised – across the Atlantic to Brazil. In the 1970s the couple became friends with several countercultural icons that were exiled in London, such as artists Oscar Ramos, who had designed the covers of important early post tropicalist albums such as Fa-Tal A Todo Vapor by Gal Costa (1971) and Veloso’s experimental Araçá Azul (1972) and Luciano Figueredo who collaborated in Torquato Neto and Wally Salomao’s *Navelouca* magazine, as well as Caetano Veloso. The couple established themselves in Rio de Janeiro, where they met and shared an apartment with Ronald Biggs and opened their first club Cochrane before founding Crepúsculo de Cubatão. See: Ursula Westmascott, *Spero*, Kindle Edition, January 2014:

Also: www.crockerandursula.com See also: Patrícia Kogut, “Casal que fez história na noite carioca com o Cochrane’s e o Crepúsculo de Cubatão vai contar suas aventuras em livro” in Extra Globo, O Globo.com, April 4th, 2010. <https://extra.globo.com/tv-e-lazer/casal-que-fez-historia-na-noite-carioca-com-cochranes-o-crepusculo-de-cubatao-vai-contar-suas-aventuras-em-livro-108863.html>

⁷¹ Fred Moten, *In the Break*, (University of Minnesota, 2004), 85.

⁷² Ibid, 86.

⁷³ Oswald de Andrade’s anthropophagic project took inspiration from the Tupinambá and other coastal Indians who practiced cannibalist rituals and eat their enemies in order to absorb their physical and spiritual powers. In *Antropofagia ao Alcance de Todos*, Benedito Nunes has argued “that cultural cannibalism functions simultaneously in several registers: as an organic metaphor that links ritual cannibalism of Brazilian natives with the modernist quest for intellectual autonomy from Europe; as a diagnostic of a society traumatised by colonialism; and as a therapy for counteracting the legacy of this trauma through satire and humour.” See: Christopher Dunn, *Brutality Garden: Tropicália and the Emergence of Brazilian Counterculture*, (The University of North Carolina Press, 2001), 19, 20.

In other words, by practicing modes of refusal and resistance while articulating our own types of practical and theoretical references. By absorbing cultures, aesthetics, and technologies from abroad as an affirmative and radical act against European colonial domination. By engaging in a solar collective process of 're-education of sensibility' and social therapy whilst seeking new forms of cultural, bodily, philosophical, and poetic autonomy rooted in Brazil's reality through processes of transmutation, and without making any concessions. This must be understood in the context of the Brazilian underground scenes and actions addressed in this study as a wild and intuitive methodology for generating processes of singularization, distinct modes of existence in the world, new systems of meaning, valorisation, and contextualisation – both in conversation with our formative pasts and the present – through what we, as Tetine, have persistently called a luminous *tropical-mutant-punk-funk* perspective against domestication.⁷⁴ A collective impulse to create, to improvise, to self-educate, to generate dissonances, to traverse, to modulate and enter into states of intensity, to incorporate otherwise, to enter in trance, and to oppose hegemonic forms of culture, knowledges, and modes of doing. This urge is both synchronically and diachronically in affinity with Andrade's cultural-anthropological-anthropophagic allegory. It is also mixed up with the complicated history of Brazilian popular music, with the local and translocal punk/post-punk sounds, aesthetics, and politics, besides echoing the deep and unresolved marks left by the brutal forces of European colonialism in the country. Namely, through a radical and improvisatory (dis) arrangement of sounds, senses, and potentialities (including modes of being in the world, and 'politicizing' it) moved by a utopian and eroticized discourse-manifesto, in which collective mottos of joy and everyday experience such as "Cannibalism alone unite us. Socially. Economically. Philosophically" or "Down with every catechism", "I'm only concerned with what is not mine", "joy is like casting out nines" do become potent forms for production of new futures.⁷⁵ Ultimately, by re-writing and re-inventing trajectories, aesthetic

⁷⁴ The expression *Tropical Mutant Punk Funk* or sometimes simply *Tropical Punk* - depending on the context it circulates - refers to a sonic, political, and existential state of mind. It was coined by Tetine (Bruno Verner & Eliete Mejorado) in the early 2000s as we relocated to London from Sao Paulo, Brazil. It initially referred to our sonic actions and moves producing experimental-political performances and electronic music as a contemporary diasporic organism in Europe influenced both by the histories and legacies of the Brazilian underground post punk and funk carioca scenes. It is also used to trace and read songs, histories of sonorities, or scenes that feel unorthodoxly tropicalised and in constant mutation. *Tropical Mutant Punk Funk* refers to a mode of being – it is a mode of operating through our roots, and a term-tool for resignifying the legacy of hard to classify underground Brazilian sounds and artists. It is essentially a type of logic that we created to define how we negotiate sonic and political/social narratives as Brazilian's musicians, artists, researchers, and immigrants in Europe, but also as foreigners at home (and often when negotiating hegemonic cultural questions concerning the erasure of scenes, artists and movements). It is a kind of sonic experimental discourse-shout that functions both celebratorily and critically towards the way people read forms of tropical culture and its clichés. In a conversation between Tetine and Gavin Butt entitled "40 Degrees in Black" now published as a chapter in the book *Post Punk Then And Now* edited by Mark Fisher, Gavin Butt and Kodwo Eshun; Eliete Mejorado and I reiterated the notion by saying that "it is a spirit." See: "40 Degrees in Black: Bruno Verner and Eliete Mejorado in conversation with Gavin Butt". In *Post Punk Then and Now*, ed. Gavin Butt, Kodwo Eshun and Mark Fisher, (Repeater Books, 2016), 218.

The same expression is also a development of its simpler form 'Tropical Punk' – which has been the title of an exhibition featuring Brazilian underground artists, and a film-programme curated by Tetine at the Whitechapel Gallery in 2007 as part of the programme Whitechapel Nights. See: "Tetine Presents Tropical Punk at Whitechapel Art Gallery". In Centre for The Aesthetic Revolution by Pablo Leon de La Barra, June 13, 2007. <http://centrefortheaestheticrevolution.blogspot.com/2007/06/tetine-presents-tropical-punk-at.html>

⁷⁵ Oswald de Andrade, "Manifesto Antropófago", in *Revista de Antropofagia*, Ano 1, No. 1, Maio de 1928.

positions, histories, practices, semiotic universes, and political instances to produce something else; something other than something *new*.

Philosopher and literary critic Benedito Nunes argues that as a symbol for devouring, anthropophagy is, at the same time, metaphor, diagnosis and therapy; organic metaphor inspired by the ritualistic cannibalist ceremonies practiced by the Tupis, who devoured their enemies trapped in combat, encompassing everything we should repudiate, assimilate, and overcome for our intellectual autonomy; social diagnosis for a Brazilian society traumatised by the colonizing repression that conditioned its growth, and whose model was the repression of the ritual of anthropophagy itself by the Jesuits; and therapeutic, through this violent and systematic reaction, against social and political mechanisms, intellectual habits, literary and artistic manifestations.⁷⁶ The cannibalist allegory is thus read in this study as a mode of operating culturally and politically (a re-education of sensibility), a trope for self-recognition, and a process for the incorporation of difference. As such, it is traced back to important events and ideas concerning the history of Brazilian modern culture, amongst them the formal launch of the *Semana de Arte Moderna* in São Paulo (Modern Art Week) in February 1922, and the movement of a Brazilian *modernismo* concerned in articulating a project of cultural nationalism.⁷⁷

Overtly inspired by the Tupinambá and other coastal Indians who practiced cannibalist rituals and eat their enemies in order to absorb their physical and spiritual powers, the anthropophagic cultural metaphor functioned as an emblematic *text-manifest*, expressing the cosmopolitical, ecological and communist scope of *Antropofagia*. This meant that the “collective of anthropophagic modernists advocated not only the return to the Indian soul and its most irresolvable rituals, but the *continuation* of the “savage mind” in a transformed and digested form”, as Pedro Neves Marques puts it.⁷⁸ A complementary distinction of its allegorical understanding, however, must also be delineated in relation to its anthropological definition. As Marques points out to refer to the trauma of eating the same and being devoured by the other: “A cannibal metaphysics as Eduardo Viveiro de Castro has named it, repressed since modernity’s primeval moment of division in the Discoveries: humanity apart from nature”.⁷⁹ For him, “anthropophagy may be the conceptualisation of the irruption, the confrontation of the divide between nature and culture, or the possibility of a theory for its

⁷⁶ Benedito Nunes, “A Antropofagia ao Alcance de Todos” in *A Utopia Antropofágica / Oswald de Andrade* (São Paulo, Secretaria do Estado da Cultura, 1900), 15, 16.

⁷⁷ See: Oswald de Andrade. “Manifesto Antropófago”, *Revista de Antropofagia*, Ano 1, No. 1, Maio de 1928.

⁷⁸ Pedro Neves Marques, *The Forest and The School: Where To Sit at The Table*, (Akademie Der Kunst Der Welt, 2014), 32-34.

⁷⁹ *Ibid.*

negotiation or possible collapse”.⁸⁰ Viveiro de Castro’s perspectivism embodies the indigenous conceptual imagination that production involves, in and of itself, nature-culture, man-animal relations. “For the anthropologist, the Ameridian and Western world occupy opposing cosmological visions”.⁸¹

Brazilian anthropologist and historian Darcy Ribeiro also calls the attention to the cultural and co-participated character of the anthropophagic ceremonies for the Tupi Indians. It was imperative to capture the warriors that would then be sacrificed within the Tupi tribe. Only these, because they shared the same set of values - perfectly fulfilled the role that was prescribed for them: that of a proud warrior who dialogued superbly with his killer, and with those who would devour him. This dynamic was confirmed by the text of German explorer Hans Staden, who was taken to anthropophagic ceremonies three times, and three times the Indians refused to eat him, because he cried and got dirty, asking for mercy. A coward was not eaten.⁸² On a complementary note, Pedro Neves Marques contrasts two distinct visions of ‘cannibalism’ as savage primitivism in both the sixteenth and seventeenth century. That is, certain travellers saw it in the Indian’s nature, and others saw in anthropophagy the Indians religion, that is to say, their culture”. Manuela Carneiro da Cunha posits that “cannibals are people who *feed* on human flesh, but it is a different case with the Tupi (the Tupinambá from the Brazilian coast) who ate their enemies for vengeance, which is a distinction that Oswald de Andrade clearly insists on. “Anthropophagy barely complies to the materialist and immoral interpretation made by the Jesuits and colonizers. Rather, it belongs as a religious rite to the rich spiritual world of primitive man.” To which Marques explains that “the predation, capture, digestion of the other, their opposite, for the Tupinambá of the Brazilian coast only ate their enemies, allowed for the substantiation of the self and of the community at large”. In Viveiros de Castro words “cannibalism coincided with the entire social body: men, women, children all should eat from the contrary”. For him, “anthropophagy is the production of time, one eats not to avenge the past but to produce the future”. Such operations invoked the poetics of a transversalization between anthropology and philosophy that establishes itself in view of a common objective: the entry into a state (a plateau of intensity in line with a Deleuzian reading) of the permanent decolonization of thought”.⁸³

⁸⁰ Ibid.

⁸¹ Marx and Anthropophagy. Notes for a dialogue Between Marx and Viveiro de Castro in Pedro Neves Marques, *The Forest and The School: Where To Sit at The Table*, (Akademie Der Kunst Der Welt, 2014), 468.

⁸² Darcy Ribeiro, *O Povo Brasileiro: A formação e o sentido do Brasil*, (São Paulo, Global Editora, 2015), 29.

⁸³ See: Pedro Neves Marques, *The Forest and The School: Where To Sit at The Table*, (Akademie Der Kunst Der Welt, 2014), 32-34 via Eduardo Viveiro de Castro, *Cannibal Metaphysics*, (Univocal Publishing 2014), and Manuela Carneiro da Cunha, “Images of Indians of Brazil, The Sixteenth Century”, *Estudos Avançados* Vol.4, N. 10 (1990).

It is in this sense that I argue about the distinct logics and the dissonant poetics of clandestine and communal playgrounds of sonic experimentation; that is, improper and secret spaces of possibility, of ‘composition’, often formed out of fantasy, dream, brokenness, messiness, togetherness, hope, and love. Such vitalities remained insistently proud in a variety of unofficial contexts and DIY underground sonic narratives both in Brazil and in its diasporic geographies: together, in unapologetic marginality, clandestine logics/energies, chaos, unforced amateurism, anti-professionalism, and criminality around central or peripheral bohemian districts. These can be sonically accessed in different ways in the music and politics of a number of Brazilian post punk groups throughout the 1980s and beyond. I refer here to the tropical new wave antropophagism of *Gang 90 & Absurdettes* with their sexual-pop lyricism to the angular post punk concreteness of all-female band, *Mercenárias*. From the luminously dark post-punk samba experimentalism of Black Future’s in delirious moments like Rio de Janeiro’s anti-anthem ‘Eu Sou o Rio’ [I am Rio], both an exposure and a tribute to the fauna and flora of the underground and malandragem (rogues) of Lapa neighbourhood in the Rio de Janeiro of the late 1980s, through to the sonic roughness [and heaviness], the sexual explicitness and ‘banditism’ associated with the aesthetics of so much old school Funk Carioca [Baile Funk] and its Proibições⁸⁴ [funk tunes that combine a certain apologia to criminal factions, particularly Comando Vermelho, whilst reporting on the harsh and daily realities of the communities] produced in small studios in the favelas of Rio from the mid 1990s. In other words, the focus is on assemblages of knowledge that were not comfortably captured, co-opted, or shaped by modes of privatization, capitalistic intelligibility and subjectivity - what Suely Rolnick calls *processes of singularization*: a way of rejecting modes of pre-establishing encoding and modes of manipulation in search of new modes of sensibility: “an existential singularization that coincides with a desire, a taste for living, a will to construct the world and the establishment of devices to change types of society and types of values that are not ours”.⁸⁵

These are also similar to what Harney and Moten advocate for as, “the possibility of a thought of an outside” in relation to questions of positionality, inhabitation, disorder, disloyalty, and critique. In other words, against professionalisation as the privatisation of the social individual, which they read as the true essence of negligence.⁸⁶ Hence, they question: “to distance oneself professionally through critique, is this not the most active consent to privatize the social individual?” For them, in the

⁸⁴ Carlos Palombini, “Proibição em Tempos de Pacificação Armada”. In *Patrimônio Musical Na Atualidade: Tradição, Memória, Discurso e Poder*, Maria Alice Volpe (org), Universidade Federal do Rio de Janeiro, 2013, 217-236. For questions regarding the demonisation of Funkeiros, Funk Carioca and the history of Rio’s Funk Proibido, the transition from the Bailes Blacks from the Zona Sul to the suburbs, and the universe of funk carioca in the favelas: See also: Rodrigo Russano, “Bota o Fuzil Pra Cantar: O Funk Proibido no Rio de Janeiro”, Diss. Mestrado, UNIRIO, 2006 <https://www.livrosgratis.com.br/ler-livro-online-66/e034bota-o-fuzil-pra-cantar-e034--o-funk-proibido-no-rio-de-janeiro>

⁸⁵ Félix Guattari & Suely Rolnik. *Molecular Revolution in Brazil*, (Semiotext(e), 2007), 23.

⁸⁶ Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study*, (Minor Compositions 2013), 33-34.

underground no questions are asked, and “the door swings open for refugees even though it may let in police agents and destruction”.⁸⁷ This is captured in Rosalia Munhoz’s lyrics — the vocalist of *Mercenárias* — as she shouts into a one-minute post punk micro-oeuvre which shares a similar urgent feeling:

“A polícia vai, a polícia vem / pelas ruas da cidade a polícia vai / pelas ruas do subúrbio a polícia vem / Vai atrás do assaltante, vai pedir os documentos / a polícia vai, a polícia vem, onde não é chamada ela vai também”

*[The police come, the police go through the city streets, the suburban streets. Go after the assailant. Go ask for the documents. / The police go, the police come, where they are not called, they go too]*⁸⁸

Harney and Moten are, in fact, arguing about the role of academia and its professional critics, what they call, “the sovereign army of academic antihumanism and its professional critics” in the pursuit of, and feeding from ‘other’ marginalised communities and in need of conscripting them.⁸⁹ But what they note, could also apply to unapparent philosophical forces and fugitive politics that fiercely operate in DIY underground music cultures in Brazil, understood in its most expanded sense, breaking away from traditional, ‘erudite’, institutionalized, and professional music business modes of operating. Therefore, as they sharply put it, “as seductive as this [academic professional] critique may be, in *the underground* - paraphrasing Moten and Harney - “they know it is not love.”⁹⁰

This understanding is intrinsically related to both the interconnected practice and theoretical sides of this project, both in terms of writing this dissertation and composing/producing sonic material for Tetine’s album.

(II)

THE FUTURE AND THE BIRTH OR THE TRANSITION IS THE REGIME

2.1. NEW FUTURES, NO FUTURES, DYSTOPIAS AND UTOPIAS: AGAINST THE CANCELLATION OF THE FUTURE AND OTHER TRANSITIONS IN BRAZIL

⁸⁷ Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (Minor Compositions 2013), 38.

⁸⁸ *Mercenárias*, *Cadê As Armas*, *Baratos Afins* 1986, LP.

⁸⁹ Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study*, (Minor Compositions 2013), 38.

⁹⁰ *Ibid.*

In this section, I engage with specific cultural, political, and philosophical instances related to the perception of the idea of future in Brazil as the turn to neoliberalism gained strength in the late 1970s, by examining modes of intervention and dissidence reflected in different ways in the discourse, politics and the music produced throughout the 1980s. That said, I will speculate about a continuum of specific assemblages of knowledge, and emerging political vitalities throughout Brazil's transitional period of political opening known as "abertura política"⁹¹, as I looked into both the utopian and dystopian drives embedded in the fabric of the country, and consequently in the alternative countercultural punk/post-punk universe of the time. I focus on the conceptions of future and its distinct cultural, political, and affective levels of understandings in Brazil, while counteracting the notion of 'end of history' as proposed by Francis Fukuyama as the universalization and triumph of the West and its market economies as the final form of human government, and subsequently I examine the idea of cancelation of the future as proposed by Franco 'Bifo Berardi' and Mark Fisher in the context of Brazil.

Here I am interested in Fukuyama's contention of a universal evolution in the direction of capitalism, dictated by the logic of modern science, as the most suitable social-political system for fostering freedom.⁹² Writing in 1989, for the American neoconservative magazine *The National Interest*, and working for the US state department, Fukuyama's biased argument presumed that "with the imminent collapse of the Soviet Union, the last ideological alternative to liberalism had been eliminated, as "fascism had been killed off in the Second World War, and Communism was imploding", and states, like China "were heading in the direction of a liberal order".⁹³ Paul Hirst, in an article published 34 years ago at the *London Review of Books*, had already questioned the notion, what he termed Fukuyama's "staggering complacency" as the political scientist assumed that history had reached an end, as if there were no major problems within liberal politics that were not capable of fueling conflict and controversy worthy of being called history.⁹⁴ That is, his claim that "history was over because of all problems could be settled by fully developed liberal institutions that would give us all the freedom we were ever likely to get. For Hirst, this was an "endist" thesis that assured that the

⁹¹ The period of political opening (abertura política) in Brazil initiates in 1974 under the military governments of Ernesto Geisel (1974-1979) and João Figueiredo (1979-1985) is marked by the slow and gradual process of re-democratization. It culminates with the promulgation of the new constitution in 1988.

⁹² Francis Fukuyama, *The End of History and The Last Man*, Hamish Hamilton, London, 1992. Xv.

⁹³ As Louis Menand, writes in the New Yorker in 2018, for Fukuyama, "Hegel had written of "a moment when a perfectly rational form of society and the state would become victorious". He believed that with the vanquishing of communism, and "the major powers converging on a single political and economic model, Hegel's prediction had finally been fulfilled. In other words, there would be a "common marketization" of international relations and "the world would achieve homeostasis". See: Louis Menand, Francis Fukuyama Postpones the End of History, Books, September 2, 2018. <https://www.newyorker.com/magazine/2018/09/03/francis-fukuyama-postpones-the-end-of-history>

⁹⁴ See: Paul Hirst, Endism, in Endism: why 1989 was not the 'end of history', in Open Democracy, November 20, 2019, 9:55, accessed Feb 9th, 15:03 <https://www.opendemocracy.net/en/endism/>

USA faced no serious threats to its military predominance, and that it would remain the leading power in a world economy dominated by free markets, and free trade policies. He then asks:

“Have we in fact reached the end of history? Are there, in other words, any fundamental ‘contradictions’ in human life that cannot be resolved in the context of modern liberalism, that would be resolvable by an alternative political-economic structure?’ But why should we assume that the continuation of history depends on the existence of alternatives to liberalism and the possibility that they can supplant it in some new stage of development? Are there not ‘contradictions’ (in the sense of political issues) within liberalism capable of sustaining history (in the sense of large-scale tasks and changes) into the foreseeable future? Are liberal institutions capable of no development?”⁹⁵

In light of this, I hold that the processual understanding of an ‘end of history’ notion in such terms, did not speak to the complex realities, struggle for freedom, and the alarming socio-economic issues challenged by the new political and aesthetic energies emerged from Third World countries. This was particularly so for those undergoing recent processes of re-democratization in Latin America, and with distinct perspectives towards the future, such as Brazil around its immense territory. Moreover, I argue that with the formation of a new Brazilian left through the emergence of the PT (The Workers Party), the Diretas Já movement throughout 1983-1984 demanding direct elections for President,⁹⁶ and the emerging underground sounds, and utopian practices coming out of the punk and post-punk scenes, new modes of futurity were made possible in the country, giving rise to complex and contradictory spaces of hope, idealisations, utopian memories, political confrontations, dystopias, nostalgias, and places of belonging and negation all at the same time.

These interrelated assemblages of enunciation were marked by distinct social, cultural, and sonic sensibilities and modes of understanding in relation to issues of power, futurity, memory, foreign influence, pop culture, popular traditions as well as Brazil’s colonial past. They inhabited specific political conjunctures and aesthetic contexts as they flourished under precarious conditions and over turbulent spaces of violence, social, racial, and economic crisis, usually reliant on scarce resources, technologies, and rudimentary techniques - both simultaneously in synch with, and in reaction against a new global system established by what Guattari called the logic of Integrated World Capitalism

⁹⁵ Ibid.

⁹⁶ The movement “Diretas Já” demanded direct elections for President. This period is marked by many popular manifestations involving political leaders from several parties, workers, students, teachers, trade unions, musicians, actors, the progressive ala of the Catholic church, the black movement and its branches such as the Núcleo Negro Socialista da Liga Operária, as well as football players and so on. The demonstrations occurred in several states in Brazil, including Pernambuco, Goiás, Piauí, Rio Grande Do Sul, Minas Gerais, Rio de Janeiro and culminated in São Paulo with a gathering of more than 300.000 people at Praça da Sé [Sé Square]. Initially these were organised by members of PMDB (Brazilian Democratic Movement Party) which was, at that time, recognised as the official opposition party; these gatherings were crucial to the transition process around the country. See: Emir Sadder & Ken Silverstein, *Without Fear of Being Happy - Lula, The Workers Party and Brazil*. (Verso 1991), 25. For a detailed explanation of the movement Diretas Já see: Ricardo Kotsho, *Explode Um Novo Brasil: Diário da Campanha das Diretas Já*, (São Paulo, Editora Brasiliense, 1984).

(IWC).⁹⁷ Guattari reads this global shift in terms of processes which equalized, standardised, and controlled culture and desire. This meant a serialised consensus which was determined by a transcendental law with the finality of preventing processes of singularisation to freely emerge in autonomous contexts.⁹⁸ In 1982, both philosophers had travelled together through Brazil in attempt to explore and mix their own voices with emerging political vitalities in the country who were operating against traditional forms of control.

It is against this backdrop that I embrace and re-examine some of the central thoughts and critical interventions of cultural theorists such as Mark Fisher and Simon Reynolds have done to the vastly studied Anglo-American post-punk field. This section also includes the work of Italian media theorist Franco 'Bifo' Berardi's contributions to questions related to futurity, exhaustion, the end of history, modernisation and the progressive implementation of neoliberalism, which have also affected Brazil in different ways. I pay particular attention to Berardi's theory of the slow cancellation of the future as a turning point in the history of culture, technology and philosophical thought. I focus in particular on the abandonment of the illusions in relation to the 'utopias of future' with the arrival of a decade of intense modernization, privatization, and functional spirit set by the neoliberal counter-revolution that took place after 1977 in Europe, and purposefully spread around the world.⁹⁹ This new world order signalled the inauguration of an exorbitant capitalist realist pervasive atmosphere, "conditioning not only the production of culture but also the regulation of work and education, and acting as a kind of invisible barrier constraining thought and action" as it successfully installed a 'business ontology' in which "everything in society... should be run as a business" as Mark Fisher notes in *Capitalist Realism*.¹⁰⁰ Both Bifo and Fisher, similarly, reflect on the shift from a utopian perspective characterised by a narrative that still trusted the idea of a promising future to explain the change into a psycho-social landscape of no-future and no return. They both argue that from the late 1970s onwards, we began to experience the first signs (and shocks) of emotional and physical exhaustion in relation to the old 'myth of the future', and therefore, its slow cancellation as a perception [or shared

⁹⁷ For Guattari and Rolnick, IWC asserts itself through a double oppression in modalities that vary according to the country or the social stratum. Firstly, by direct repression, both economic and social – controlling the production of goods and social relations, and secondly by installing its logic in the very production of subjectivity. They theorise this as an immense machine producing a standardised subjectivity on a world scale, infiltrating in the formation of collective labour power while acting as a force for collective social control. Félix Guattari & Suely Rolnik. *Molecular Revolution in Brazil*, (Semiotext(e), 2007), 53.

⁹⁸ In "Molecular Revolution in Brazil", both Guattari and Rolnick reiterate that subjectivity is produced by collective assemblages of enunciation through processes of *semiotization* which are not centred on individual agents. They read these "as systems of perception, sensibility, affect, desire, representation, image and value, modes of memorization, and production of ideas, systems of inhibition and automation, corporal, organic, biological, or physiological systems and so on. Félix Guattari & Suely Rolnik. *Molecular Revolution in Brazil*, (Semiotext(e), 2007), 39, 43.

⁹⁹ Franco "Bifo" Berardi, *After the Future*, (AK Press, 2011), 17, 18. See also: Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, (Zero Books, 2014), 44 - 50, 53 - 58.

¹⁰⁰ Mark Fisher, *Capitalism Realism: Is there no alternative?* (Zero Books, 2009), 16-17.

feeling] in association with a progressive public and private sense of precarization in cultural, social, psychological, and political terms.

In Europe, as 'Bifo' proposes, this new order is initially reflected in the change from the mechanical era of exterior machines — those envisaged by the Italian futurists, for example, which along the history of modernity served to colonise the spaces we inhabit (e.g. fast cars, airplanes, trains and etc) – into the late 1970s with the arrival of new liberalism, followed by the last tecno-utopian paradigm: the emergence of cyberspace, the Internet and the new virtual class formed by a global digital community of cognitive workers in state of constant and paranoiac awareness, connectivity, and always entangled with a sense of uncertainty and precarity we know so well by now. That is, where labour has become immaterial; the relations between time and value were forever broken, and the progressive killing of sensibility, solidarity and imagination is replaced by functionality, dynamism, sensitivity and de-sublimation in different scenarios around the globe.¹⁰¹ It is in this sense, that he argues that the “cancellation of the future” is also marked by the progressive end of the *law of value* characterised by deregulation and the official announcement of the death of a previous system by Thatcher and Regan's new political economy of modernisation. In this space, violence, political activism, social instability, and a new cultural pop sensibility emerge with the beginning of punk (and post punk) in the UK, No Wave (and new wave) in the US and the Autonomia movement in Italy.¹⁰²

2. 2 THE OIL IS OURS: POLITICAL TRANSITIONS, THE BIRTH OF PT AND THE LOST DECADE

By contrast, on the other side of the ocean, following the period dubbed the 'economic miracle', still under the country's military dictatorship - and particularly throughout its intense period of repression between the years 1968 to 1974 - Brazil entered the beginning of its slow and gradual process of political opening announced by General Ernesto Geisel, the third military president at his inauguration in 1974. At the time, this represented a sign of the military regime's strength and confidence, which set up conditions for a long period of capitalist expansion that would be securely established. A clear example of such conviction is illustrated on the pages of a 1975 special edition of the weekly magazine *Revista Manchete*. The edition, published by the journalist and lawyer Murilo Melo Filho, in the form of a glossy catalogue with photos and texts in English was heroically titled *Brazil's Future 1975-79*, and was meant to give foreign readers, both a visual and textual idea of what Brazil would be like in five

¹⁰¹ Franco Bifo Berardi, *After the Future*, (AK Press, 2011), 45, 48-58.

¹⁰² *Ibid*, 18, 46, 92.

years' time, as it exposed the country's "Second National Development Plan"¹⁰³ instituted by Geisel's government. The magazine presented the nation's prospects and possibilities, as it simultaneously asked to what extent external factors and influences could alter Brazil's destiny. Over two hundred pages, one could see the myth of progress and future being confidently re-imagined as stunning aerial photographs covered the new catalogue-magazine. In it, we see images that range from the Ponte Rio-Niteroi (Rio-Niteroi's bridge - a 14 kilometre concrete bridge across the Guanabara Bay connecting the cities of Rio de Janeiro and Niteroi) through to images of Copacabana and Ipanema beaches. We also see the construction of the modern international Galeão Airport in Rio de Janeiro, including snippets of future investments in petrochemical activities through the famous state-owned Brazilian company Petrobrás created in 1953 under Getúlio Vargas' administration with the famous slogan "The Oil is Ours" [O Petróleo é Nosso]. Other images include Volta Redonda (also known as the city of steel and the nation's metallurgic centre), the port of Rio and the Santa Cruz plant.¹⁰⁴ The very same Vargas' populist, nationalist slogan was satirised by the character J B da Silva, the fat and corrupt politician and king of the 'Boca do Lixo' district, in the iconic *cinema do lixo*¹⁰⁵ opus *O Bandido Da Luz Vermelha* (The Red Light Bandit) of filmmaker Rogério Sganzerla in 1968. The same phrase-discourse is then ironically vocalised and semantically cannibalised by Eliete Mejorado and Helena Ignez on Tetine's noir minimalist electronic song 'O Bandido', as I will discuss on the last chapter of the thesis.¹⁰⁶

Conversely, the conditions that made Brazil's economic growth possible, were, however, simultaneously coming to an end as International Capitalism entered a period of recession in the mid 1970s, hurting Brazilian exports, and making the government resort "to greater foreign indebtedness used largely to finance pharaonic projects which served as an incentive to private investment".¹⁰⁷ As Sadder and Sylvester explain, by the 1980s, "Brazil's foreign debt payments represented 259 per cent of total earnings" – yet the country was still considered a "five star" borrower" - which led to a major increase in the debt and its burden.¹⁰⁸ Later, throughout the 1980s with the unfolding of the economic recession

¹⁰³ Pedro Cezar Dutra Fonseca & Sergio Marley Modesto Monteiro, "O Estado e suas razões: o II PND". *Brazilian Journal of Economy*, Rev. Econ. Polit. vol.28 no.1 São Paulo Jan/Mar. 2008. http://www.scielo.br/scielo.php?script=sci_arttext&pid=S0101-31572008000100002

¹⁰⁴ Revista Manchete Special, "Brazil's Future 1975-1979", published by Murilo Melo Filho, Rio De Janeiro 1975, 12, 13, 14.

¹⁰⁵ The expression "*cinema do lixo*" (garbage cinema or cinema marginal) refers to the then new aesthetics led by filmmakers Rogério Sganzerla, and Julio Bressani who, by the late 1960s began rejecting the new tendencies of the influential cinema novo movement. The short-lived movement took its name from its place of origin "Boca Do Lixo" (Mouth of the Garbage) - a district at Bairro da Luz in Sao Paulo in the Santa Ifigenia area, characterized by night clubs, prostitution and today's Cracolândia (Crackland). See: Fernando Beleza, "Sustainability at the Margins: Avant-Garde Cinema and the Environment in Rogério Sganzerla's cinema do lixo" in *A Contra Corrente: uma revista de Estudos latinoamericanos*, vol 17. No.2, 2020.p 182-198.

¹⁰⁶ See: "Tetine, O Bandido live at Sesc Vila Mariana", São Paulo", 5,43', August 7, 2014. <https://www.youtube.com/watch?v=bauHUwdU5pg>

¹⁰⁷ Emir Sadder & Ken Silverstein, *Without Fear of Being Happy – Lula, The Workers Party and Brazil*, (Verso, 1991), 21.

¹⁰⁸ *Ibid*, 20-21.

created by the increasing burden of debt, Latin America would experience what came to be known as the “lost decade” – “with living standards plunging almost everywhere and most countries coming under the tutelage of the foreign debt and finance capital”.¹⁰⁹

Nonetheless, by the late 1970s in southern Brazil big cities such as São Paulo, Rio de Janeiro, and Belo Horizonte, many landscape changes continued to take place with the construction and inauguration of the first shopping centres in the style of big American malls such as BH Shopping (1979), Shopping Rio-Sul (1980), Barra Shopping (1981) and Morumbi Shopping.¹¹⁰ Alongside these went the expansion of Metro (the São Paulo underground) with new stations erected throughout the mid 1970s and 1980s,¹¹¹ as well as the appearance of new glass skyscrapers to house corporations such as IBM São Paulo building in 1977.¹¹² But there were also internal changes, in the psychic spheres of the mind, as workers around the entire country, poor migrants, and favela dwellers were about to experience the collapsing of the country’s economy at the turn of the decade. This resulted in absurd levels of unemployment, inflation, poverty, misery, and depression, culminating in the huge economic, social and political crisis faced at the end of the 1980 which altered the national consciousness from one of confidence to one of disbelief that the country could overcome its difficulties.¹¹³

It is in this socio-historical context that post-tropicalist forces from the mid-to-late 1970s, and the nascent underground punk and post-punk activity take form in the years of political opening, later, developing around specific bohemian scenarios in cities such as São Paulo, Rio de Janeiro, Belo Horizonte, Porto Alegre, Brasília, Curitiba, Niteroi, Santos, and Sorocaba throughout the 1980s. These scenes produced a constellation of unusual voices, forms of musicality, and with them, the exteriorisation of antagonistic modes of dissent and refusals, which would then collide with utopian expectations, vistas of the end of the world, collective practices of belonging, forms of self-reflectivity and countercultural residuals of liberation, pleasure, and hope, in relation to the projection of possible futures. Therefore, I argue that there were two oscillating kinds of understandings in relation to a contradictory idea of “future” that permeated Brazil’s alternative cultural collective imaginary at the

¹⁰⁹ Ibid, 24.

¹¹⁰ See promotional film for Bozano Simenson, a privately owned Brazilian investment bank which was responsible for the construction of many of the shopping centres cited. *Shopping’s Anos 80*, video file 2:30, YouTube, posted by Estúdio Serramar, July 24, 2013. <https://www.youtube.com/watch?v=kWI06w7o-rk>

¹¹¹ *História do Metrô de São Paulo*, video file, 9:52, YouTube, posted by lipeamerican, July 9, 2008. <https://www.youtube.com/watch?v=Q2l9QHgwC9E>

¹¹² Marluci Drum, “A História da IBM”, Oficina Da Net, last modified March 3, 2018. <https://www.oficinadonet.com.br/post/16128-historia-ibm>

¹¹³ “By the end of the 1980s inflation had risen from about 100 per cent at the start of the decade to well over 1000 annually at the end ...” Emir Sadder & Ken Silverstein, *Without Fear of Being Happy – Lula, The Workers Party and Brazil*, (Verso 1991), 33.

time. There was a vision associated with a sense of hope, and expectation that the country was ready to be 'liberated' from a dictatorial regime that had installed extreme levels of violence, torture, censorship, paternalism, political corruption, racism, machismo, and, simultaneously, an overwhelmingly and progressive sense of exhaustion, social and racial inequality in conjunction with an imposing blend of foreign investment, technological modernization, misery, corruption, economic and social disparities. The combinations of such perceptions produced distinct critical leftist energies - both politically and aesthetically - which held strong feelings of refusal, indignation, and anger towards the persistent implementation of the same international capitalist realist neoliberal project of "equalisation". Above all, there were strong feelings and positions about a corrupt, moralist and murderous old military dictatorship characterised by backroom politics, led by governmental authorities, political leaderships, and the old white oligarchies of the country. Such feelings would be vividly evoked in the cultural production of the epoch by a distinct gamut of intellectuals, artists, musicians, video artists, filmmakers, activists, and university students, in line with the new political organisms which would also circulate in the orbit of underground scenarios of the time.

Between 1977 and 1979, a group of political leaders and intellectuals were already holding regular meetings with unions to discuss the formation of an independent socialist party. The amnesty law allowed for the return of many political exiles and made possible the formation of new political parties. PT [The Worker's Party] was officially founded on February 10, 1980; it was borne out of a mix of labour movements in the ABC Paulista region (CUT – Central Única dos Trabalhadores, the largest trade union federation in Brazil) and the old Brazilian left. This marked the birth of the New Brazilian Left, while it represented the inauguration of a new *time* and *space* for dissenting voices with a direct focus on popular organizations.¹¹⁴ As Sadler & Silverstein observed in 'Without Fear of Being Happy, PT - "The Worker's Party functioned as an independent, social organism and was led by activists and "organizations fighting for social changes throughout the country, particularly those promoting worker's rights, agrarian reforms and better living conditions in the slums (favelas) that ring the larger cities".¹¹⁵ The long-awaited 'political opening' coincided with the emergence of vital new collective assemblages of enunciation such as PT themselves, and marked the inclusion of many distinctive forms of organisation and the reconstruction of marginalised groups and individuals in terms of social, political, aesthetic and cultural processes all over the country. This period is commonly referred as the New Republic from 1985 onwards, even though Brazil's complicated transition to an official 'democratic regime' would only be completed with the establishment of its new constitution in

¹¹⁴ See: Emir Sadler & Ken Silverstein, *Without Fear of Being Happy – Lula, The Workers Party and Brazil*. (Verso, 1991), 49, 50.

¹¹⁵ *Ibid*, 3, 48 – 50.

1988.¹¹⁶ The new left - including parties such as PDT (Democratic Labour Party) founded in 1979 by Leonel Brizola and aligned to the ideas of Getúlio Vargas and João Goulart, PC do B (Communist Party of Brazil) linked to USSR and the Brazilian Communist Party - signified a completely different political route from parties such as PMDB during the transition process in the 1980s. PT, for example, refused to participate in the (indirect) military-directed electoral college vote for president in 1985, denouncing the action as a variant of the traditional elite-bartered pacts that would not allow for the complete change of the regime.¹¹⁷ Despite all of this, the “Diretas Já” demonstrations counted with a strong socialist, democratic-driven opposition represented by many leftist leaders such as Leonel Brizola, Lula, Roberto Freire, Luiz Carlos Prestes, Eduardo Suplicy amongst others. Such feelings were shared by those who mobilised and supported the movement, in particular, those who advocated through leftist forces such as the then newly formed PT. Beyond this, they envisaged a new and fresh beginning for the country (as if it was possible to restart the country from zero), and were already being seen as a powerful entity that was capable of articulating itself rather differently from the mainstream Brazilian political scenario which was still faithfully driven by ambiguities, favouritisms and forms of conciliation with the elites.¹¹⁸ Lula, as its leader, believed it was crucial for PT to develop a Brazilian model of socialism instead of emulating the experience of other countries. In an interview from 1982, he says: “The role of PT is not to get a blueprint of the Chinese revolution and do the same thing in Brazil. We want to know; in terms of our reality, what is it that we can do?”¹¹⁹ As PT grows over the next years throughout the 1980s, a fierce opposition with a particular sense of hope takes place with a new generation of political and aesthetic vitalities. One that began to unfold in distinct directions within the transitional regime, and in frank reaction to the then conventional wisdom of an “end of history” in which capitalism had finally triumphed over the poetics and politics of alternative

¹¹⁶ This period gives continuity to the slow process of transition dubiously initiated with the promulgation of the amnesty law (Lei da Anistia) in 1979 by President General Joao Figueiredo, which allowed political exiles to return to the country but protected perpetrators of human rights abuse, therefore benefiting torturers and military agents such as the notorious reformed colonels of the army Carlos Alberto Brilhante Ustra, (head of the DOI-CODI from 1970 to 1974 and Dilma Rousseff’s ‘personal torturer’) and Audir Santos Maciel, both accused of violating human rights with illegal imprisonment, torture, homicides and kidnapping during the dictatorial regime. It is important to mention that these political crimes were all ‘forgiven’ by the Lei da Anistia in 1979, and were only accounted by the National Truth Commission in a report of 4328 pages at the end of 2014, during Dilma Rousseff’s presidential mandate. “Almost thirty years after the end of Brazil’s military dictatorship, the Comissão Nacional da Verdade [National Truth Commission] released its long awaited report on human rights violations by the security forces between 1964 and 1985. The report, which took two-and-a-half years to complete, represents the first formal attempt by Brazil as a nation to record its repressive past and provide a detailed accounting of the system of repression, the victims of human rights violations, as well as the identities of those who committed those crimes”. See: “Brazil Truth Commission Releases Report”. In the National Security Archive, posted December 10, 2014. <https://nsarchive2.gwu.edu/NSAEBB/NSAEBB496/>

¹¹⁷ Emir Sadder & Ken Silverstein, *Without Fear of Being Happy – Lula, The Workers Party and Brazil*, (Verso, 1991), 25, 26. See also: André Singer, *Os Sentidos do Lulismo – Reforma Gradual e Pacto Conservador*, (Companhia das Letras, 2012), 91, 92.

¹¹⁸ André Singer, *Os Sentidos do Lulismo – Reforma Gradual e Pacto Conservador*, (Companhia das Letra, 2012), 87, 88.

¹¹⁹ Altino Dantes Junior, *Lula Sem Censura: ... e aí peço a partiu pro pau*, Petrópolis, Editora Vozes, 1982, 83. See also: Emir Sadder & Ken Silverstein, *Without Fear of Being Happy – Lula, The Workers Party and Brazil*, (Verso, 1991), 51.

forms of socialism, and that the International Monetary Fund's receipt for unequal economic growth was the only path to development open for Third World countries.

2. 3. BRAZIL, LAND OF THE FUTURE? END OF HISTORY? NO, THANKS!

The making of popular music throughout the "lost decade", in combination with the emergent new left and its organisms of refusal, were crucial to understand the complex structure of feeling of the period. Belo Horizonte's post-punk quartet *Sexo Explicito* luminously articulated the contradictory feelings of confusion, anger, and hope associated to the idea of a new future, a new Brazil, and the sense of general discontentment and inequality in existential, social, racial, and political terms. This was achieved with literal and metaphorical leftist poetic precision through their post punk mix of prog-disco and punk-funk. Verses such as "Convocação, Contaminação, No Thanks. / Defender a minha casa só dentro dela, levar bala na Cabeça nem de brincado" [Convocation, Contamination, No Thanks! To fight for my house, only when I own one] from songs like "No Thanks", or tracks such as the ironic "Nixon" which cautioned: "Be careful! Nixon still lives and lives in fetched ideals", invoked the existential pitfalls of still living under a reactionary military dictatorship that celebrated figures such as the former American president, despite the so-called process of 'political opening'. Their music translated the feeling of being lost and abandoned in a lawless and reckless country controlled by a ruling white elite of landowners in alliance with a powerful media conglomerate and military who believed that what was good for the US had to be good for Brazil; and in which the poor, embedded in extreme precarious and discriminatory conditions, could only hope for a miracle to overcome social inequalities, perverse forms of racial prejudice and high rates of illiteracy encountered all over its territory.¹²⁰ "The Future is all I want", vocalist Rubinho Troll proclaims, both sarcastically and romantically at the same time, in "O Futuro" (The Future), one of *Sexo Explicito's* underground punk-funk hits. This track first appeared in one of their demo-tapes from the mid 1980s (but also in auto-pirated tapes from live shows) - and later again, on the second track on the band's debut album "Combustível para o Fogo" [Fuel for Fire], released by Eldorado in 1989.¹²¹ Passages such as "the centre is getting weird, the centre is moving away", is another tongue-in cheek poetic image lifted from their song "Supercorda" (Superstring) in which the band sonically projects the sense of panic and fear experienced in the city through an ambiguous social, geo-political comment on the fast growth and transformation of spaces, mocking processes of gentrification in their hometown Belo Horizonte.

¹²⁰ "What is good for the US, is good for Brazil" was a sentence pronounced by the conservative Brazilian politician Juraci Magalhaes shortly after he was appointed ambassador of Brazil in the United States by the military government that deposed President Joao Goulart in the 1964 coup. Paulo Kliass, "O que é bom para os Estados Unidos, é bom para o Brasil?", *Outras Palavras*, accessed April 13, 2021. <https://outraspalavras.net/crise-brasileira/o-que-e-bom-para-os-eua-e-bom-para-o-brasil/>

¹²¹ *Sexo Explicito*, "O Futuro", track 2, in *Combustível Para o Fogo*, Eldorado, 1989. LP.

In the song Troll sing-howls: “Tô com medo de pular aqui na rua” (I’m afraid to jump here in the street).¹²² With a distinctive math-rock instrumental, part Zappa, part Talking Heads, part prog-funk, part *rock-charanga*¹²³, “Supercorda” featured Black Future’s vocalist Marcio Bandeira (a.k.a. Satanésio) who shared the lead vocals with Sexo Explicito’s front-man Rubinho Troll in an energetic and hallucinatory improvisational *call and response* performance. In other numbers such as “A Obra”¹²⁴ (The Work), Troll howls in queer “Klaus Nomi/Devo-influenced” falsetto, “the transition is the regime”, “the violence is the fruit of the crisis”, “the modesty is the fruit of the debt”, and “the silliness is the fruit of the audience”, producing a socio-political piece of punk-funk on the contradictions of the political period of transition, and the continuous sense of precarity, violence, and general discontentment experienced by Brazilians at the time. In line with Sadder and Sylvester’s contention that the transition process “never really confronted the question of the demilitarization of Brazilian society”.¹²⁵ For them, the slow political opening transition that Geisel announced in 1974 “was not a sign of opposition strength, but the regime’s own confidence that its opponents were thoroughly defeated and conditions for a long period of capitalist expansion securely established.”¹²⁶ Above all, the transition process was a pretext for profit, and an indirect way of installing new liberal policies in accordance with the forces of World Integrated Capitalism, with banks and financial institutions making record profits. The combination of a maintained, high-level of economic expansion based on foreign indebtedness, in addition to a problematic domestic debt - a by-product of the foreign situation, as the government used state-owned enterprises to contract foreign loans - had created the minefield on which the Brazilian transition process would take place. Later, this would result in a monumental external debt that contributed to a huge social, economic, and political crisis, and widespread poverty. As Saddler and Silverstein point out: “millions of poor Brazilians were forced off the land, and had no choice but to emigrate to urban areas where conditions of health, housing, employment, education, and transportation were so lacking that the reproduction of poverty was inevitable”.¹²⁷

At the same time, such verses allude to the very ‘work’ of *Sexo Explícito* through their collection of songs - treated in the context of the lyric as an ‘oeuvre’, while sarcastically evoking an ironic and

¹²² Sexo Explicito, “Supercorda”, track 6, in *Combustível Para o Fogo*, Eldorado, 1989, LP.

¹²³ The expression “rock charanga” evokes an amateur band making music that is noisy, and at times, may sound out of tune. Both Rubinho Troll from Sexo Explicito and his brother Roney Souza of post punk band Alma Ciborg used the expression to define elements of their music.

¹²⁴ Sexo Explicito, “A Obra”, track 1, in *Combustível Para o Fogo*, LP, Eldorado, 1989, LP.

¹²⁵ Emir Sadder & Ken Silverstein, *Without Fear of Being Happy – Lula, The Workers Party and Brazil*, (Verso 1991), 30, 31.

¹²⁶ Ibid 20.

¹²⁷ Ibid 31-33.

intellectually anti-culturalist cultural sense to the band’s music. This may also be read as a form of contempt in relation to hegemonic cultural and musical mainstream forces of the period. This same irony is also explicitly shown in their 1989 album – somewhat in conjunction with what Troll melodically trumpeted in poetic and political and socially charged passages such as “a cultura fez pouco de mim, segurar me deixa em luta com demônios terríveis” [Culture has made fun of me, hanging on, leaves me fighting terrible demons].¹²⁸ As was the case with many Brazilian post punk groups, *Sexo Explícito* faced many difficulties to keep operating as an underground band against the army of mainstream MPB musicians of the time that dominated the Brazilian cultural industry and scenario. The band had their debut album released on Eldorado by the end of the decade, despite the fact that they were in existence since the early 1980s already.

He sung in ‘A Obra’:

<i>A obra, a obra, a obra</i>	<i>[the work, the work, the work]</i>
<i>É perfeita, é perfeita, é perfeita</i>	<i>[It is perfect, it is perfect, it is perfect]</i>
<i>Descontada, descontada, descontada</i>	<i>[Discounted, discounted, discounted]</i>
<i>A imperfeição do material usado</i>	<i>[the imperfection of the used material].</i>
<i>A lance, o lance, o lance</i>	<i>[The bid, the bid, the bid]</i>
<i>É perfeito, é perfeito, é perfeito</i>	<i>[It is perfect, it is perfect, it is perfect]</i>
<i>Descontada, descontada, descontada</i>	<i>[Discounted, discounted, discounted]</i>
<i>A imperfeição do material lançado</i>	<i>[the imperfection of the released material]¹²⁹</i>

Rubinho Troll’s evocative, future-oriented lyrical-social poetry added to the band’s corrosive prog-punk-funk, translated the existential complexities of the country’s new moment, and the feelings of the leftist youth of the time politically associated with PT in Belo Horizonte with poetic fidelity. Troll attributes the emergence of *Sexo Explícito*, and consequently, his coming of age as a singer in a band, as being directly linked to the beginnings of PT through a campaign to elect local candidate Leôncio de Andrade, who, as the musician remembers, “galvanized all the fucking crazy ones, the communists, everybody, the left”, but didn't get elected. “Everyone was PT. It was fucking brilliant! Everyone with those little stars (referring to the star in the PT’s flag), and we're putting them to melt, you know?”¹³⁰

¹²⁸ *Sexo Explícito*, “Nixon”, track 1, in *Combustível Para o Fogo*, Eldorado 1989, LP.

¹²⁹ *Ibid.*

¹³⁰ The participation in local campaigns of PT also involved his friends Marcelo Dolabela, initially part of *Sexo Explícito*, and later forming post punk group *Divergência Socialista*, his late brother Roni Souza and poet Roberto Soares, and Gato Jair, later forming *O Último Número*. Rubinho Troll, video interview with the author, June, 2017.

Against all odds, however, there was a strange utopian optimism in the air in Brazil at the time which signified that the country somehow still trusted its 'future' and, therefore, had great and vivid expectations in relation to becoming a democratic nation again. Nonetheless, the famous popular saying "Brasil: o país do Futuro" [Brazil: Land of the Future], a phrase used and re-used in different contexts, times, and spaces, both colloquially and with political ends, contradictorily functioned as a clumsy and ambivalently sentimental slogan for Brazilians of distinct walks of life and persuasions. "Brasil: o país do Futuro" was also the title of a book by Austrian writer and philosopher Stefan Zweig who had come to country to escape the atrocities of World War II and ended up writing a romantic and utopian portrait of Brazil, drawing on his experiences as a foreigner in 1941. In "Brasilien: Ein Land der Zukunft", Zweig's describes the country as a promising alternative to the Old World, which at that time was deeply sunk in war and destruction. For him Brazil was "destined to become one of the most important factors in the development of our world".¹³¹ He praised the country and Brazilian people in exoticised famous passages such as this:

*I've never beheld such a paradise. The people are enchanting and - a mercy on this earth of ours - this is the only place where there isn't any race question. Negroes and whites and Indians, three-quarters, one eighth, the wonderful Mulatto and Creole women, Jews and Christians, all dwell together in a peace that passes describing. The Jewish immigrants are in seventh heaven; all of them have jobs and feel at home.*¹³²

Yet, for many years, Zweig's praise of Brazil and the expression "land of the future" itself was regarded as a joke by many Brazilians. That is, Brazil's future would never be more than just a promise, due to extreme social, racial, and economic inequalities, as well as corruption, hunger and poverty encountered around its enormous territory.¹³³ This is a similar feeling articulated by Lilia Schwarcz and Heloisa Staling in their observations about pre-modernist black writer Lima Barreto, who sarcastically reiterated that Brazilians kept living stubbornly hoping and hoping ... but for what? In Barreto's words: "The unexpected, which may occur tomorrow or sometime in the future, who knows, a sudden stroke of luck? A hidden treasure in the garden?"¹³⁴ And slightly later, a similar sentiment was described by the historian Sergio Buarque de Holanda in his famous *Raízes do Brasil* published in 1936 as a form of national obsession. What he called 'Bovarismo' – a term originated from Gustav Flaubert's *Madame Bovary*¹³⁵ –sought to define a psychological state that generated chronic

¹³¹ See: Stefan Zweig, *Brazil: Land of the Future*, (Zweig Press, 2007).

¹³² Ibid.

¹³³ "Brazil, the land of the future? Futurity in everyday life, art and politics in contemporary Brazil" – conference at Aarhus University, Denmark March 2015. https://conferences.au.dk/fileadmin/conferences/Brazil_2015/Call_-_Land_of_the_future.pdf

¹³⁴ Lilia Schwarcz and Heloisa Staling, *Brazil: a biography*, (Farrar, Straus and Giroux, New York, 2015), xxi.

dissatisfaction, “produced by the contrast between illusions and aspirations” and “above all, by the continuous disparity between these illusions and realities”, which Buarque comparatively associated to the perception of “a country on the lookout for the daily miracle, or some unexpected saviour”.¹³⁶ This was also the state of mind – yet another distinct search for the future - in line with the conservative slogan ‘order and progress’ that characterised more than twenty years of official military rule. Despite the process of (re)democratisation in 1985, marking the start of the New Republic, the ensuing government at the time continued to maintain strong links with the military - which meant prospects of a real or feasible kind of ‘democracy’ was still a far cry from reality.¹³⁷

The end of history and consequently the end of the future, in the sense of Franco Bifo Berardi and Mark Fisher’s theory of a cancellation of the future was never real in Brazil. There was both a naïve trust and distrust in the idea and understandings of *future*, and a constant interplay between these two narratives. These complementary, yet contradictory modes of accessing and/or experiencing possible futures as horizons of expectations (in utopian or dystopian versions) played a crucial role in the process of shaping a Brazilian tropical existentialist cultural and political dilemma that somehow became a recurrent theme [and an affect] which haunts Brazil’s contemporary collective social and political imaginary to this day. These represented an ambiguous and ambivalent presence of distinct possibilities which were in constant movement, both through negative and positive visions, that besides being intrinsically conjugated, and in conversation with the country’s past (recent or not), produced forms of violence, racism, dream, madness, and powerful states of longing and expectation towards other possible worlds. This seems particularly relevant if one considers Brazil’s complicated political, cultural, social, racial and economic unfolding narratives throughout the almost 60 years since the 1964 military coup, or simply the country’s turbulent journey and its persistent and ambivalent traits since its ‘discovery’ in 1500 by the Portuguese - more appropriately termed as an “invasion” according to Lilia Schwarcz and Heloisa Starling - and what followed as the colonial period.¹³⁸ The late Renato Russo, vocalist of post punk group *Legião Urbana* poetically translates something that has yet to take place in the lyrical anti-colonial melancholic electronic song on the originary peoples “Índios” [Indians] when he sings: “an addiction to insist on this longing (saudade) that I feel from everything I haven’t seen”.¹³⁹

¹³⁶ Ibid, xxi.

¹³⁷ Lilia M Schwarcz & Heloisa M. Starling. “No caminho da democracia: a transição para o poder civil e as ambiguidades e heranças da ditadura militar”. In: *Brasil: uma biografia*. (São Paulo, Cia das Letras, 2015), 478-484.

¹³⁸ Lilia Schwarcz and Heloisa Starling, *Brazil: a biography*, Farrar, Straus and Giroux, (New York, 2015), xviii.

¹³⁹ Legião Urbana, “Índios”, track 12 in *Dois*, EMI, 1986, CD.

On a final note, another example of this understanding is also played out in its negative sense in the premonitory anti-utopian futuristic sci-fi post-punk dark novel “*Não Verás País Nenhum*” [And Still the Earth] released in 1981 in the years of political transition, by Paulista writer, Ignacio Loyola Brandão. The novel portrays a ‘new’ Brazil led by an authoritarian and mediocre government called Esquema [Scheme] in an indeterminate near future. It is narrated in the first person by its protagonist Souza, a former history teacher forced into retirement by the regime. In Brandão’s third world dystopia, ecological imbalances reign throughout the entire country. The Amazon Forest has become a desert; there is always an intense heat with high temperatures, shortage of food, rationing of water; garbage clogs the city, there is an absence of animal and vegetal life; public toilets recycle urine and turn it into drinkable water, and there is no housing for most people who in turn, were divided into casts and have become refugees in the city. Set in São Paulo, at the beginning of the 21st century against a military scenario as the regime perpetuates and intensifies its forms of violence and authoritarianism, the novel engenders a political and ecological dystopia that ‘visionary(ly)’ anticipates the contemporary and fascist Brazil of the last six years now. It brings to light the ‘new’ Brazil of Dilma Roussef’s impeachment¹⁴⁰, of human rights activist Marielle Franco’s assassination¹⁴¹ and Lula’s unlawful political motivated imprisonment¹⁴², which culminated in the election of far right misogynistic, homophobic and racist retired military Jair Bolsonaro for President with the help of TV Globo’s *Jornal Nacional* in 2018.¹⁴³ It is a powerful narrative which deals with the already fragile democracy like no other Brazilian sci-fi literature book. As Marcelo Simão Branco points out, in *Não Verás País Nenhum*, Brazil fails to be the once imagined optimistic and prosperous “land of the future” generally exoticised in utopian science fictions, embodying instead, a Kafkian existential and melancholic narrative structure driven by absurd situations which have turned into real events.¹⁴⁴

Such understanding about the complex relationship between the hope for a better Brazil and the reality of a failed promise has been culturally expressed in a variety of distinct ways through music, film, theatre, literature, and poetry practices throughout the country’s recent peripheral [popular] modernist history. As Mark Fisher observes in his hauntological studies of popular modernism, musical

¹⁴⁰ For a compelling observational documentary on the process of Dilma Roussef’s impeachment from the Presidency of Brazil in 2016. See: *The Trial*, directed by Maria Ramos, (Brazil 2018), DVD.

¹⁴¹ See: “The Assassination of socialist Marielle Franco”, Brazilwire, March 15, 2018. <https://www.brasilwire.com/marielle-franco-assassinated/>

¹⁴² See: Dom Phillips, “Brazil’s former president Lula walks free from prison after supreme court ruling”, *The Guardian*, November 8, 2019. <https://www.theguardian.com/world/2019/nov/08/lula-brazil-released-prison-supreme-court-ruling>

¹⁴³ See for example: Angela Carrato, Eliara Santana and Joares Guimarães, *Jornal Nacional Um projeto de Poder*, (Belo Horizonte, Comunicação de Fato Editora, 2021). Kindle.

¹⁴⁴ See Ignacio de Loyola Brandão, *Não Verás País Nenhum*, (São Paulo, Global Editora, 11* edição, 1985). Also, see: Marcelo Simão Branco, “Resenha de *Não Verás País Nenhum*”, *Revista Amplitude*, published in 19 de junho de 2016.

culture, as part of an expanded ecology [music press, fashion, literature, architecture, film, etc] is and was central to understand the projection of new futures and their consequent erasure by the neoliberal project. He writes about those futures “that popular modernism trained us to expect”, even if they failed to materialise.¹⁴⁵ It is no wonder that this form of an anticipating feeling - which I read as an ambiguously contradictory (positive and /or negative) promising vision of new times - still surrounds us, particularly, when one thinks that Lula was re-elected President of Brazil for the third time in 2022; and that his inauguration, which counted with the word ‘future’ as its motto – with a huge celebration in Brasilia duly called “Festival do Futuro” [Festival of The Future] was followed by a planned attack and the vandalization of the congress (in the form of a failed coup) by a horde of far-right Bolsonaristas financed by an authoritarian business elite and the sectors of agribusiness - already in the first week of the his government.¹⁴⁶

(III)

3. TROPICÁLIA, MARGINÁLIA, ROMÂNTICOS A GO-GO & OTHER MUTANT TROPICAL WAVES

Purity is a myth, Hélio Oiticica, 1967
Over the head the airplanes, Caetano Veloso, 1968
A nossa onda de amor não há quem corte, ou Vende-se Sonhos, Julio Barroso 1983

In this chapter, I trace a particular chronology of important moments of countercultural formative pasts for the development of a post tropicalist moment, leading to the emergence of Brazilian punk and post-punk, and the articulation of a myriad of posterior underground and experimental sounds in the country, including the formation of my own group *Tetine*. This is done in order to establish a nexus, and a conversation between these distinct temporalities, discourses and forms of musicality as formative historical and aesthetic pasts, and trajectories in the development of a new forms of modern popular music in the country. More importantly in the context of this research, I show how they contributed to and acted in the building of a processual tropical mutant punk funk philosophy articulated in the formation of a singular national punk and post punk scene, and their developments during and after. In light of this, such line of descent begins in this section, with a critical reading of

¹⁴⁵ Mark Fisher, *Ghosts of My Life: writings on depression, hauntology and lost futures*, (Zero Books, 2014), 22-25.

¹⁴⁶ See for example: Rafael Tsavkko Garcia, What Happened in Brazil was not a repeat of Jan 6 in the US, in Aljazeera.com <https://www.aljazeera.com/opinions/2023/1/11/what-happened-in-brazil-was-not-a-repeat-of-jan-6-in-the-us>

Tropicalismo from a musical, social and political point view, followed by an exploration of what I termed a post-tropicalist sensibility which emerges with the demise of Tropicalia in 1969. Such understanding is comprised by artists who were influenced by forms of Tropicalismo, some of the movement's discourse, and the countercultural residues it left throughout the 1970s in Brazil. In this sonic circuit of trajectories, I establish contrasts between punk, post punk and tropicália tracks, cultural productions, and ethos whilst studying their distinct utopian impulses and portrayal of urban spaces; I explore the unfolding of an experimental lineage comprised of marginalized artists and their influential presence in the posterior work of specific artists and scenes. I examine characteristics in the aesthetics, discourse and politics of the work of Tom Zé, Rogerio Duarte, Glauber Rocha, Hélio Oiticica, among others, culminating in an analysis of the aesthetics and discourses embodied in the luminously tropical new wave anthropophagy of Júlio Barroso and his Gang 90 & Absurdettes as the first post punk entity in Brazil. In parallel, I speculate on the mash ups of Brazilian culture with international pop culture throughout as a general way of describing a 'carnivalised' mode of operating that culturally pervaded modes of sonic and attitudinal production, including segments of scenes, artists, and those forms of musicality that refused analogies with these pasts.

3. 1 TROPICÁLIA OR MARGINÁLIA?

I will firstly consider Tropicalia's narrative as a dominant form. Here, I include the way existing literature has contributed, and the way that music releases, film, theatre, and exhibitions have consolidated the idea of Tropicalismo in the West as a radical interdisciplinary moment in which distinct aesthetics, discourses, attitudes, and methodologies produced new forms of popular music and politics in Brazil. I explore some of the ways in which this needs to be further complicated by speculating about its cultural and discursive hegemony in relation to other sonic-political propositions over the intervening decades, its commercial verve, its troubled relationship with the left of the late 1960s, and its gradual process of canonisation as the prime inventive period of Brazilian music. In other words, this section pays particular attention to tropicalism's recurring discursive project, both as a condition of possibility for new behaviours, sounds and politics in the history of pop culture of Brazil, and as a form of restriction to the blossoming of other aesthetics and attitudinal narratives of younger generations of experimentalists. I examine the movement's influential trajectory in the development of post-tropicalist scenes, and other forms of counterculture, as well as, how Tropicalismo simultaneously produced a space for critique, negation and incorporation with respect to subsequent generations, and particularly in reference to punk and post-punk musicians. Likewise, I explore specific characteristics and expand on the contrasts between tropicalist songs, and the emerging sounds of Brazilian punk and post punk, as I pay attention to their significant differences in

aesthetic, sonic and attitudinal terms. This is done by opening a new path in the 'authorised', official history of Brazilian popular music so that we may unravel different tropical forces, other forms of utopian and dystopian futurities and, in such a way, contribute to the understanding of a series of dismissed sonic, artistic-politico-aesthetic manifestations, forms of musicality, and events that configured distinct questions of experimentation, sociality, belonging and hope.

In addition to that, I consider the protagonist role that singer-songwriters Caetano Veloso and Gilberto Gil undertook as leading voices of Tropicália's aesthetics and politics, whilst delving into the movement's modes of operating and producing popular culture at the time. In light of this, particular attention is paid to polemic and discordant voices during the same period through a number of lenses such as the theories of Marxist literary critic Roberto Schwarz and radical educator Paulo Freire, in combination with the often-neglected contributions of Brazilian music critic and journalist Pedro Alexandre Sanches; I consider closely the accounts and positions of Tropicália's cultural historians such as Christopher Dunn and Liv Sovik, including fearlessly antagonistic and marginal voices such as Gilberto Vasconcellos, both in emancipatory and reactionary modes. I also look into the aesthetics and politics of 'renegade' Tropicalists such as singer and songwriter Tom Zé, writer, designer and musician Rogério Duarte, and the work and poetics of uncategorized filmmakers such as Glauber Rocha, Rogério Sganzerla as future incarnations for a new dentition¹⁴⁷ of artists, experimentations, and scenes. In this sense, this section critically reviews aspects of Tropicália as Brazilian popular music movement, and its unfolding into distinct post-tropicalist moments after its demise. It also makes clear the importance and value of undertaking a critical analysis of some of the movement's sonic and discursive gestures, and the repercussions of its legacy in the articulation of popular music discourses. This includes an acknowledgment of Tropicália's revolutionary and subversive power as a Brazilian pop movement operating against the traditional sectors of the nationalistic left; its dismantling of notions of high and low culture, popular and erudite, national and international for the first time in Brazil, and consequently its contradictorily influential role in the development of an experimentalist and mutational post punk scene Brazil in search of its own language.

¹⁴⁷ I use the expression "new dentition" here as a poetic reference to Oswald de Andrade's term "first dentition" employed to designate the two distinct phases of the *Revista de Antropofagia*. The first dentition was published monthly, from May 1928 to February 1929 by Antonio de Alcantara Machado and Raul Bopp, and the second phase (referred as the second dentition) was limited to a page of the newspaper "Diário de São Paulo" given to the 'antropófagos' by Rubens do Amaral, who was in charge of the newspaper at the time and published with some irregularity from March 17 to August 1, 1929. I use the word dentition metaphorically to invoke the articulation of new generation of artists proposing distinct forms of experimentation and consequently giving form to new scenes. See: Augusto de Campos, *Revistas Re-Vistas: Os Antropófagos. Revista de Antropofagia – 1º e 2ª Dentições: 1928-1929*, São Paulo: Abril Cultural / Metal Leve, 1975.

Elaborated on as a cultural project by a Bahian group of musicians along with their counterparts in São Paulo, Tropicália became a defining moment in the history of Brazilian music and the arts in the late 1960s, marked by major aesthetic and political transformations in the fields of popular music, visual arts, cinema, theatre and poetry, while also influencing fashion, advertising and television.¹⁴⁸ Spearheaded by songwriters Caetano Veloso and Gilberto Gil, with Tom Zé, vocalist Gal Costa, poets Torquato Neto and José Carlos Capinam from the Bahian group, and new music composer/maestro Rogério Duprat and the young experimental rock band Os Mutantes [The Mutants] from São Paulo, the Tropicalist project explicitly challenged dominant understandings of national culture, and identity by proposing an all-embracing critique of Brazilian modernity as it established a new cultural sensibility towards the political and existential crisis experienced by the sectors of the nationalist left under the then current military regime. As Christopher Dunn defines it, Tropicalia's musical manifestations did not propose a new style or genre, but instead "a pastiche of diverse styles, both old and new, national and international" and "a rereading of the traditional popular song in the light of international pop and vanguard experimentation", that propitiated "emerging counterculture attitudes, styles and discourses concerning race, gender, sexuality and personal freedom" to take place in the country.¹⁴⁹

Largely divulged over the past fifty years, Tropicália [or Tropicalismo] is also seen as a radical Brazilian cultural movement that has been celebrated in research books, in galleries and major museum exhibitions, art catalogues, album re-issues, films, compilations, TV, radio shows, popular festivities, and indeed, by the country's music industry and government, as both a touchstone in the history of Brazilian modern popular music, and a culture for export.¹⁵⁰ Between 2017 and 2018, a new wave of events, coverages, and retrospectives took place in the country to celebrate Tropicália's 50th anniversary, embracing narratives related to its emergence between 1967 and 1968 with Veloso and Gil's participation at the III Festival of TV Record, the release of the homonymous song 'Tropicália' on Veloso's first solo album *Caetano Veloso* (Phillips, 1968), and celebrating the legendary collective album-manifest *Tropicália or Panis et circencis* released in July 1968.¹⁵¹ Its formation was in sync with

¹⁴⁸ Christopher Dunn, "Tropicália, Counterculture and The Diasporic Imagination in Brazil" in *Brazilian Popular Music and Globalization* edited by Charles A. Perrone and Christopher Dunn (University Press of Florida, US, 2001), 76.

¹⁴⁹ Christopher Dunn, *Brutality Garden: Tropicália and the Emergence of Brazilian Counterculture* (The University of North Carolina Press, 2001), 3.

¹⁵⁰ For the importance Tropicalia has acquired both as a major movement in Brazilian culture, and internationally, see for example, the touring exhibition *Tropicalia: A Revolution in Brazilian Culture* curated by Carlos Basualdo at MCA The Museum of Contemporary Art Chicago opened from October 2005 to January 2006. <https://mchicago.org/Exhibitions/2005/Tropicalia-A-Revolution-In-Brazilian-Culture> See also: Tropicália in the government website for the Presidency of the Republic of Brazil <http://www.brazil.gov.br/arts-culture/music/tropicalia-a-political-and-aesthetic-revolution-in-music>

¹⁵¹ These celebrations included Tropicália as the theme of 2017 Carnival of Salvador in the historical centre of [Pelourinho] - an action that recalled the commemorations that had taken place 20 years ago in 1998 on the occasion of the movement 30th anniversary with the popular consecration and canonization of Caetano Veloso by the Federal University of Bahia in Salvador, after being given the title of Doctor Honoris Causa for his

the *cultural turn* in the post-war Western world, and embraced the consequences of advanced capitalist culture associated with the cultural and political moment of the late 1960s.¹⁵²

In other words, Tropicália was an assemblage of aesthetics, forms of politics, and countercultural feelings in process, that involved issues of gender, race, sexuality, androgyny, as well as re-appropriations of different musical, artistic and intellectual universes, while rejecting the role of the orthodox left in Brazil as a mode of instrumentalizing culture for purely political ends. This meant embracing non-easily capturable forms of identity whilst still operating its critique from within the left. Liv Sovik, sharply analyses these prospects by affirming that although Tropicalismo is now a full-fledged social formation, mostly well-known and recognised worldwide, it emerged as a structure of feeling before a post-utopian society. Sovik writes: “it is possible to come to a consensus about the circumstances in which Tropicalismo arose, but that is less true about the ways it is read from the perspective of the present. Indeed, one of the recurrent themes in discussions of Tropicalismo is how continuities can be drawn between the 1960s and the current period and one of the key questions is how the movement may have lost their critical edge.”¹⁵³

In light of this, to begin to understand what took place in terms of marginalised pop culture of *invention* after Tropicália’s short-lived existence — and here it is important to note that the acclaimed movement lasted no more than a year and a half between 1967 and 1968 — our return to the countercultural dynamics of its project should be re-imagined and re-constructed so that we can reconsider a number of sonic narratives, actions, philosophies and concepts that simultaneously made possible and repressed the emergence of an entire generation of subsequent rebellious underground punk and post-punk artists. The beginnings of such understanding and the unfolding of other contracultural and sonic worlds were already in movement throughout the 1970s. They could be traced back in the discourse and work of a number of artists often deemed “malditos” [marginals] at the time, such as Tom Zé, Rogério Duarte, Jards Macalé, Sérgio Sampaio, Jorge Mautner, Paulinho Da Viola, Tim Maia, Walter Franco, for example. But also, manifested and revealed in the North eastern countercultural ecstasy of the new Psicodelia Nordestina (The North-eastern Psychodelia) of Alceu Valença, Lula Cortes, Zé Ramalho that would emerge on the threshold of the 1970s, escaping the

achievements and “the grandiosity of his oeuvre”. See: Fabio Schivartche, “Doutor Caetano recebe título sobre trio elétrico, Folha de São Paulo, February. 20, 1998. See: Tropicália or Panis et circencis, vinyl LP, Phillips 1968.

¹⁵² Frederic Jameson, *The Culture Turn, Selected Writing on The Postmodern 1983-1998*, (Verso 1998), 3.

¹⁵³ “Tropical Truth: a reading of contemporary debate on Tropicália”, paper delivered at the 1998 meeting of Latin American Studies Association. The Palmer House Hilton Hotel, Chicago, Illinois, Sept 24-26 1998, 2.
https://www.academia.edu/1208771/Tropical_Truth_a_reading_of_contemporary_debate_on_Tropicália

imagery, and discursive regime of the North-eastern region in Brazil as a cultural space marked only by traditions, folklore, nostalgia, and contrary to transformations.¹⁵⁴ Or yet, through the progressive experimentalism, beauty and melancholy of the ‘mineiro’ collective *Clube da Esquina*, celebrated by the music and poetry of Milton Nascimento, Lô Borges, Beto Guedes, Wagner Tiso, Marcio Borges, Fernando Brant in Minas Gerais, amongst others, in the homonymous double-album released in 1972 with the iconic cover art by photographer Cafi.¹⁵⁵ These are only a few examples of distinct forms of popular music and sonic universes that were produced, released in classic albums, and performed around the country while it was still haunted by a fascist dictatorship.

One way of entering this often-polemical conversation on questions of legacy, influence, dominance, primacy and marginalisation in relation to “maldito artists”, (or subsequent cultural formations in Brazil) is by re-reading particular aspects of the aesthetic, symbolic and cultural importance of the Tropicalist movement. Sometimes this reading takes place in contrast to the arrival of a younger and oppositional generation of punks, and the new aesthetics of distinct punk/post-punk groups, for example. This is especially clear when one considers how these assemblages of knowledge exteriorised their ideas sonically, discursively, and politically in distinct ways. Underground, emerging punk and post-punk groups from São Paulo, for example, engaged in way less commercial ventures and nonconforming behavioural directions. This was contrary to the highly successful new wave acts of the 1980s (such as *Blitz*, *RPM*, *Metró*, *Marina*, etc) and the dominant MPB sounds that governed the Brazilian music industry over the past two decades between 1960 and 1980, including here, the music of bossa-novistas, and a nostalgic proto-tropicalist culture in alliance to specific forms of modernity and a hegemonic group of intellectuals and opinion formers – Tropicália, read from the point of view of its main proponents, Veloso and Gil, fully embraced the marketization of pop, commercialisation, ‘progress’ and the mass media.

Tropicália’s hard-to-define aesthetics of ‘opposition’ and incorporation of styles, and, above all, its fluctuating political discourse, and unresolved tensions, were both in direct and indirect dialogue with the language and codes of the emerging countercultural attitudes in the US and Europe that captured the popular zeitgeist of the late 1960s. Such a mindset provided free transit through sonorities, genres and forged as an eclectic and new cultural and musical sensibility for the movement. However, it simultaneously produced contradictions, and to some extent, ambiguously superficial politico-

¹⁵⁴ Henrique Mazera Lopes, *A Caminho do Planetário: uma estória de paisagens sonoras, poéticas e existenciais das psicodelias nordestinas (Recife 1972-1976)*, diss., Mestrado, Universidade Federal do Rio Grande do Norte – UFRN, 2017, 13.

¹⁵⁵ “Os 100 maiores discos da Música Brasileira”, in *Rolling Stone Brasil*, Oct 2007, edição nº 13, 109.

aesthetic positions [sometimes verging on conservatism], which negatively re-enforced the anachronistic role of radical anti-imperialist artists by undermining their capacity for truly political and aesthetic emancipation, while, at the same time, masking (and for some, amplifying through derision) the existential crisis that many Brazilian left-wing intellectuals, activists, students and workers faced after the military coup of 1964. It is in this sense that one may re-examine some tropicalist positions, and call attention to Caetano Veloso's oscillating approval, and ultimately positive acceptance of the Western enterprises and impositions offered by a project of American pop and the mass media in a completely distinct key from punks and post punks. That is, by betting on [and to some, by glorifying] the new potentials of the market, in intellectual, political or artistic ways: Veloso's recognition-declaration - even though, he knew such understanding was not shared by all in the movement, and therefore, by many leftist artists/intellectuals circulating around Tropicália's orbit. The following quotations: "*that even the most naïve attraction to that version [of an Americanized culture, for example] should be understood as "a healthy impulse", coupled with a strategic soft rejection "of capitulation to the narrow interests of dominant groups, whether at home or internationally", were already a sign of his politics, as he introduces the narrative of his memoir-manifesto *Verdade Tropical* [Tropical Truth], written in retrospect in the late 1990s.*¹⁵⁶ There, Veloso confirms a strong entrepreneurial style and a desire to be assimilated, which might also be translated as his universal aspirations "to elevate Tropicália's level of professional and marketing competitiveness to the standards of the American and the English".¹⁵⁷

In some ways, the tropicalists under Veloso and Gil's leadership were already utopianising a globalised future in sync with the then contemporary processes of modernisation, and a new international order dictated by the US, while enforcing the rejection of a nationalistic left of the late 1960s; opposing the aesthetics of the protest song scene regularly praised by the UNE (União nacional dos Estudantes), and ironically celebrating the forces of advanced capitalism to advertise and advocate for their a new universal music. They positioned themselves as proponents of an innovative 'pop aesthetic' translated into what Veloso and Gil call *som universal* [universal sound]. This was firstly introduced at the Third Festival de Música Popular da TV Record in 1967 with Veloso's *Alegria, Alegria* and Gil's *Domingo No Parque*. Both musicians were already in tune with the English sense and use of the word *pop*, which slowly had begun entering the journalistic vocabulary of the time. This was in contrast to the usual perception and reading of the term 'popular' in the country, which served mainly the traditional MPB context, and the more nationalistic-driven discourses of the orthodox left and the protest song scene.

¹⁵⁶ Caetano Veloso, *Tropical Truth, a story of music and revolution*, Bloomsbury, 6, 7.

¹⁵⁷ *Ibid*, 446.

This meant unashamedly embracing a conception of ‘pop music’ in terms of how effective it was as a form of mass-communication: ‘produssumo’¹⁵⁸, pop art, language directness, publicity of itself, spontaneity, and simplicity - just like “a poster, a billboard or a cartoon”, as Gil declared in an article to *Jornal da Folha*, one day before the festival.¹⁵⁹ Veloso’s nostalgic number “Paisagem Útil” (Useful Landscape) written as an updated intertextual proto-tropicalist take on Tom Jobim’s classic bossa-jazz canção “Inútil Paisagem: (Useless Landscape) already enacted such new order in melancholically imagetic and ironic verses depicting modern life and other forms of contemplation. The image of a romantic kiss over the illuminating logo of an Esso gas station - “uma lua oval da Esso / comove e ilumina o beijo / dos pobres tristes felizes / corações amantes do nosso Brasil” [“an oval moon from Esso / touches and illuminates the kiss of the poor sad happy hearts / lovers of our Brazil], already rehearsed a progressive and universal tropicalist answer to Jobim’s amorous and contemplative questionings of Rio. This scene is immortalised in Elis Regina’s voice when she sings, “But for what? Why so much sky? Why so much sea? For what? What is this wave that breaks in the afternoon wind What good is the afternoon?”

Differently, Brazilian underground punk and post-punk acts antagonised these understandings by inventing other luminously caustic, sarcastic, and distrustful utopian/dystopian visions of the future simultaneously, and thus, distinct sonic-spatial scenarios. They were characterized by a noisier, dirtier, and unapologetic sonic-attitudinal propensity expressed in a mix of arrogance, viscerality and disdain. Their sounds would take remarkably straight-forward forms (as was the case for Brazilian punk), or more conceptually complex sonic states in their delivery in the case of post punk. Likewise, they were poetically rougher in their lyricism, idiosyncrasies, collectivisms, political negations, or social critique, and ultimately uncommercial, and determinedly unapologetic in terms of their output. Such assemblages would also display a raucous and an expanded idiomatic palette of sonic textures, distrusting the idea of pop stardom, while critiquing a sense of complacency and pasteurization found in the production formulas of the mainstream pop of the time. By the early 1980s nobody had yet made it so clear as the first generations of Brazilian punk and post-punk bands who both rejected the old traditional values and formats crystallised by the mainstream MPB – including the tropicalist productions of Veloso and Gil – that such characteristics needed to be re-invented, re-worked in more

¹⁵⁸ The term “produssumo” evokes a mix of the words “produção” and “consumo” (production + consumption). It was coined by the concrete poet and semiotician Decio Pignatari and used for the first time at *Revista Cruzeiro* in 1969. Augusto de Campos associated the term with the strategies and musical experiences of the tropicalists. For Campos, Veloso and Gil were making a deeper revolution that he contended disturbed us more than any ostensive protesters (referring here to the protest music scene) which he deemed assimilated by the system) as the tropicalists reached popular music’s own language. See: Augusto de Campos, “É Proibido Proibir Os Baianos” in *O Balanço da Bossa e Outras Bossas*, Editora Perspectiva, 1978. 262.

¹⁵⁹ Christopher Dunn, *Brutality Garden: Tropicália and the Emergence of Brazilian Counterculture*, The University of North Carolina Press, 2001, 68.

aggressive or offbeat ways, and in some cases deliberately destroyed as the punks proposed, for other initiatives and voices to materialise. As Brazilian music journalist Ricardo Alexandre cautiously recollects, this meant, “no more nostalgia, no more “Chega de Saudade” inflections – no more expensive productions, no more multinational recording companies with swimming pools, no more sponsors, no more concrete poetry, no more over-intellectualised references”, until punk comes along.¹⁶⁰ For him, anger and meagre resources were feelings that Brazilians understood, as the country economically collapsed throughout the 1980s: an inflation that exceeded 100%; unemployment rates that reached almost 6 million people (1.5 million in the city of SP alone) in 1982, and that pushed another 7 million into underemployment. The profile of young Brazilians was dire; many had lost access to entertainment and forms of conspicuous consumption, or any consumption at all. In other words, “young people who sought information, felt excluded, marginalized and very angry. Those were punks.”¹⁶¹

This also opens this narrative to further sonic, social, and political complexities, as it is necessary to also include and examine the arrival of DIY underground urban cultures throughout the 1970s and early 1980s within both the punk and post-punk ecologies. The relationships between these scenes, both in relation to their past influences, and within themselves during their period of activity throughout the lost decade were complex and amalgamated. The emergence of punk, for example, in the late 1970s, coincides with the peak of the syndicalist movements, concentrated in the ABC region (Sao Bernardo do Campo, São Caetano, Diadema and Mauá), which, at the time, besides generating distinct and violent disputes of strong social connotation between the so-called ABC punks, who considered themselves way more politically engaged than the “city punks” from Sao Paulo, were often called ‘boys’ by the ABC punks, which in turn, thought that their neighbours were troglodytes. Moreover, these groups clearly differed from a distinctively complex underground post-punk scene that was fragmented into a series of subgenres, born in parallel with (and out of the carcass of) punk, often shaped by a mixture of bohemian middle class university students, suburban working-class youths, music journalists and enthusiasts, with divergent political discourses. I might also point out how elusive and complicated it was to define the Brazilian underground panorama of the 1980s, and in particular, the aesthetics of post-punk, for often being more sonically “ambitious” and angular, conceptually multiple and futuristic. And yet, the underground terrain was also in both secret and celebratory communication with some of their distinct formative pasts, including its flirts, and a contradictory appreciation of forms of tropicalism(s) and modes of operating related to a number of

¹⁶⁰ Ricardo Alexandre, *Dias De Luta: O Rock e o Brasil dos anos 80* (DBA, 2002), 49.

¹⁶¹ *Ibid.*, 50.

singular artists moved by tropicalist energies – this is especially true when considering the music of Tom Zé, Os Mutantes, Arnaldo Baptista, early Rita Lee, and other countercultural figures that both spiritually and formally influenced a subsequent generation of underground post-punk artists in Brazil. It is also important not to exclude the genre's particular disobedient/ future-driven take on the traditional culture of samba, funk, discotheque, or the splinters of European and Brazilian avant-garde thrown in their discourses.

Former vocalist of post-punk band *Akira S & as Garotas que Erraram Alex Antunes*, recollected that what reigned between the students of cinema and journalism at USP - from where a dozen of post-punk groups such as *Mercenárias*, *Voluntários da Pátria*, *Ira!*, *Smack* from São Paulo flourished - was a common political formation, where one part was still Trotskyist, monitored by the police, and the other was formed by people that had abandoned socialist realism for a countercultural mixture of *Caetano* and *Rolling Stones*.¹⁶² Furthermore, it is important to acknowledge that depoliticization was also part of the equation, with anarchist groups such as *Picaretas*, led by the photographer Rui Mendes, who in 1983 won *Libelu (Liberdade & Luta)* in the election for the Academic Centre *Lupe Cotrin*.¹⁶³ Similarly, Marcelo Rubens Paiva drew attention to the fact that the tropicalist voices such as Caetano Veloso, once considered an agitator who accused the old left of not understanding anything while singing “É Proibido Proibir” in 1967 - or yet, as the singer songwriter who had written songs like “London, London”, and made albums such *Transa*, *Araça Azul*, amongst other classical records - no longer represented any type of transgression for the new emerging underground. “Dançar para o corpo ficar odara?!? Ah vai...” Dancing for the body to become odara?!? hum...” he mocks by referencing Veloso's lyrics written for actress Regina Case, as the writer recounts his involvement with the Brazilian punk scene in *Meninos em Fúria*. For him, Brazil was no longer the same, and the old left no longer seduced young people, who, after reading the existentialists, began to read Nietzsche. As Rubens Paiva notes, “melancholia doped like Mandrix and Artane” - the choice of drugs (bolas) often used at the time by punks and post-punk youths, who dreamed of other types of futures (or no futures) rather faithless to the hippie utopias of the past - and hippies had ruined everything with “their irritating passivity, their isolation, their search for an essence in life, a life that made no sense”.¹⁶⁴

¹⁶² Ibid 148.

¹⁶³ Ricardo Alexandre, *Dias De Luta: O Rock e o Brasil dos anos 80* (DBA, 2002), 148.

¹⁶⁴ Marcelo Rubens Paiva and Clemente Nascimento, *Meninos em Fúria e O Som que Mudou a Música Para Sempre*, Alfaguara, 2016, 20, 21.

Furthermore, punk and post punk tracks with titles such as Muzak's "Ilha Urbana" [Urban Island], Inocentes' Pânico em SP [Panic in SP], Chance's "O Striptease de Madame X" [The Striptease of Madame X], Ratos de Porão's Agressão/Repressão [Aggression/Repression], Akira S e As Garotas Que Erraram's "Sobre As Pernas"[On your legs], R. Mutt's "Konkret Dance", Divergência Socialista's "Colt 45" or "Droga de Partido", Harry's "Caos" [Chaos], Mercenárias's "Ação Na Cidade" [Action in the city] amongst others produced in the 1980, signposted entirely contrasting sonorities, texts, and distinctive readings of the city and its urban environment. These were rather divergent from the classical tropicalist repertoire of numbers such as "Alegria Alegria", "Baby", "Coração Materno", "Lindoneia", "Enquanto Seu Lobo Não Vem", amongst others that emanated a distinctive nostalgic, melodious, and psychedelic sonic and textual energy. On a distinct note, young punks and post punks enacted an unforced amateurism, and were often anti-technicians who celebrated unconventional and untrained ways of playing their instruments, incorporated mistakes, un-melodious singing/talking, armed with a distinct and dramatic sense of dressing, which, again, was miles away from the predominantly studied forms of guitar playing, the sweet harmonies, and the *bixo-grilo* [hippie] attitudinal aesthetics one would find in the music of the late 1960s and 1970s.

It is in this sense that this chapter also calls for critical re-assessment of the role songwriters such as Veloso and Gil played and exerted as the leading voices of Tropicalism, and posteriorly, as acclaimed MPB stars in the country. In other words, the continuation of their musical legacy in terms of discourse throughout the years, in conjunction with peripheral narratives dedicated to other marginalised MPB musicians. That is, by paying attention to their trajectories, and the mythological roles other tropicalist artists such as Tom Zé acquired as 'complicated artists'¹⁶⁵ or Rogerio Duarte, and beyond with their successors as I speculate on key forces and marginal figures that sonically and/or philosophically disrupted such narratives throughout the 1970s and into the 1980s. This hypothesis becomes apparent when one examines Tropicalism's discursive hegemony over the past 50 years in the history of Brazilian Popular Music. This is important to consider alongside its moves in the production of a carefully engendered cultural, sonic, and political narrative which, for a number of different reasons, has been functioning as a perpetual global project-legacy since the late 1960s.¹⁶⁶ But it is also crucial in understanding how discourse on Tropicalism, and MPB turned itself into both an influential trajectory for many, and a 'covering mask' that a subsequent generation of underground punk, post-punk, new wave musicians – including here *funkeiros* (*funk carioca* artists, MCs and producers) and rappers – did not necessarily wish to fully embrace culturally. One that simultaneously made possible

¹⁶⁵ Fabricating Tom Zé", directed by Decio Matos Jr, (Brazil, 2007), DVD.

¹⁶⁶ Pedro Alexandre Sanches, in "Por Quê?" in *Tropicalismo – Decadência Bonita Do Samba* (Boi Tempo, 2000), 14.

and repressed the emergence of new voices and assemblages of knowledge. What writers such as Pedro Alexandre Sanches, Roberto Schwarz, Liv Sovic, Gilberto Felisberto Vasconcellos amongst others, dared to challenge, was the dominant role tropicalist narratives have compulsorily occupied in the articulation of the official versions of cultural history of Brazil. Such perception has been approached through distinct theoretical and affective-personal critical perspectives throughout different periods and past moments of the country's popular music as I will discuss next.

3. 2 ROBERTO SCHWARZ, THE TROPICALIST ALLEGORY AND OTHER VOICES

Between 1969 and 1970, the literary critic Roberto Schwarz wrote an energetic critical essay on Brazilian culture and politics, in which he called the attention to the allegorical nature of Tropicalism. Schwarz observed that, for their politico-aesthetic production, the Tropicalists relied on the combination of the archaic and the ultramodern to create an allegory of Brazil; embracing what was in vogue at the time while rejecting pure forms of tradition. He argued that the basic effect of Tropicalism depended on its subjection to such anachronisms and their re-assessment by the "white light of ultra-modernity".¹⁶⁷ His controversial essay *Culture and Politics in Brazil* was the first attempt to challenge some of the narratives produced around Tropicalismo. Among the movement's many ambiguities, Schwarz identified Tropicalismo's depiction of a certain collective social exhibitionism, which, ironically, mixed violent social criticism with bare-faced commercialism as a form of strategy; an attitude the critic interpreted as being easily able to become conformist. Schwarz believed that Tropicália's artistic power derived mainly from the use of *quotation* and "a kind of affectionate treachery" where "its vehicle was modern and the content old, the past was noble, and the present commercial" or "the past was atrocious and the present authentic".¹⁶⁸ In light of this, he was one of the first Brazilian intellectuals to question Tropicália's social position and posture, noting both its potential class-blindness in terms of thought ("including a certain snobbery for the masses") and its submission to 'one system of private, prestigious notions to the language of another milieu and another time', which Schwarz sharply described as an operation from which the movement got "its de-mystifying, leftist energy".¹⁶⁹ For him, an *exclusive* private second language that could only be spoken by university students and the middle class youth who had familiarity with international pop fashions.¹⁷⁰ His position anticipates a similar shared feeling by many in the following 1980s punk and

¹⁶⁷ Roberto Schwarz, "Culture and Politics in Brazil - 1964-1969", in *Misplaced Ideas: essays on Brazilian culture*, (Verso, 1992), 140.

¹⁶⁸ *Ibid*, 140.

¹⁶⁹ *Ibid*, 141.

¹⁷⁰ *Ibid*, 141.

post-punk generation, however through different aesthetics, political degrees and discourses. The fact that a generalized notion of Brazilian poverty was being produced and aestheticized, for him, was typical of Tropicalism discourse, after all, as he distinctly observed, for the poor, “lack of food and lack of style” could “hardly be of the same order of inconvenience”.¹⁷¹

Roberto Schwarz was interested in understanding the historical foundation of the Tropicalist allegory, and more importantly, what its social position was as it defined a new intellectual, artistic and class situation/ context. How did the tropicalist sensibility work? Which notions and states were at stake? Which feelings did it recognize or distinguished itself by? For him, Tropicalism was indicative of a class position and therefore, as a scene (and movement), it remained largely isolated from working-class areas. Considering this, Schwarz, called attention to the work of radical educator and philosopher Paulo Freire who taught impoverished and illiterate students, and his methodology, which combined the archaic rural nature of consciousness with specialist theory, dialogue, and critical thinking as a form of strategy. Freire, as well as other politically engaged artists and musicians of the time, such as theatre of oppression director Augusto Boal, or protest singers such as Geraldo Vandré, in contrast to the new aesthetics of the Tropicalists, were interested in the awakening of critical consciousness, and the subject’s liberation from the circles of certainty, submission, and obedience that were imposed on them by oppressive forces. In this way, Freire affirmed that people could be transformed, made literate, and therefore become participative citizens - instead of passive consumers - in the struggle for their liberation as they attained new knowledge of reality. For Schwarz, the likes of Freire and Boal proposed critical and practical resolutions, that is, a radical form of engagement and involvement through co-intentional practices of education. In other words, practices of reflection and action that would activate processes of discovery as forms of existential *re-births* in which, teacher and learner, or leadership and people, director, and actors, as both *subjects*, should “co-intent on reality” through the practice of a co-intentional education. That is, “not only in the task of unveiling that reality and thereby coming to know it critically, but in the task of re-creating that knowledge”.¹⁷²

While Freire’s pedagogy of the oppressed was after forms of radicalisation through which the subject had to have an increased commitment to his or her position to engage in real transformative learning, and therefore, attain what he called a “process of conscientização”,¹⁷³ Tropicália’s politico-aesthetic

¹⁷¹ Ibid, 143.

¹⁷² Ibid, 43.

¹⁷³ “The term of conscientização refers to learning to perceive social, political and economic contradictions, and to take action against the oppressive elements of reality. “The pedagogy of the oppressed has two stages. In the first the oppressed unveil the world of oppression and through the praxis commit themselves to transformation. In the second stage, in which reality of oppression has already been transformed, this pedagogy ceases to belong to the oppressive and becomes a pedagogy of all people in the process of permanent liberation. Paulo Freire, *Pedagogy of the oppressed*, (Penguin Classics, 2007), 9, 28.

postmodernist processes and discourses of re-appropriation were left nonchalantly unresolved, or, strategically unengaged. Instead, the tropicalists proposed a chaotic and ambiguous national allegory, that for the critic, was founded on the privileged status of the artists who used derision to satirise the shortcomings of Brazilian modernity, normally from a position of cosmopolitan irony. Above all, for Schwarz, Tropicália produced forms of 'absurdity', and an atemporal idea of Brazil, in which the country's historical contradictions were left open, while at the same time made affirmatively into a multitude of symbolic representations of Brazilian identity. Such operations produced an allegorical combination between the surreal, the strident and the celebratory sides of the movement, and along with the conventional idea that such discourse translated what Brazil really is (or was), they seemed to discard, and to reject Tropicália's very own potential for social and political transformation. In Schwarz's words, "like a family secret dragged out into the middle of the street, like treachery to its own class" where "the misfit reveals to the onlooker a real historical abyss, a junction of different stages of capitalism development".¹⁷⁴

On the other hand, scholars such as philosopher Celso Favaretto argued that the Tropicalist allegory, in fact, acquired its meaning precisely from leaving Brazil's historical contradictions unresolved in order to produce fragmentary images of the country as Dunn observed.¹⁷⁵ In *Tropicália: Alegoria, Alegria* (1996), for example, he disputes Schwarz's reading of Tropicália's allegory and its representational and political strategies, stating that its critical effect derived precisely from its constant refusal to stabilize such contradictions, thereby producing an indeterminate, atemporal and discontinuous image of Brazilian modernity. This operation conjured up a fragmented and modern image of contemporary Brazil that could be activated to both satirise and celebrate the country's official culture. This was a common strategy which was developed by many artists of the time, including works by filmmaker Glauber Rocha who radicalized this tropical vision in chaotic, contradictory, surreal and political ways in *Terra em Transe* (*Land in Anguish*, 1967) - a watershed moment within the history of Brazilian cinema and Tropicalismo - and crucial to Caetano Veloso's understanding of his musical conception of Tropicália and the emancipation of its aesthetics.

This perspective, in the context of the 1960s international pop articulations, propitiated the emergence of new individual and collective subjectivities based on race, gender and sexual orientation as it generated a crisis in the universal category of social class. For Christopher Dunn, Veloso and Gil's

¹⁷⁴ Roberto Schwarz, "Culture and Politics in Brazil, 1964-1969", in *Misplaced Ideas: essays on Brazilian culture*, (Verso, 1992), 140.

¹⁷⁵ Christopher Dunn, *Brutality Garden: Tropicália and the Emergence of Brazilian Counterculture*, (The University of North Carolina Press, 2001), 4.

tropicalism would be an early response to such crisis.¹⁷⁶ Likewise, literary critics Silviano Santiago and Heloisa Buarque de Holanda questioned Schwarz dialectical reason, who, they believed, was in severe debt to European thought through Hegel and Marx. Instead, both academics offered their views on Tropicália's artistic practice as a potential new critical language. One that refused an orthodox left discourse, as it intervened on individual attitudes and behaviour, paving the way for the fresh countercultural practices and discourses that were emerging in Brazil. In other words, relating Tropicália to a larger critique of the Left and its inability to comprehend 'signs of alterity' that resisted dialectical resolution. It is in this sense that Santiago argued that Tropicalia sought to "insert into a universal context those values that were marginalised during the process of the construction of Brazilian culture".¹⁷⁷

3.3 SANCHES, SOVIC AND VASCONCELLOS ON THE TROPICAL TRUTH OF CAETANO VELOSO

On a distinct note, Brazilian music critic Pedro Alexandre Sanches in 2000 and Swiss-born, Brazilian-based academic and professor of Communications at the Federal University of Rio de Janeiro (UFRJ) Liv Sovic in 1998, were also attuned to the new sensibilities that the tropicalists had brought to the scene and continued to embrace these over the years. However, they each had their own distinct understandings, approaches, and opinions about them. Both researchers began questioning other forms of "tropical truth", through countering Tropicalismo's discursive tactics, while scrutinizing the influential presence of Caetano Veloso from a much less reverential, and conventional perspective. Sanches proposes a radical re-reading of the movement, alongside a critical analysis on Veloso's egocentric persona based on the musician's mythifications of distinct periods of his successful career, and the musician's permanent re-structuring of an official tropicalist narrative, while affirming the co-existence of different critical voices, and therefore, many distinct tropical conversations. It is in this sense that, Sanches confronts Veloso's acclaimed memoir *Tropical Truth* with polemical attacks. The most crucial one, perhaps, in the context of this thesis, concerning Tropicalismo's recurrent auto-mythification (or the eternal glorification, as Sanches ironically describes it) was to portray a kind of "continual truth", one that constantly re-evaluates, and re-validates its positions in relation to the production of popular music in the country from time to time.¹⁷⁸ In other words, the musician's insistence in revising the myth repeatedly aligns with a dominant capacity of making his particular project fit in every new context, whilst at the same time being legitimated by the mainstream national

¹⁷⁶ Christopher Dunn, "Tropicalia, Counterculture and The Diasporic Imagination in Brazil". In *Brazilian Popular Music and Globalization* ed. Charles A. Perrone and Christian Dunn, (University Press of Florida, 2001), 77.

¹⁷⁷ Silviano Santiago, "Os Abutres" in *Uma Literatura nos Trópicos*, São Paulo, Perspectiva, 1978,74.

¹⁷⁸ Pedro Alexandre Sanches, *Tropicalismo - Decadência Bonita Do Samba*, (Boi Tempo, 2000), 25, 26.

cultural scenario and media. In such way, swimming against the tide of praises and consecrations, Sanches argues that Veloso is often manipulating narratives, historical circumstances, conversations, and the media according to his own interests, what the critic reads as the singer's self-defensive project. For Sanches, this configured a hegemonic narrative designed to sweeten any harmful and irrevocable cultural, political, and social effects the tropicalists may have caused. As Sanches describes:

...the sweet fog that today covers the tropicalist period is fleeting, with every second of publicity acquired in the media, in covering controversial aspects, improprieties, collateral characters, possible non-festive effects that its establishment may have caused to the fragile Brazilian cultural constitution, in contiguity with the properly festive ones. The a-historical siege that is being put on the past gives post-modern Brazil wrinkles of totalitarianism...¹⁷⁹

Or as Liv Sovik translates through a similar feeling contending that as soon as Tropicalism entered its process of canonisation, its past became fixed, static, almost "acquiring an aura of eternity: eternally in the past, eternally in the memory"¹⁸⁰. Sovik further notes:

The fact that discourse on Tropicalism is repetitive is a sign of how it is becoming a way of speaking about other things. It is becoming part of the canon of Brazilian identity discourse, accepted as an essential point of reference. Canonization involves a process of dispute over evidence by specialists and broad, not necessarily informed, public recognition.¹⁸¹

It is in this sense that, for many of Veloso's *Tropical Truth* detractors, Tropicalism, and consequently Caetano Veloso's protagonism as its historical, aesthetic, and political vector of diffusion (whether in past configurations, that is, 24 years ago when Veloso's memoir was released in 1997 or, 54 years back at Tropicália's formation in 1967, but equally in the present) functioned as a signpost for "understanding its evils" as Liv Sovik puts it.¹⁸² Amongst some of the heated debates and critical discussions that took place during its release are, for example, sociologist Gilberto Felisberto Vasconcellos' reading of Veloso's underestimation of the role of CIA in the Brazilian 1964 military coup, coupled with a critique of the musician's self-serving attitude towards TV Globo, an organisation that supported the military regime and, of which Caetano Veloso has spoken well of, and is known to have been associated many times. In his review of Veloso's *Tropical Truth* for The Folha de São Paulo newspaper, Vasconcellos accuses the singer of establishing "a malicious equation which unceremoniously identified national folklore with authoritarianism as one of the causes for closing

¹⁷⁹ Ibid, 26.

¹⁸⁰ Liv Sovik, "Tropical Truth: a reading of contemporary debate in Tropicália", paper delivered at the 1998 meeting of The Latin American Studies Association, The Palmer House Hilton Hotel, Chicago, Illinois, September 24-26, 1998, 7.

¹⁸¹ Ibid, 7.

¹⁸² Ibid.

the country off to modernity".¹⁸³ This includes comments on Veloso's arrest by the military in 1969, what Vasconcellos implies are frequently used as an opportunity to pose as the great rebel, and revalidate his tropicalist position as "the deepest enemies of the regime". In his essay "Sem Mentira Não Se Vive" (Without Lies, Nobody Lives) Vasconcellos angrily adds:

Lie. After the owner of Rede Globo and the current President of the Republic, the tropicalist singer may have been the main beneficiary of the coup of 64. It is no coincidence that he underestimates the role of the CIA in the 1964 coup, and spoke of Marechal Castelo Branco, as a nice and "sensible" guy.¹⁸⁴

Likewise, Vasconcellos calls attention to Veloso's constant criticisms, ironies, or disqualifications of the Brazilian left of the time, and his explicitly reactionary and misread portrayal of Glauber Rocha's as a suicidal, marginal artist, whilst defining Caetano Veloso's pop music as "advertising agitprop" that praises multinationals. It is not a coincidence that writers such as Vasconcellos, Luis Antonio Giron and filmmaker Glauber Rocha himself, prior to the two critics in 1977, have compared Caetano Veloso's ideas with the theories of internationally-famous Brazilian historian and sociologist Gilberto Freyre, founder of the so called *lusotropicalismo*: a theoretical view which provided symbolic and concrete narrative services to Portuguese colonialism.¹⁸⁵ Freyre's lusotropicalist theory, as the late Brazilian black scholar Abdias Nascimento depicted it, departed from the assumption that "history" (that is, the official European version of it) registered an absolute inability of certain peoples to erect civilizations in the tropics. For instance, "the savages" of Africa and "the Indians of Brazil" would be living documents of this fact.¹⁸⁶ For Nascimento, Freyre's theory asserted the accomplishment of Portuguese colonizers in creating "not only highly advanced civilizations, but in fact, a racial paradise in their colonized lands, both in Africa and in America".¹⁸⁷ It is in this sense that Freyre's ardent glorifications of the Portuguese tropical civilization, relied considerably upon the cultural and physical miscegenation of blacks, Indians, and whites", whose practices, the historian believed, were able "to reveal an unique form of wisdom, a kind of specific vocation of the Portuguese."¹⁸⁸ For Abdias Nascimento, it was no accident that one of Gilberto Freyre's books was significantly titled *O Mundo que O Português Criou* (The world that the Portuguese created), a meaningful signifier of the implied and re-enforced hegemonic notion of European racial superiority.¹⁸⁹

¹⁸³ See: Gilberto Felisberto Vasconcellos, "Sem Mentira Não se Vive", in *Folha de São Paulo*, November 2, 1997.

¹⁸⁴ Ibid.

¹⁸⁵ Abdias Nascimento, *O Genocídio do Negro Brasileiro*, (São Paulo, Perspectiva, 2016), 49.

¹⁸⁶ Ibid, 48.

¹⁸⁷ Ibid, 49.

¹⁸⁸ Ibid, 49.

¹⁸⁹ Ibid 49. See also: "O Brasil no Festac 77", *Diário Popular*, Lisboa, 23 de fevereiro, 1977.

As Liv Sovic proposes, “Caetano, like Freyre, affirms Brazil’s important place in the map of the world’s cultures. As seen by the route Caetano traces for the “civilizing flame”, through places of rapid capitalist development in the post-war period, this flame is associated with participation in global markets. Freyre, especially in his later work (1960) saw geopolitics as the basic frame of reference for the Luso-tropical man as the solution, a non-communist, ecological proposal for the importance of Brazilian culture. For Sovic, both Freyre and Caetano proposed that the Brazilian experience is key to living with independence and peace with the United States, confirming Veloso’s neoliberal agenda that a departure from the capitalist world would be something practically unthinkable for Brazil.¹⁹⁰

Such questionings would later haunt other spaces and times and turn into contemporary ghost presences for posterior younger generations of underground punk and post-punk artist as they fostered distinct combative and critical narratives and practices. In other words, by exteriorising antagonistic forms of desire, anti-capitalist subjectivities, and anarchical modes of refusal in disagreement with Veloso’s global-commercial flirt in the form of pop ‘revolution’ tropicalist mindset linked to questions of marketization, and the idea of a post-industrial/post-modern Brazil as a powerful and ultra-modern branch of the USA. This did not seduce a complex oppositional scene of subterranean artists genres, subgenres and, practices that operated through distinct DIY aesthetic and political processes of music-making under more precarious conditions, and in search of other futures. What ruled in most of Brazilian punk/post-punk productions instead, was a staggering discursive-lyrical (and attitudinal) distrust towards forms of conformism, and specific forms of musicality blended with a cynical awareness of the processes of cultural massification that their own generation was immersed in. These feelings were expressed in a multitude of caustic lyrical passages such as: “O avanço da história / Me deixa nervoso / É um ritmo tão lento / Cadê o socialismo? Meu bom comportamento / Me deixa confuso / Sou um mal elemento / Cadê o socialismo? [The advancement of history makes me nervous / it’s such a slow pace /Where is the socialism? /The laps of the world make me so dizzy / I lose balance / Where is the socialism? / My good behaviour / makes me confused /I’m an evil element / Where is the socialism?] on “Cadê o socialismo?” by Voluntários da Pátria. Likewise, in verses such as “Quando nascemos fomos programados /A receber o que vocês nos empurraram / Fomos enlatados dos USA, de 9 as 6 mas agora chegou nossa vez, vamos cuspir de volta o lixo em cima de vocês [when we were born, we were programmed / to receive what you pushed us / we were canned from the USA, from 9 to 6 / but now it’s our turn, we will spit the garbage back on you] found on tracks such as “Geração Coca-Cola”, or “Filósofos suicidas, fazendeiros

¹⁹⁰ “The great movement that carried the flame of civilization from the globe’s war regions into the cold of the northern hemisphere – thence on to Japan and the neocapitalist Asian tigers and neocommunist China - this movement is ripe for detour. And it may have as its horizon a myth of Brazil - the American, Lusophonic, mestizo giant of the southern hemisphere”. See: Caetano Veloso, *Tropical Truth*, (London, Bloomsbury, 2002), 324, 325, 31.

famintos, desaparecendo sob os arquivos” [Suicidal Philosophers hungry farmers, disappearing under the files] on “Petróleo do Futuro” (Future Oil). Or yet on Inocentes, Pânico em SP “No jornal, no rádio, e na televisão / Todos os meios de comunicação / Neles estavam estampados / O rosto de medo da população / Pânico em SP” [“In the newspaper, on the radio, and on television / All the means of communication / they were stamped / the face of fear / Panic in SP”].

Veloso had a condescending posture that insisted a fitting into a global and economic market led by the forces of late capitalism (both in tropicalist times, and then through his posterior output), coupled with a MPB hippieish style and a languid sonic understanding of how Brazilian popular music should sound. This ‘should’ refer to mostly acoustic-guitar focused, jazzy, melodic, and nostalgic sounds. This music sounded both conformist and elitist to the cultural outsider imaginary of angry punk and conceptualist post punk musicians, whose independent music output negated sell out postures, celebrated decaying urban panoramas and the unfolding of chaotic futures, whilst still yearning utopically for other tomorrows in the wake of the country’s transition process. In this sense, it is key to contextualise Veloso’s production at the end of the 1970s as these scenes take shape, through hippieish MPB albums such as *Muito (Dentro Da Estrela Azulada)* made with A Outra Banda da Terra, comprised of nostalgic songs, including famous numbers such as “Sampa”, the bossa-nova rework of “Eu Sei Que Vou Te Amar” by Tom Jobin and Vinicius de Moraes, the beautiful harmonies of “Cajá”, and the jazzy tones of “Eu Te Amo”.¹⁹¹ These were repertoires that did not speak to an anarchic collective of suburban working-class, darks, and middle-class bohemian/existentialist punk and post-punks outsiders. In other words, a younger group of underground musicians with distinct social and individual expectations who often felt excluded from a mainstream popular music scene commanded by the same names since the 1960s. And like many of their peers, still feared repression by the police, censorship, and wished for social justice, moved by a mix of futuristic gloom with an urgent utopian sense of dream.

Added to this equation, was also the worldwide historical context which had been going on since the 1960s, with the Cold War between a capitalist US and a communist the Soviet Union, the proliferation of nuclear weapons, the creation of nuclear power plants, and the fear of a 3rd World War (features that also alimented the punk/post punk aesthetics and discourses of the period). This was all taking place alongside a violent Brazilian dictatorship that still reigned since 1964, despite the slow process of opening up of the country throughout the lost decade marked by a combination of high rates of unemployment, hyperinflation, endemic corruption, emblematic strikes and social demonstrations,

¹⁹¹ See: Caetano Veloso, *Muito (Dentro Da Estrela Azulada)*, Phillips, 1978, LP.

the formation of a new left, the presence of distinct minorities groups, and their processes of singularization.¹⁹² Despite the complexity and multitude of poetic, political, and social sonic discourses and engagements that marked the period, these new refusals liberated a new ecology of outsider voices, and ways of doing who articulated its own spaces of possibility, forms of musicality, and processes of cultural negation and incorporation at the same time. That is, a self-educational collective realm which was based on specific attitudinal characteristics, that, due to their own rules, their supposed "lack of professionalism", its improvisatory essence and a certain disdain for purely nostalgic forms, radically differed from the commercial contexts in which the former tropicalists and the ensuing mainstream MPB circulated. In short, there was a need to subvert such music culture in the country, and build new and combative narratives, together with a necessity to break up with the ambitions of an institutionalised bourgeois, and elitist class that dictated modes of sonic and artistic behaviour. Brazilian punks and post-punks knew this, and affirmatively contributed to shattering such perceptions and values at the time.

By 1978, Renato Russo, for example, as part of Brasília's first punk band Aborto Elétrico – then soon to become one of the most acclaimed Brazilian post-punk entities of the mid 1980s through his Legião Urbana - already announced a distinct tropicalised punk gloom in the country with an energy that was alien to the well-behaved MPB of the time. Their song *Conexão Amazônica* spoke of other scenarios in straight-forward verses such as:

"Estou cansado de ouvir falar em Freud, Jung, Engels, Marx, intrigas intelectuais rodando em mesa de bar ... / "Os tambores da selva já começaram a rufar / A cocaína não vai chegar / A Conexão amazônica está interrompida yeah yeah yeah / E você quer ficar maluco sem dinheiro e acha que está tudo bem

[I'm tired of hearing about Freud, Jung, Engels, Marx, intellectual intrigues running around a bar table ... / The jungle drums have already started to beat / The cocaine will not arrive / The Amazon connection is broken yeah yeah yeah / And you want to go crazy with no money and you think that's okay ...]

"*Conexão Amazônica*" had been banned from radios by a censor as it was re-recorded and re-released by Legião Urbana in 1987 due to its reference to drug trafficking routes, and organisations operating in the Amazon.¹⁹³ Censorship, despite Brazil's process of democratization with the new republic after 1985, continued to have a conservative backing military machine still overseeing its actions. Likewise,

¹⁹² In *Molecular Revolution in Brazil*, Suely Rolnick attempts to the fact that the questioning of the capitalist system no longer belonged only to the domain of large-scale social and political struggles, but to everything she grouped as "molecular revolution". It includes all movements of individuals and groups that question the system in the dimension of its production of subjectivities. For Guattari and Rolnick, the various minorities are the ones raising the most crucial problems with regards to the future of societies. In other words, they are "the ones that take into consideration the problematics of unconscious subjectivity in the social field", without which, "one loses the principal motive of the crisis, and the impasse into which our societies are plunged". See: Felix Guattari and Suely Rolnik, *Molecular Revolution In Brazil*, Semiotex(e), 174, 196.

¹⁹³ See: "Conexão Amazônica" in *Æ* ou Aborto Elétrico (como todos conhecem) ao vivo na UnB, em Brasília DF, em 1978 - published by Zerual Millanason_78 <https://www.youtube.com/watch?v=PoTSxSUbJmA>

through classic numbers of Brasília's punk such as "Veraneio Vascaína"¹⁹⁴, an allusion to the 'camburões' - (the police vehicles identified as being part of the forces of the security apparatus) that often raided the historical UNB campus during the military dictatorship. If they got close, people recoiled. Henchmen often came out of them hooded and took people to interrogation rooms. Russo explained in a 1989 interview for *Revista Bizz* that the name of the band came up in one of the many raids that took place at UNB (University of Brasília), particularly in the Colina area, the residence of many UNB professors and where the band had its base. "Aborto Elétrico was precisely because they invented, in 68, electric batons that gave shocks. In one of these raids, a girl who was pregnant, nothing to do with the story, was hit like that and lost the child! Bad taste! So, Aborto Elétrico was what our music represented. Now, repression existed on many other levels, everywhere. You had to be very careful with what you said – you couldn't really speak ill of the government, nothing."¹⁹⁵ Or yet, through the ironic and social commentary on Brazil's monumental forces of corruption, in anthems such as "Que País é Esse" [What country is this?] written in 1978 under repressive skies in Brasília, and then turned into a BRock 'commercial punk' hit by Legião Urbana in 1987. "Nas favelas, no Senado" [In the favelas, in the Senate] "Sujeira pra todo lado" [Dirt everywhere] "Ninguém respeita a Constituição" [No one respects the Constitution] "Mas todos acreditam no futuro da nação" [But everyone believes in the future of the nation] "Que país é esse?" [What country is this?] ... "Terceiro mundo, se for, piada no exterior" [Third World, a joke abroad] "Mas o Brasil vai ficar rico, vamos faturar um milhão!" [But Brazil will get rich, let's make a million!].¹⁹⁶

These were new vitalities and disruptive sonic practices that opposed Veloso's ode to a globalised future world, where Brazil was destined to develop into a powerful capitalistic potency as if this was a type of 'cure' to all our problems. Brazilian punks and post-punks spoke another language, even when allowing to be influenced (or embodied) by residues of distinct music pasts, as I will discuss later through the work of post-punk acts such as Júlio Barroso and his Gang 90 & Absurdettes, *Divergência Socialista* and *Black Future*, and their sonic syncretisms. It is in that sense that a reading of tropicalist songs such as Veloso's "Alegria Alegria" may encapsulate elements of Freyre's *luso-tropicalist* discourse (or preoccupations) as Liv Sovic and others have pointed out, while nonchalantly emphasising the contradictions of a divided Brazil, both as an archaic and modern entity. The narrator in "Alegria Alegria" drinks a "Coca Cola" with a certain pride as Veloso sings: "Eu tomo uma coca cola

¹⁹⁴ Veraneio Vascaína, Renato Russo, *O Trovador Solitário*, Discobertas, CD, 2008.

¹⁹⁵ Sonia Maia, "Legião Urbana do Aborto Elétrico ao Globo de Ouro, *Revista Bizz*, February 1989, 45.

¹⁹⁶ Legião Urbana– *Que País É Este 1978/1987*, EMI, 1987.

/ Ela pensa em casamento / e uma canção me consola / eu vou” [I drink a Coca Cola / She thinks about marriage / and a song comforts me / I go]”, and ludically translates the public space as if he/or she were flipping through a magazine, or, as if part of an advertisement, while his girlfriend thinks in marriage. As if the narrator was “free”.

These sonic-lyrical images establish deep contrasts with the involved and nervous characteristics one found in Brazilian punk and post-punk texts with completely distinct energies:

“O inferno tem mil entradas / algumas são pontos turísticos, outras ja são mais inusitadas, entenda-se com suas pernas” Um dia eu tive a sua idade /O inferno é a família, o Estado, a Igreja / E as prostitutas na cidade azeda ... O inferno é no Mappin / Percurso, memória, tilt / É a morte em vida na cidade azeda”

[Hell has a thousand entrances, some are tourist spots, others are more unusual / get along with your own legs / One day I was your age / Hell is the family, the State, the Church / And the prostitutes in the sour city ... Hell is on Mappin / Route, memory, tilt / It's death in life in the sour city] ¹⁹⁷

Verses such as these, actualised in sung-spoken narratives, and bass-driven songs by groups such as Akira S & As Garotas Que Erraram [Akira S & The Girls Who Got it Wrong] projected distinct and antagonistic modes of reading the city and its possible futures or (no-futures). The urban space in Veloso’s song is breezy and gentle as an unconflicted TV ad. The narrator lazily roams around the city despite the mentions of bombs and pop icons such as Bridget Bardot, while still navigating in a military the pre-AI-5 context in 1967. And yet, just like other tropicalist later numbers such as “Baby”-sublimely performed by Os Mutantes, then a young psychedelic combo ahead of their time as a proper experimental rock band – remained affirmatively laid back in the context of Tropicalia. Verses such as “Você precisa tomar um sorvete na lanchonete, andar com a gente, me ver de perto, ouvir aquela canção do Roberto” [You need to have an ice cream at the snack bar, walk with us, see me up close, listen to that song by Roberto] or “Você precisa aprender inglês, precisa aprender o que eu sei, e o que eu não sei mais” [You need to learn English, you need to learn what I know and what I don't know ...] produced a passive and ‘Americanised’ atmosphere of the urban space in tune with the forces of advanced capitalism, mass communication, and its new markets; characteristics that vigorously articulated the philosophy of Veloso and Gil’s new “universal sound” of the time.

Akira S & As Garotas Que Erraram’ subterranean and celebratory portrayal of Sao Paulo as “a hell of a thousand entries” was of a totally different order, as the outsider narrator tensely walks through the sour streets of the city; attacks the institution of family, the State and the church, love prostitutes, and tells the listener he once had his/her age. As we enter the 1980s, such differences become both

¹⁹⁷ See: Akira S e As Garotas Que Erraram, Akira S e As Garotas Que Erraram, Baratos Afins, 1986, LP.

contrastingly and overwhelmingly more explicit, when one reads them in relation to MPB songs of the time. Such celebratory dissent and active disenchantment were central to understand how punk and post punk tracks were articulated in terms of sonority, politics and production (in singing, in text, in performance,) as well as in relation to the perception of the city and the public space. The same can be said of massive hits such as “Katia Flavia” by Carioca post-punk singer and novelist Fausto Fawcett e Os Robôs Efemêros¹⁹⁸, written as an ode to the underworld of Copacabana in 1987 - both in its original version with Fausto Fawcett himself, and his ephemeral robots, and then later, reworked in the electronic funk recording of Fernanda Abreu. Or yet, through the carioca rap “Rio 40 Graus” - overtly influenced by Nelson Pereira dos Santos’ homonymous film - written by Fawcett, Laufer and Abreu in 1992, invoking Rio de Janeiro as the purgatory of beauty and chaos.¹⁹⁹ In light of this, the ambivalent exteriorizations of the city and its public space found in songs such as “Baby”, “Alegria Alegria”, and the unfolding of a MPB output in search of beauty, did not correspond anymore to the realities, and discontented scenarios of the late 1970s, and 1980s. Such repertoire sounded lighter, conformed, and incompatible with the emerging DIY underground sonic discourses that produced a distinct attitudinal grammar of sounds and senses.

That said, it is also crucial to clarify here that these reactions were equally of a distinct nature from the late 1960s countercultural rebellious tropicalist discourse that opposed those who defended forms of traditionalisms in art and music, or the notion of a pure Brazilian culture. Punk and post punk negation had a distinct subcultural tone. Hélio Oiticica’s experimentalist contention that ‘purity is a myth’ and his fierce advocacy for a universal language in the early 1970s in the text *Brazil Diarreia*, as he demanded a new critical position (then in sync, and in defence of Veloso and Gil’s continuation of their tropicalist project while in London, despite his annoyance with the co-option of the term two years earlier after an article written by Nelson Motta) was yet another complex and contradictory layer of dissent. Tropicalia or marginália? Music journalist, record producer and songwriter Nelson Motta had equated Tropicália and tropicalismo to a new fashion, as Veloso had also defined it. He had used the term-variation ‘tropicalismo’ in the press for the first time in the beginning of 1968 in his article *A Cruzada Tropicalista*, re-enforcing the inauguration of a new musical and pop era in Brazil that was ready to simultaneously devour, assume, and contradict everything related to life in the tropics. In so doing he made the concept official through the mainstream media as a new trend, that is, as “a movement without aesthetic prejudices, without thinking of coarseness or bad taste”, whilst

¹⁹⁸ Katia Flavia in Fausto Fawcett e Os Robôs Efemêros, Fausto Fawcett e Os Robôs Efemêros, Wea, Vinyl LP, 1987.

¹⁹⁹ Rio 40 Graus, in SLA 2 Be Sample, Fernanda Abreu, EMI, Vinyl LP, 1992.

triggering polemical debates around the terminology.²⁰⁰ One month later, after Motta's article, Hélio Oiticica refused the connotation Veloso had given to the term, re-affirming Tropicália's original sense, as essentially marginal poetics whilst angrily polemicizing with the press. "*Bourgeois, sub-intellectuals, cretins of all kinds to preach Tropicalism to conclude that "Tropicalia" has become a trend.*"²⁰¹

It is in this sense that some of Oiticica's tropicalist discourse and interpretations of the moment, countering forms of repression and impotence, reverberated in the 1980s as residues of a rebellious Brazilian *marginália*. Likewise, through the experimental poetics of Torquato Neto, Tom Zé, Rogério Duarte, and the intermedia psychedelic sonic garden effortlessly delivered by Os Mutantes. These refusals were, perhaps, closer to an understanding of the conceptualisations and discourses of a more iconoclastic post punk scene, however, in distinct ways.²⁰² Oiticica's demand for the urgency of a 'language-Brazil' in Brazil diarréia; one that remains non-conformist, and, therefore, "is not afraid of running away from consumption", disrupts the defensive position of those who'd say "we are being 'invaded' by a 'foreign culture' (culture, or by strange habits, strange music, etc) as if this were a sin or fault. This had already been embodied in posterior generations fed by international and national forms of counterculture. Such global discourse, however, had also been ambiguously perceived, and, in some cases, it was overtly distrusted by specific groups. I argue that such understanding contradictorily functioned as both an intuitive reference point of self-determination for artists, something that is in communication with an anthropophagic notion intuitively practiced and articulated in this study, and a fresh point of negation and radical antagonism against the status quo, its gate keepers, and the mainstream co-option of its discourse. In other words, only partly resonating in terms of influence, with the complex new sensibilities emerged from non-institutional and underground realms of Brazilian punk and post punk cultures.

In summary, the tropicalists, under Veloso and Gil's sonic and discursive concept of "*musica universal*" proposed an ambiguous (and ambitious) national allegory as they incorporated the archaic and underdevelopment emblems of Brazil. They rejected a purely political-engaged position as musicians defined by a nationalist cultural project as a form of countering the military regime in light of the new international pop of and the countercultural attitudes of the late 1960s. It is in this sense that Christopher Dunn contends that its cultural sensibility focused on the dilemmas and contradictions of

²⁰⁰ See: Nelson Motta, "A Cruzada Tropicalista" in Sergio Cohen and Frederico Coelho (orgs), *Tropicália*, Rio de Janeiro, Azougue, 2008, 50
See also: Pedro Duarte, *Tropicalia ou Panis et circencis*, Editora Cobogó 2018, 36.

²⁰¹ See also: Pedro Duarte, *Tropicalia ou Panis et circencis*, Editora Cobogó 2018, 37.

²⁰² See, Hélio Oiticica, "Brasil diarréia", in Ferreira Gullar, *Arte brasileira hoje*, Rio de Janeiro :Paz e terra, 1973, 147-15.

Brazilian modernity as it related to the political and existential crisis urban artists, intellectuals and students began experiencing in the context of post-1964 in Brazil.²⁰³ This new order expressed a particular new vision at the time, and with it, an understanding of pop culture, and its processes of commercialisation, also dismantling the distinctions between high and low culture, traditional and modern production in the country. Such attitudes clashed with the values and discourses of the traditional sectors of left, and the protest song scene of the time, as they gave birth to new forms of experimentation, and aesthetics that also incorporate elements of race, gender, sexuality that by then were not associated to practices of popular music in Brazil. That said, despite the critique of its process of canonisation over the years, and the complicated protagonism that singer songwriter Caetano Veloso exerted as one of the movement's main voices in this section, it is crucial to make clear that such paradigm shift, can and must also be understood as a way of 'queering' the aesthetics of Brazilian popular music in relation to a global understanding of pop culture for the first time. One of the questions of this thesis, however, is whether tropicalism's reverberation as a sonic, aesthetic, and political moment produced a recurrent narrative informed by its influential role in the articulation of a fixed, and official modern history of popular culture in Brazil. These repetitions produced forms of conformity in addition to divergent critical re-evaluations of the moment, and, ultimately, an often-disregarded theory about the difficulty that following generations of Brazilian artists endured to create new sonic-political spaces that were disassociated from the shackles of tropicalism in other scenarios. It is in this sense that I look at specific and neglected moments selected from an unorthodox genealogy of tangential sounds and discourses along this study. This will be accessed in distinctive ways over the next sessions through a parallel chronology as I signal disruptive post-tropicalist actions, discourses, and sonorities encountered in the work of the then marginalised tropicalist artists such as Tom Zé and Rogério Duarte, through to the work of Julio Barroso and *Gang 90 & Absurdettes*, *Mercenárias*, *Black Future and Divergência Socialista* and *Tetine*, as post-punk entities belonging to a singular tropical mutant punk funk continuum.

3. 4 FABRICATION DEFECT: THE MARGINÁLIA OF TOM ZÉ AND ROGÉRIO DUARTE

Such reverberations, be they in the form of different opinions, disagreements, or resentments, can be clearly identified in the discourse and music of less well-known tropicalist exponents. Later, such perceptions would be manifested in the work and discourse of punk, and post punk musicians, and music journalists with different degrees of subversion, negation, or secret incorporation as these new

²⁰³ Christopher Dunn, "Tropicália, Counterculture and The Diasporic Imagination in Brazil". In *Brazilian Popular Music and Globalization*, ed. Charles A. Perrone and Christian Dunn (University Press of Florida, 2001), 76.

collective assemblages of enunciation would fiercely disrupt Tropicália's celebratory aesthetic and cultural discourse. This is similar to what many of the divergent critical voices that I examined previously have read through the years as an (im)possibility of running away from such legacy due to a hegemonic closed circuit of artists, discourses, cultural productions, entrepreneurs, the media, and even politicians.²⁰⁴

An important unfolding of such understanding and, perhaps one of its most notorious manifestations coming from fellow musicians, was the cultural ostracism in which Tom Zé – himself originally a member of the Tropicalia movement - was subjected to throughout the 1970s and 1980s, until his music was finally 're-discovered' by former *Talking Head's* vocalist and guitarist David Byrne. In "Fabricating Tom Zé", the Irará-born, São Paulo-based musician, talks openly about being left out and uprooted from the Tropicalist project by Veloso and Gil who, amongst other affective and egocentric reasons at that time, considered him "too complicated".²⁰⁵ Zé emotionally remarks that he was 'buried alive' and abandoned by both musicians from the moment they left the country in 1969 to live in London until 1971 and in the subsequent years, after their return to Brazil. In the liner notes of *"Jogos de Armar - Faça Você Mesmo"* [Games of Assembling – Do it Yourself], Ricardo Pessanha remembers that after the end of Tropicália, Tom Zé released a number of recordings into the mid 70's and then moved on to the ostracism that lasted 15 years. During this period, he thought of giving up on music entirely and returning to his native Irará - a small rural town in the hinterlands of the state of Bahia to work in a petrol station - and in his own words "*got sick, sad, fucked, envious, became a motherfucker, disgraced... the disease came to my stomach and intestine so in 1985, I was so sick I thought I'd die. I had no energy to raise a foot. Man... to have no energy to raise your foot is a fantastic experience.*"²⁰⁶

Years later in 1999, David Byrne re-counts his impressions after listening to Zé's music and associates it with the avant-garde sounds of the New York downtown scene he had grown up with; a late premonitory understanding that Tom Zé's output would fit effortlessly in other experimental sonic

²⁰⁴ From a different perspective, other journalists and 1980s rock musicians such as Marcelo Nova, Lobão amongst others, have argued about Veloso and Gil's supremacy in the context of Brazilian Popular Music and therefore, examined their control and influence on the country's past and new mainstream, cultural politics and on the construction of a national and international aesthetic identity and imaginary, referring to the tropicalists as members of the "Mafia do Dendê". The expression "Mafia do Dendê" was coined by the late journalist Paulo Francis in the late 1970s, and was re-introduced years later in the 2000s by Claudio Tognolli to criticize the immense cultural power Caetano Veloso and Gilberto Gil have exercised as cultural agents over Brazil. It was then often used against both musicians to criticize their politics of self-interest, businesses and strategies, and their connections with powerful politicians, owners of newspapers and media moguls. "Mafia do Dendê" has since become a popular expression used ironically in specific journalistic and cultural metiers. The expression functions both as a joke, but also as a historical metaphor to enquire into relations of power in analogy with the business of cultivation and consumption "Dendê Oil" ['palm oil'] - an almost-omnipresent ingredient in Bahian cuisine and an essential part of its typical flavour – which was historically introduced in the state of Bahia in the 16th century, coinciding with the beginning of the slave trade to Brazil. See: "A Máfia do Dendê", Espaço Mágico, 2009 – accessed April 27, 2017. <http://ceespacomagico.blogspot.com/2009/06/mafia-do-dende.html>

²⁰⁵ *Fabricating Tom Zé*, directed by Decio Matos Jr, (Brazil, 2007), DVD.

²⁰⁶ Ibid.

niches. Byrne had listened to Zé's de-constructural samba-bossa classic *Estudando o Samba* [Studying the Samba] from 1976; an unorthodox melancholic post-tropicalist concept-album which mixed rural, urban, and experimental forms of samba with found sounds, serialism, Zé's hysterically calm vocals and his distinctive melodic sense; which led Byrne to sign him up to his Luaka Bop imprint in the early 1990s.²⁰⁷ The record was an unconventional *avant-pop* piece of post-tropicalist MPB that did not get much attention in the Brazilian press of the time. It features condensed one-liner songs' such as the wonderful opener 'Batiza esse Neném' [Baptize this baby] on 'Mã', and a number of eccentric samba-bossas with short onomatopoeic titles such "Toc", "Doi", "Tô", "Ui". Byrne had found Zé's album in a record shop in downtown Rio De Janeiro while on a research trip to find samba recordings for his label in the late 1980s, later releasing a critically acclaimed compilation ironically titled *The Best of Tom Zé: Massive Hits* on Luaka Bop in 1990, drawing from the repertoire of Zé's albums *Estudando o Samba* (1975) and *Todos os Olhos* (1973). Two years later, Byrne would then release a collection of new songs by Tom Zé on the 1992 album *Hips of Tradition: The Return of Tom Zé*, and from then on music critics in the US and Europe began comparing Zé's music to the likes of experimentalists such as John Zorn, Frank Zappa, and Captain Beefhart.²⁰⁸

I argue that Tom Zé's music spoke not only to renegade or rebellious fellow MPB musicians in Brazil or international World Music specialists and collectors around the globe, but also, to a new scene of pop-experimentalists in the underground scenes of the late 1970s, early and mid-1980s, and later throughout the 1990s following the period he had been 'rediscovered' by Byrne. It is possible to identify Zé's unusual output, and his playful weirdness with distinct phases of experimental sonic moments both internationally and in Brazil. One may identify Tom Zé's musical influence on distinct sonic spaces and scenes. From its reverberations on former No Wave's artists such as Arto Lindsay, through to the music of post-punk artists' collective *Divergência Socialista*. From the British-French six-piece band *Stereolab's* unashamed flirts with *bossa-nova* and *kraut* through to Chicago's influential post-rockers *Tortoise*, who were also devoted fans, and with whom Tom Zé toured as his backing band in the US and South America in 1999.²⁰⁹ In addition to that, his music established fresh dialogues with São Paulo, a city that had a profound impact on Zé since his days of *Tropicalia* to the present-day. The

²⁰⁷ Tom Zé, *Estudando O Samba*, Continental, 1976, LP Vinyl.

²⁰⁸ See: Julian Dibbell's Tom Zé: Massive Hits, *New York Times*, Dec 9, 1990. Also: Christopher Dunn, *Brutality Garden: Tropicália and the Emergence of Brazilian Counterculture*, (The University of North Carolina Press, 2001), 195.

²⁰⁹ See for example: Tyler Wilcox, "Don't Call It Post Rock: A Deep Dive into Tortoise's best live sets", *Pitchfork*, Jan 29, 2021. In particular, "Tom Zé performs with Tortoise at the Park West in Chicago May 21, 1999". https://www.youtube.com/watch?v=AYs2J_YHrik&t=175s

megalopolis revealed a myriad of inspiring sonic possibilities, landscapes, and consequently, a new 'modernity' of subsequent iconic underground auteurs.

Similarly, other edgier tropicalist voices were neutralised and ultimately silenced from the country's official pop narratives such as the graphic designer, poet, musician, philosopher, Sanskrit scholar, and countercultural agitator Rogério Duarte, who had also been tagged as an eccentric and 'complicated soul' by the media, and by his old friends.²¹⁰ One of Tropicália's main intellectual mentors, Duarte had been the first tropicalist to be imprisoned and tortured by the military regime in 1968. He was a seminal influence on other exponents linked to the movement such as artist Hélio Oiticica, poet Torquato Neto, Teatro Oficina's Zé Celso Martinez Corrêa, filmmaker Glauber Rocha - who referred to him as "the man behind all of us"²¹¹ - as well as, Caetano Veloso, Gilberto Gil and, Tom Zé himself. In 2003, Duarte wrote his own version of the Tropicalist moment on the underground peripheral tale *Tropicaos*, released by the interventionist publishing house Azougue, where, amongst many other sensitive aesthetic and political issues discussed, he reconstitutes fragments of his original unpublished literary works. In it, he details the torture he suffered while in prison during the military dictatorship, speaks about schizophrenia, clandestinity over the years, and refers to Veloso and Gil as his 'rich' colleagues.²¹² In "*Tropicaos*", Duarte defended the thesis that a "real Tropicalismo" didn't really take place because it had been repressed and assassinated by the AI-5. For him, the actual forms of radical tropical experimentation in art, music, behaviour and language had been violently suppressed by the regime, and therefore, silenced.²¹³ Later, Duarte declared in an interview for the feature documentary *Tropicalia*: "Eu Sou O Tropicalismo". [I am the Tropicalismo].²¹⁴

On another note, his presence as an artist, intellectual, 'mystical guru' and designer was fundamental, not to mention that it permeated an underground pre-Tropicalia cultural moment, as Duarte connected his works to other mythical spheres beyond the realm of popular music. He was actively involved in the genesis of the *Cinema Novo* movement²¹⁵ and was key in the conception of a visual

²¹⁰ Pedro Alexandre Sanches, "Tropicália Reprimida", Folha de São Paulo, 28.04. 2003.

²¹¹ Rogério Duarte, *o Tropicaoslista*, Directed by José Walter Lima, (Brasil, 2016).

²¹² Pedro Alexandre Sanches, "Duarte Define Caetano e Gil como colegas ricos" in *Tropicalia Reprimida*, Folha de São Paulo, 28.04. 2003. <https://www1.folha.uol.com.br/fsp/ilustrad/fq2804200307.htm>

²¹³ *ibid.*

²¹⁴ *Ibid.* See also, *Tropicalia*, dir. Marcelo Machado, (Brazil, 2012), DVD.

²¹⁵ Cinema Novo is a genre and movement of film noted for its emphasis on social equality and intellectualism that rose to prominence in Latin America during the 1960s and 1970s in Brazil through the production of young filmmakers such as Nelson Pereira dos Santos (b. 1928), Glauber Rocha (1931–1981), Ruy Guerra (b. 1931), Carlos Diegues (b. 1940), and Joaquim Pedro de Andrade (1932–1988). Influenced by Italian neorealism and French New Wave, films produced under the ideology of Cinema Novo opposed traditional Brazilian cinema. Glauber Rocha is widely regarded as Cinema Novo's most influential filmmaker. See Hollyman, Burnes Saint Patrick (1983), *Glauber Rocha and The Cinema Novo*, New York & London: Garland and Stephanie Dennison Lisa Shaw in *Popular Cinema in Brazil: 1930-2001* (Manchester University Press, 2004).

translation of Rocha's *Eztetyka da Fome* [Aesthetic of Hunger] manifesto presented in Genova in 1965, which questioned the colonial European gaze over South American artistic creations, while characterising the hunger of Latin America as not simply an alarming symptom but an essence of our society.²¹⁶ For the late Glauber Rocha that was wherein lies the originality of Cinema Novo in relation to World Cinema. In his own words: "our originality is our hunger, and our greatest misery is that this hunger is felt but not intellectually understood."²¹⁷

Amongst many other actions, Duarte had also created the now legendary poster for Glauber Rocha's debut "Deus E O Diabo Na Terra Do Sol" [Black God, White Devil] — an epic piece of Brazilian filmmaking blending mysticism, religion, and popular culture set in the *sertão* of 1940's which portrayed the story of Manuel, a North-eastern cow herder, who kills his employer after he tries to cheat him of his wages and then flee with his wife Rosa (Yoná Magalhaes) joining a preacher — a self-proclaimed saint named 'Sebastião', in analogy to Antonio Conselheiro and the Canudos war and a bandit played by Othon Bastos named 'Corisco' as they move around the country, robbing and killing.²¹⁸ *Black God, White Devil* was released one month before the military coup took place in April 1964.

Although Duarte is best known for the LP covers that he designed for MPB artists and other experimentalists, including the 1970's output of Caetano Veloso, Gilberto Gil, Gal Costa, Jorge Mautner and Swiss, Salvador-based late composer, artist, inventor and sculptor Walter Smetak, his works encompassed many fields, including photography, typography and illustration. He wrote original music, books, poem-objects, philosophical essays but remained unknown to larger audiences for most of his life. In 2015, less than one year before his death, he gained a solo exhibition at Rio de Janeiro's MAM (Museum of Modern Art) entitled "Marginalia Um" after years of cultural displacement and forced marginality in the country.²¹⁹ Curiously enough, and just like Tom Zé, he was 're-discovered' by Manuel Raeder, a young German curator who fell in love with his works, and put out an impressive bilingual, in-depth research project in the form of an art book including his texts and poems translated into English.²²⁰

²¹⁶ See: Glauber Rocha, "Eztetyka da Fome" (1965) in *Hambre* 2013. <https://hambrecine.files.wordpress.com/2013/09/eztetyka-da-fome.pdf>

²¹⁷ On a complementary perspective Glauber Rocha contended that "for the European observer, the processes of artistic creation in the underdeveloped world are of interest only insofar as they satisfy their nostalgia for primitivism; and this primitivism being generally presented as a hybrid, disguised under the belated heritage of the civilized world, and poorly understood since it is imposed by colonial conditioning. See: "The Aesthetics of Hunger" and "The Aesthetics of Dreaming" by Glauber Rocha, in Document 14. New York, Milan, Rio de Janeiro 1965. https://www.documenta14.de/en/south/891_the_aesthetics_of_hunger_and_the_aesthetics_of_dreaming

²¹⁸ *Black God, White Devil*, directed by Glauber Rocha, (Brazil, 1964, Mr Bongo, 2007).

²¹⁹ *Rogério Duarte Marginalia 1* – MAM (Museum of Art Modern of Rio De Janeiro curated by Manuel Raeder).

²²⁰ *Rogério Duarte Marginalia 1* by Manuel Raeder, published by Bom Dia Boa Tarde Boa Noite and Portikus, 2011.

3. 5 – POST-TROPICALISM, CONTRACULTURA AND MARGINAL POETRY IN THE 1970s

Once Caetano Veloso and Gilberto Gil returned from their forced exile in London, where both musicians lived between 1969 and 1971, they found a post-tropicalist Brazil immersed in countercultural dissent and *desbunde*²²¹, and at the same time, controlled by a repressive and violent military regime in the first half of the 1970s. Veloso and Gil had been imprisoned in December 1968 without a specific reason by military agents who considered them to be more dangerous as artists than political activists. Veloso recounts his first impressions on the day they were approached by the federal police on his memoir *Tropical Truth*: “Clearly neither Gil and nor I, had imagined we would be arrested. We were so used to the hostilities of the Left, so often being accused of being alienated and Americanised, that when I saw myself before those policemen, I imagined they were taking me to talk to some officer in São Paulo, who would treat us like average guys who were interested only in amusing the public”.²²² As Christopher Dunn notes, both musicians were not generally perceived as oppositional artists such as many left-wing protest singers, artists, and intellectuals who were critical of their music, their involvement with the culture industry, and their popular success. Dunn mentions Veloso’s account in *Tropical Truth* about one specific interrogation session in which an officer claimed that the tropicalist song was more subversive than the protest music because it “undermined the structures” of Brazilian culture and society.²²³ Veloso and Gil spent two months imprisoned in Rio de Janeiro, and then another five months under a conditional regime in Salvador, where they had to present themselves every day to the authorities, before embarking to London. And although, when back in Brazil they produced some of the most beautiful and experimental MPB albums of the decade such as *Araçá Azul* (1972), *Jóia* (1975), *Refazenda* (1975), *Doces Bárbaros* (1976) *Refavela* (1977), by the mid 1970s there were already alternative assemblages of knowledge, and oppositional discourses which symbolised a distinctively tropical wave in the air. This wave brought with it an unmistakable sonic, carnivalised, and sexual anarchic energy that would effortlessly converge towards the territories of funk, black music, disco, and ultimately to the formation of a Brazilian punk and post-punk scenes. It was an era which characterised a new understanding of future, contrary to the promises that the

²²¹ “The neologism ‘desbunde’ was invented by guerrillas as an epithet directed at those who left the armed struggle, which likely reinforced the guerrilla/hippie binary in the generational memory. A comrade who *desbundou* was considered a traitor to the revolutionary cause, and in some case was summarily executed by the former comrades. By the early 1970s, the term had acquired additional meanings to refer to countercultural attitudes and practices such as drug consumption, refusal of conventional employment, chronic itinerancy, and residency in alternative communities and communes”. Also, “as Zé Celso suggested, *desbunde*, implies corporeal experience in seeking freedom of movement, and hedonistic pleasure. Also, James Green in “Who is the Macho who wants to kill me” has observed that *desbunde* has an “unusual semi-sexual connotation” with “a possible association with homosexual relations”. See: Christopher Dunn, *Contracultura: Alternative Arts and Social Transformation in Authoritarian Brazil* (The University of North Caroline Press, 2016), 38, 39.

²²² Caetano Veloso, *Tropical Truth*, (Bloomsbury, 2002), 218-219.

²²³ Christopher Dunn, *Brutality Garden: Tropicalia and the Emergence of a Brazilian Counterculture* (The University of North Caroline Press, 2001), 146-147.

1960s failed to deliver, and which was embodied by different visions, distinct degrees of hostility, and criticism in relation to the past. In other words, it represented a new ecology of Brazilian underground artists, and enthusiasts that began forging their own spaces of occupation, performance, and dissemination with a different set of codes, beliefs, and modes of being and operating.

Christopher Dunn argues through the work of literary critic Silviano Santiago that to understand the Brazilian counterculture of the 1970s, one had to take into account “the sense of profound disillusionment with the failure of emancipatory projects of “national liberation”, the rise of a right-wing military government, and the crushing defeat of the opposition” instituted by the military regime with a triumphalist patriotic nationalist discourse, in conjunction with a cultivated sense of joy and humour, “even as people were “sacrificed” by political repression and violence”.²²⁴ That said, conventional mainstream popular culture in general was then, often, deliberately plagued by aesthetic questions of tradition, technique, a system of censorship, as well as, a great deal of machismo and repression; while underground new currents tended to articulate symmetrically opposed strategies of dissent and desire. One example is the *poesia marginal* movement with its colloquial informality and confessional tone, which gave rise to an entire non-conformist generation of self-publishing marginal poets, and artists that re-emerged in reaction to the formalistic and academic notions of literature in the country. Seminal Brazilian poets such as the former tropicalist Torquato Neto, the proto-countercultural *Paranóia* of Roberto Piva in collaboration with artist Wesley Duke Lee (as an earlier *poeta maldito* already by the beginning of the 1960s, and then re-inserted into a post-tropicalist context), Wally Salomão through his “Me Segura Que Eu Vou Dar Um Troço” and then as one of the editors of *Navilouca* magazine with Torquato Neto (Salomão was also a collaborator of Veloso, Gal, Bethania, and Gil in the 1970s and beyond, and over the next 30 years would also become a prolific lyricist for distinct strands of a post tropicalist MPB) as well as, poets directly associated with the emerging marginal poetry scene such as Chacal, Cacaso, Bernardo Vilhena, Francisco Alvin, Paulo Leminsky, Ana Cristina Cesar among many others, positioned themselves as anti-technicists, anti-intellectuals with a deep interest in the politicisation of everyday life throughout the 1970s. As Dunn reminds us while reading Francisco Alvin’s marginal poem “Revolution”, the generals who were in power had also recognised the rhetorical power of the word *revolution* since the 1964 coup, and had appropriated the term “to justify the implementation of a repressive national security state and an economic program of authoritarian modernization”.²²⁵ Also identified as the “geração mimiógrafo”

²²⁴ Christopher Dunn, *Contra cultura: Alternative Arts and Social Transformation in Authoritarian Brazil*, (The University of North Carolina Press, 2016), 1.

²²⁵ *Ibid*, 2.

[mimeograph generation] these artists began replacing traditional means of circulation of works by alternative modes of dissemination, incorporating a confluence of poetic interventions through low-cost publications in the form of mimeographed books, pamphlets that were assembled by the poets themselves, and then sold in bars, theatres, cinemas, and universities.

Likewise, and concomitantly to the marginal poets (many who have also become lyricists), the new music made by Tom Zé, Jorge Mautner, Sergio Sampaio, Luiz Melodia and, the experimental work of artists such as Hélio Oiticica (the creator of the term Tropicalia), Lygia Clark, Arthur Omar, Hudnilson Jr, Leticia Parente, and Aguilar were now part of a similar dissident, post-tropicalist space engaged in a collective project of reorientation towards the personal as a new way of practicing politics against systems of modelisation of behaviour, the dominant strategies of subjectivation, and at odds with traditional forms of perception. This is what Suely Rolnik articulates as distinct, yet complementary forms of *resistance* opposing the authoritarian regime of the time. By theorising such refusals as a tension between countercultural micropolitical activities towards modes of subjectivity involving elements of desire and interpersonal experiences, and activist assemblages directly engaged in the struggles for power, the great political challenge “was to overcome the abyss between the micropolitics of the counterculture and the macropolitics of the left wing opposition”.²²⁶ These impulses will be key to understanding the cultural productions of many posterior scenes, as well as the context of how these artists navigated the social, historical and political transformations in which they were implicated in Brazil. They are also key to understanding left ideological, political, and sentimental cultural residuals in the work and attitude of the emerging generation of Brazilian underground punk and post-punk musicians. This is clearly observed, for example, in the formation of the alternative scene of my hometown, Belo Horizonte in the 1980s, in which the main protagonists, had all come from the local collective *Cemflores*, and were involved with the production of poetic actions, self-publishing marginal poetry, mail art, sound collages and performances. These culminated in the foundation of the first post-punk groups, *Sexo Explícito*, *Divergência Socialista*, *O Último Número* of the city, followed by *Ida & Os Voltas*, *R. Mutt*, *Xiitas*, *Alma Ciborg* and many others.²²⁷ Against this backdrop, Belo Horizonte’s poets, artists, and musicians were able to develop communal and autonomous spaces of experimentation whilst implementing their distinct quests of cultural, political and aesthetic emancipation. The *Cemflores* was above all, a mode of collective invention in operation for different experimental artistic and cultural segments from Belo Horizonte, in which everyone did everything as the late poet and former vocalist of *Divergência Socialista*, Marcelo Dolabela explained

²²⁶ Ibid 37. Also: Larsen and Rolnick, “A Conversation on Lygia Clark Structuring on of the Self” <https://afterall.org/article/lygia.clarks.structuring.self>

²²⁷ Clara Albinati, “Cemflores: poéticas políticas em Belo Horizonte nos anos oitenta” in *Artes & Ensaios*, vol. 26, n.39, Rio de Janeiro, 2020, 159-175.

to Clara Albinati: “everyone writes, designs, publishes, assembles books, sells, distributes, participates in recitals.”²²⁸

Having said that, despite the fact that Brazil was still under a dictatorial regime, and that the Geisel government had initiated a slow process of “political opening” that would last until 1985, by 1979, under the military government of President João Figueiredo, one could still see radical forms of experimentalisms, national cinema, modern popular music, and even philosophy infiltrating certain mainstream channels. Filmmaker Glauber Rocha, founder of the Cinema Novo movement, for instance, a renowned ‘strange’ and larger-than-life cultural presence since the early 1960s, would act as a presenter for the TV show *Abertura* [Opening]²²⁹ broadcasted by the extinct TV Tupi. In this role, he performed anarchic, improvised, and caustic live interventions in the streets, on air from 1979 to 1980. Rocha interviewed intellectuals, Brazilian artists, musicians, activists, philosophers, politicians, psychoanalysts, and people on the streets. *Abertura* was the first experimental news show about culture and politics produced after the end of the AI- 5, featuring segments entrusted to intellectuals such as Glauber himself, Ziraldo, Fausto Wolf, Villas Boas Correa, Luis Carlos Maciel, and Antonio Callado amongst others, who openly criticised the military regime. The opening lines of Glauber’s show translated this kind of delirious tropicalised marginal sensibility of the time. He emphatically announced: “*We are a tropical nation, a simple nation, a sentimental nation. A nation without tie*”.²³⁰

3. 6 JULIO BARROSO AND THE FIRST AND SECOND TROPICAL WAVES OF BRAZILIAN POST PUNK

Such mutant tropical celebratory syntax would then strongly influence a disquiet, slightly younger generation with a fresh, divergent, and internationally driven aesthetic *perception-understanding* of the world. It would configure the way many Brazilian seminal post-punk/new wave artists, bands and collectives would operate throughout the 1980s. In particular, the late musician, writer, poet, DJ, and journalist Julio Barroso, encapsulated this ontology effortlessly. Barroso was the first Brazilian post punk entity to establish a mythical connection between the previous tropicalist and post-tropicalist moments, and the emerging groups of punks, post punks, and the experimental avant-funk ensembles of the new decade immersed in distinct utopias and futurities that diverged from the hippish

²²⁸ Ibid 174.

²²⁹ *Abertura* was created and directed by Fernando Barbosa Lima, today president of TVE and aired by TV Tupi from February 1979 to July 1980” See: Yvana Fechine, 2007. “Video as a utopian television project”, in Arlindo Machado (ed) *Made in Brazil - Three Decades of Brazilian Video*, (Itaú Cultural, Ed Iluminuras), 7.

²³⁰ See: “Abertura TV Glauber Rocha 1979”, 0:30, published by Pedro Diaz, October 27, 2015, 53:30. <https://www.youtube.com/watch?v=eYhI5fvktXg&t=297s>

countercultural past of the late 1960s and 1970s. By late 1979, Julio Barroso was living on the Lower East Side in New York, hanging out with the late American black punk musician Snuky Tate, checking out No Wave artists such as James Chance, Lydia Lunch, Arto Lindsay, Joe Bowie from *Defunkt*, dancing to the music of Arthur Russel, Tito Puente, and writing deliriously celebratory reviews of obscure shows he had seen, and records he had discovered, straight to the pages of Brazilian magazine *Revista Somtrês*.²³¹ It was also in New York that Barroso met the then exiled Brazilian film director and creator of *Belair* Julio Bressani, who introduced him to filmmaker Neville D’Almeida, collaborator of artist Hélio Oiticica on his *Cosmococas* experiments. These were made up of a series of sensorial environments which incorporated slide projections, soundtracks, cocaine powder drawings, and a set of instructions for the visitor. Barroso was a big fan of Hélio Oiticica, himself a key icon of the tropicalist movement, and the creator of the word *Tropicália*, which gave title to Oiticica’s homonymous large-scale installation displayed in the *New Brazilian Objectivity* show in Rio de Janeiro in 1967 from where Caetano Veloso had appropriated the term to name his song, and later the Tropicália movement itself.²³² The connections established with the tropicalist past, in conjunction with the new sounds and aesthetic emanating from the New York No Wave acts he watched in places such as The Squat Theatre, The Mudd Club, Ritz, besides his deep love for black music, were key to both conceptual and the actual birth of what would be then understood as the first and second generations of Brazilian new wave and underground post-punk artists.

Slightly before his New York experience, by the mid 1970s in Rio de Janeiro, Barroso and journalist Antonio Carlos Miguel, had also been the editors of the pioneering pop magazine *Música Do Planeta Terra* [Music of The Planet Earth]²³³, which counted with post-tropicalist contributions by the marginal poets Wally and Jorge Salomão, Chacal, singer songwriter and violinist Jorge Mautner, ex Os Mutantes, singer and songwriter Rita Lee, Caetano Veloso himself, philosopher and journalist Luis Carlos Maciel,

²³¹ Bruno Verner and Eliete Mejorado, “40 Degrees in Black, Tetine in conversation with Gavin Butt”. In *Post Punk Then and Now*, ed. Gavin Butt, Kodwo Eshun and Mark Fisher (Repeater Books, 2016), 198.

²³²Tropicália was then, an environment, a participatory piece made up of two separate *penetrable* structures, respectively entitled *PN. 2 ‘Purity is a myth’* from 1966 and *PN. 3 ‘Imagetical’* from 1966/67 by the artist. Comprised of a maze-like sensorial ambient with its floor covered in sand, a winding gravel path laid over it, along with tropical plants, wild birds, object-poems and a TV set. Visitors were invited to take their shoes off, walk through the paths and occupy these environments as leisure activities. Hélio Oiticica was interested in what he called *vivências*; that is: living sensorial experiences, or collective manifestations as modes of consciousness, which were able to de-condition forms of behaviour. For him, the simple act of entering and inhabiting his *penetrables* or dressing his capes, should produce in the participant/visitor the sensation one was stepping on the ground again. Oiticica’s notion of tropicality embodied “*the consciousness of not being conditioned by established structures*”. Reflecting upon the work itself posteriorly, rather than informing its constitution, Oiticica contended that ‘it should be perceived as a supra-sensorial experience’. These *vivências*, for him, had the power to be revolutionary in their entirety. The tropical myth, he said then, was already “*much more than parrots and banana trees*”, it was “*the consciousness of non-conditioning in relation to the established structures, therefore highly revolutionary in its totality.*” See Enciclopédia Itaú Cultural, Nova Objetividade Brasileira <https://enciclopedia.itaucultural.org.br/evento81894/nova-objetividade-brasileira>

Also, for a discussion on Hélio Oiticica’s work please see: Carlos Basualdo, TROPICÁLIA Avant-garde, Popular Culture, and the Culture Industry in Brazil (1967-1972) on <http://tropicalia.com.br/en/eubioticamente-atraidos/visoes-estrangeiras/tropicalia-vanguarda>

²³³ Julio Barroso e Antonio Carlos Miguel ed, *Música do Planeta Terra*, No.3, 1975.

amongst many other artists linked to earlier contracultural moments. On the pages of *Música Do Planeta Terra* one would read essays on Miles Davis and Sun Ra, from the mid 1930s *sambistas* such as Ismael Silva to the aesthetics of Kraut rock and from Frank Zappa to Cartola's sambas, and so on. The publication also included literary texts by William Bouroughs, Allan Ginsberg, Henry Miller, Brazilian writer Guimarães Rosa amongst others. Furthermore, Barroso had been an important collaborator in the popular music column that Brazilian journalist and record producer Nelson Motta kept at the mainstream *O Globo* newspaper, later writing the section *Mundo Black* for *Revista Pop*, and at the tail end of 1970s collaborating with the audio technology/music magazine *Somtrês*, before boarding a plane to New York from Santo Domingo in the Dominican Republic, where he ended up thanks to a rich Dominican friend called Alfredo, a partner of parties and drugs whom he had acquainted while living in Rio de Janeiro.²³⁴ His actions, his well-informed writing and delirious utopian sense, aligned with an untiring willingness to discover, and to introduce different worlds of sound that translate on his own terms the new international post-punk/new wave aesthetics to a Brazilian reality both dark and carnivalesque.

Through this, he was able to produce specific assemblages of knowledge and vitalities that were crucial to the articulation of both the 1980s Brazilian pop rock mainstream circuit of the time, and its antagonistic post-punk underground scenes. Such a performative spirit would influence the beginnings of a new type of nightlife in São Paulo emerging in the early 1980s with clubs such as Paulicéia Desvairada [Hallucinated City], named after modernist poet Mario de Andrade's controversial first poetry book of the same name — where Barroso was a resident DJ, and his soon-to-be band Gang 90 & Absurdettes would play live for the first time, as well as local artists, musicians, and enthusiasts from different walks of life would hang out and converge to dance and listen to his records. Before anything else, Barroso was a tall, clumsy, larger than life *non-musician* and lyricist, who was after the punk-funk-jazz, Caribbean, and mutant-disco connections. This energy somehow affected the sonority, the discourse, and the atmosphere in which a new Brazilian scene, that would include, soon-to-be mainstream new wave pop groups from Rio de Janeiro, and a correlate underground post-punk scenario, that would flourish throughout the new decade. As Jorn Konijn points out, one of the reasons for Julio Barroso to return to Brasil and form his own band Gang 90 & Absurdettes, was watching August Darnell's Kid Creole and The Coconuts live for the first time at The Squat Theatre on a cold night in January 1980.²³⁵ This was the show and the band that shaped his

²³⁴ Ricardo Alexandre, *Dias de Luta: O Rock e O Brasil dos Anos 80* (DBA Dorea Books and Art 2002), 74. Also: Jorn Konijn, *O Livro Do Disco: Gang 90 & Absurdettes: Essa Tal de Gang 90* (Cobogó, 2019), 38, 39.

²³⁵ Jorn Konijn, *O Livro Do Disco: Gang 90 & Absurdettes: Essa Tal de Gang 90* (Cobogó, 2019), 52.

head, which left a lasting and brutal effect on his young mind and which impacted his understanding about the future of popular music.²³⁶ Furthermore, it changed the course of his stay in New York, whilst influencing his next moves in Brazil. Barroso was a big fan of bands and female acts such as *Lizzy Mercier Descloux*, *The Bush Tetras*, *The Slits*, *The B52's*, *Cristina*, *Siouxsie* and *The Banshees*, but equally nurtured the chaotic, tropical, improvised and carnivalized sentimental-solar aesthetics of intellectual-libertarian artists such as Glauber Rocha, Hélio Oiticica, Neville D'Almeida, in conjunction with an admiration for Brazilian pop personalities such as the surreal and legendary TV presenter Chacrinha, through his auditorium Saturday TV show, which served as a fundamental showcase for both the popular artists of the so-called *Brega* (cheesy) music of the 1970s, and the emerging 1980s mainstream new wave (Brock) generation.²³⁷

That said, Julio Barroso's history is key to the development (and a deeper understanding) of the then nascent tropical-driven aesthetics of Brazilian post punk, and an example of an anarchic personality who was able to make the bridge between samba, Brazilian MPB, American funk, European post-punk, free jazz, disco, reggae, dub, and electronica auto-cannibalistically. Once back from New York in 1981, he then formed *Gang 90 & Absurdettes* (a compound band name inspired by *Kid Creole & The Coconut*s, mixed with a reference to English post punk band *Gang of Four*) with the then Dutch expat Brazilian new wave muse Alice Pink Pank that he had met at the opening party of Paulicéia Desvairada, who would remain in Brazil until 1986, as one of the main vocalists of *Gang 90 & Absurdettes*, and later, as keyboard player and vocalist on post punk/ new wave act Lobão & Os Ronaldos. They would then be joined by videoartist turned-singer May East, Lolita Renaux, and his sister Denise Barroso on vocals, with Gigante Brazil (drums), Herman Torres (guitar, vocals), Rubão (piano), Lobão (occasional drums), Miguel Barella (guitar) and many other musicians that gravitated around the band; and a new phase in the history of Brazilian underground pop culture is inaugurated.²³⁸ In 1981, *Gang 90 & Absurdettes* recorded "Perdidos Na Selva" (Lost in The Jungle), a 7-inch tropical new wave single for Nelson Motta's label Hot, written in collaboration with pop maverick Guilherme Arantes.²³⁹ Amazingly, the song became a hit around Brazil due to *Gang 90's* participation at the MPB Shell Festival, and their

²³⁶ Barroso also wrote passionately about August Darnell's futuristic mix of funk, new wave, rock, reggae and vaudeville on the pages of his column *Toda Taba Ateia Som - Informativo das Sonoridades Moderníssimas* - Jornal do Disco at Revista Som Tres: "August Darnell shines. He is a star, a maker in the real sense. He invents, retakes, dares, experiments. He embroiders, paints, pleats. He is the brain behind the multiple transactions that tantalize New York and the World. Denise Barroso, Júlio Barroso: A Vida Sexual Dos Selvagens (Edições Siciliano, São Paulo, Brasil 1991), 64,65.

²³⁷ Marcos Preto, Chacrinha mudou a música dos 60, 70 e 80, Folha de São Paulo, Oct 11, 2009. <https://www1.folha.uol.com.br/fsp/ilustrad/fq1110200909.htm>

²³⁸ Bruno Verner, liner notes for *The Sexual Life of The Savages: Underground Post Punk from São Paulo*, Soul Jazz Records, 2005.

²³⁹ Gang 90 e Absurdettes, Perdidos Na Selva, Hot, 1981, Vinyl.

unexpected nomination as finalists of the contest.²⁴⁰ The B-side of the compact brought a tropical version of 'Christine' by the British post-punk group *Siouxsie and The Banshees*, re-named "Liliki Lamê" in homage to the Russian avant-garde futurist poet Vladimir Mayakovsky's muse Lilya Brik, a reference that would also instigate the poetics of Belo Horizonte's post punk group *Divergência Socialista* in posters, flyers, lyrics and other visual intertexts produced by the band. Such sonic and lyrical operations served as a platform for Barroso's advocacy of new forms of anthropophagy whose tropical post punk segment of Brazilian music he would define by the same acronym MPB, however, phonetically modifying the words to "música pra pular Brasileira" (Brazilian music for jumping) instead of "música popular brasileira".²⁴¹ Just like the Tropicalists in the late 1960s, *Gang 90 e Absurdettes* were ready to devour new information wherever it came from, re-signifying distinct sonic worlds, and 'spitting it out' in a different way.

By 1983, the band had another tropical new wave hit single around Brazil called "Nosso Louco Amor" (Our Crazy love), thanks to its insertion on the opening credits of an 8 o'clock soap opera. This meant it was on heavy rotation every day for approximately one full year to millions of Brazilians through TV Globo, the epitome of the country's mainstream. Nonetheless, Julio Barroso wanted to preserve his cult status intact at the same time he wished *Gang 90 & Absurdettes* to achieve his pop aspirations and become a highly successful group. In the same year, they released their first LP *Essa Tal de Gang 90* to great critical success, however, they did not sell as much as their counterparts, *Blitz* from Rio de Janeiro.²⁴² Barroso functioned as a cosmology of cultural *tropical-gozo* without ties: a self-described 'romântico a go go', one of the many personas of his songs; an outsider-insider; a poet selling dreams, a Dionysian 'culturalist' lost in Sao Paulo's concrete jungle in search of an universal musical language which mixed Tzara with Xangô, Hendrix with Caymmi, Cartola with Bardot, Yoko, Rodchenko and B-52s, Bob Marley with Duchamp, Zé Ketti, Oiticica with Gigante and Xangô.²⁴³ For him, music was above all (con)fusion, and fusion was the amalgam predicted by the alchemists, retold by the gypsies, nomads and freaks of the planet. It was the only possible link with a lost language and an electric ancestry: black, white, red, and yellow, free of shackles and moorings, the union of the extremes in constant renovation. It meant all tribes in flames.²⁴⁴ In 1984, Julio was found dead in front of his

²⁴⁰ The Festival MPB Shell 1981 was exhibited by TV Globo from March to September every Friday. The festival was responsible to popularize names such as Rosana, *Gang 90 & As Absurdettes*, Arrigo Barnabé and Kleiton and Kledir. The third place went to Almir Guineto with the samba "Mordomia" and the second place went to Guilherme Arantes with his song "Planeta Água", which was by far the public's frank favourite. Arantes was also the co-author of *Gang 90's Perdidos Na Selva* but renounced his authorship so that he could compete with "Planeta Água". See: MPB Shell, *Memoria Globo*: <https://memoriaglobo.globo.com/entretenimento/musicais-e-shows/mpb-shell-especial/>

²⁴¹ Júlio Barroso, *A Vida Sexual do Selvagem*, ed. Denise Barroso, (São Paulo, Siciliano 1991), 35.

²⁴² Bruno Verner, liner notes for *The Sexual Life of The Savages: Underground Post Punk from São Paulo*, Soul Jazz Records, 2005.

²⁴³ *Gang 90 & Absurdettes*, "Românticos a Go Go" track 2, on *Essa Tal de Gang 90*, 1983, CD.

²⁴⁴ Júlio Barroso, *A Vida Sexual do Selvagem*, ed. Denise Barroso, (São Paulo, Siciliano 1991), 135.

building. He had fallen from the window of the 11th floor apartment flat in Santa Cecilia in the centre of São Paulo. From then on, his influence and legacy would echo around São Paulo's first and second waves of post-punk artists.

These new sonic, life celebratory-oriented processes of differentiation, and cultural cannibalisation that delirious collectives/bands such as *Gang 90 e Absurdettes* began implementing in new scenes, were in absolute contrast to the worn-out equation of well-behaved mainstream MPB artists of the time, and the traditional hard rock/ progressive groups operating in the 1970s. They encapsulated a modern tropical dilettantism, and the crucial understanding that good ideas, style and invention were way more important to make music than being a skilled musician. This would distinctively characterise the atmosphere in which underground post punk scenes emerged and developed in Brazil. This same kind of awareness, and a willingness to open distinctive sonic portals were also encountered, roughly at the same time, in a triad of pioneering acts from the first of wave of Brazilian new wave/post-punk bands from São Paulo, such as Agentss, followed by Azul 29 and Voluntários da Patria. Tracks such as "Cidade Industrial" [Industrial City], Agentss' concret cold new wave/synth pop from 1982, or Azul 29's sci-fi tecnopop cuts "Metropole" (1983), "Ciências Sensuais" and "Video Game" (1984) released by major record company Elektra, or slightly later, Voluntários da Patria's politically driven "Cadê o Socialismo" [Where's the Socialism] released independently by Baratos Afins in 1984, signaled new sonic textures and directions that would then be embraced, modified, and rearticulated by a plethora of post punk non-musicians, artists, poets and so on. Such characteristics, and procedures would then be internally self-cannibalised in interstate cities and scenes other than Sao Paulo and Rio de Janeiro, and ultimately, exacerbated in a myriad of tropical lo-fi, experimental, electronic, angular, and difficult to classify sounds by parallel or newer acts.

It is in this sense that, apart from differing sonically, visually, and financially, São Paulo's underground post punk bands, for example, diverged from their 'Carioca' peers, whose commercial new wave bands dominated Brazil's then new emerging rock culture of the 1980s radiophonically, and whose artists were often signed to the major record companies.²⁴⁵ That is, in terms of attitude, posture, artistic conceptions, questions of technique, cultural and social experiences, forms of musicality (or anti-musicality), fashion, political inflections, and autonomy, incorporating an improvisatory DIY ethos into their productions and, generally preferring to be aesthetically associated with as obscure or experimental translocal post punk groups and cultures. These contrasts, in combination with issues of identity (class, race, and gender) as well as the following: the slow democratic political opening, the

²⁴⁵ Bruno Verner, liner notes for *The Sexual Life of The Savages: Underground Post Punk from São Paulo*, Soul Jazz Records, 2005.

surge of a Brazilian New Left composed by newly formed political organisms such as PT (The Worker's Party), the incorporation of specific countercultural residuals, anthropophagical procedures, and the influence of foreign bands and forms of experimentalisms, were all instrumental attributes in the configuration of a particular Brazilian post punk moment of the 1980s. David Wilkinson, making use of the concept of structure of feeling by Raymond Williams, points out how post punk formations are linked to their historical circumstances, and also how they contain internal differences, specific cultural influences, politics, and variations in terms of class backgrounds, educational experience and cultural influences. For Wilkinson, these are bound by shared aims, and collective practices and “also helps to get over a sense of more immediate and personal investment in popular music production than institutional analysis; a feel for the values and the moods that brought post punk together as a retrospectively tendency”.²⁴⁶ For him this mode of analysis “acts as a bridge between generalised accounts of cultural production, and studies of individual contributions.”²⁴⁷

In light of this, I contend that Brazilian underground post-punk, new wave or punk bands and artists, were not traditionally (and spiritually) linked to the dominant precepts and/or implications of the so-called “linha evolutiva da MPB” [evolutionary line in MPB], theoretically proposed by Caetano Veloso’s musical discourse.²⁴⁸ Veloso’s culturalist postulation of ‘an evolutionary line’ for mapping and studying Brazilian popular music, and its legacies, starts in the origins of *samba* and its various strands, continues through Bossa Nova, and then Tropicália and its post-tropicalist MPB. It goes without saying that experimental underground post punk or punk alternative sounds, artists and scenes were never part of these official discourses of the country’s popular music. They remain overlooked, or often disqualified as ‘inauthentic’ forms of Brazilian music, and therefore are still largely unstudied.²⁴⁹ That said, it is pressing to reiterate that many of such collective assemblages of knowledge did not necessarily follow the footsteps, and the way earlier tropicalists dealt with music which preceded (or informed) the musical developments that followed in its wake.²⁵⁰ Such attitudes, in alliance with an

²⁴⁶ David Wilkinson, *Post Punk, Politics and Pleasure in Britain*, (Palgrave Macmillan, 2016), 21.

²⁴⁷ *Ibid*, 20, 21.

²⁴⁸ Caetano Veloso launched the idea of an “evolutionary line of MPB” in 1966, and since then it has become a significant parameter for thinking about MPB. See: Airton Lima Barbosa, “Que caminho seguir na música popular brasileira?” in *Revista Civilização Brasileira*, Ano I, n° 7 - Maio, Editora Civilização Brasileira, 1966. P 375.378. Translated by the author.
<http://caetanoendetalhe.blogspot.com/2017/07/1966-linha-evolutiva-na-mpb.html>

²⁴⁹ The compilations *The Sexual Life of The Savages: Underground Post Punk from São Paulo*, (Soul Jazz Records, 2005), *No Wave*, (Man Recordings, 2005) and *As Mercenárias’ The Beginning of The End of The World* (Soul Jazz Records 2005) were the first attempts to introduce the sounds of Brazilian underground post punk groups to wider audiences. These three records contributed significantly to change cliched perceptions of Brazilian music-making in Europe, America, and Japan.

²⁵⁰ Alec Quig, “Tropicalia and The Evolutionary Line in Brazilian Popular Music, thesis submitted to the Department of Latin American Studies of The School of Liberal Arts of Tulane University, 2013.
<https://www.scribd.com/document/134069157/Tropicalia-the-Evolutionary-Line-in-Brazilian-Popular-Music>

intentional spaced-out grammar of codes, insights, discoveries, and affects were crucial to the formation of iconoclastic underground scenes that would persistently mark the production of independent music, art, cinema, poetry, theatre, performance art, music journalism and criticism throughout the 1980s and, would inform a number of future sonic and cultural fictions in the music of new younger artists over the next four decades in Brazil.

(IV)

PÂNICO: YOU DON'T KNOW WHO YOUR ENEMY IS

4. 1 THE DISTINCT (NO) FUTURES OF MERCENÁRIAS, BLACK FUTURE AND DIVERGÊNCIA SOCIALISTA

The emergence of iconic groups such as São Paulo's all-female post punk band *Mercenárias* formed in 1982 helped to shape these new understandings with their debut *Cadê as Armas* [Where are the Guns] released by Baratos Afins in 1986. Moments such as "Polícia" [Police], Santa Igreja (Holy Church), "Somos Imagem" (We're Image), "Me Perco Nesse Tempo" (I'm Lost in These Times) or "Loucos Sentimentos" (Crazy Feeling) - mini manifests in the form of 1-to-2 minute long songs - translated both the collective and individual experiences of resistance of the youth of the time. Their music expressed the feelings of panic, urgency, and lack of expectations that Brazilian youngsters experienced to get by in a cruel, multifaceted and paranoid capitalist megalopolis such as São Paulo.²⁵¹ Short phrases and concrete lyrics with philosophical and melancholic motifs such as "The city, eternal return / Endure the fear of abandonment / Reality, sudden clarity / Playful object of desires / Voices, broken glass / Stilettos in the mind / Enemy love, loneliness is a fact", shone with despair from Rosalia's untrained, non-singing voice in tracks like 'Amor Inimigo'²⁵². Likewise, passages such as "Everything like yesterday / like in ten years past / Tell me something / that I haven't heard" from "Há Dez Anos Passados" or yet, "You don't know who your enemy is, you're completely lost" from "Me Perco Nesse Tempo" (I'm Lost in This Time) would characterise their angular, formalist, yet lyrically blunt post punk sonority as they sang an amalgamation of gloom, feminism, sex, politics, William Blake verses (Provérbios do Inferno)²⁵³ and tropical existentialism.

²⁵¹ Bruno Verner & Eliete Mejorado liner notes for "*As Mercenárias - The Beginning of The End of The World*" (Soul Jazz Records 2005), LP.

²⁵² Mercenárias, Amor Inimigo, track 1b in *Cadê as Armas*, Baratos Afins, 1986. LP Vinyl.

²⁵³ Mercenárias put William Blake verses of *Proverbs of Hell* to music in the song 'Provérbios do Inferno', later recorded in their second album *Trashland*. Rosália Munhoz was a huge admirer of his poetry and watercolours. Rosália Munhoz, interview by author, São Paulo, June 3, 2005.

Mercenárias were made up of Rosália Munhoz on vocals, Sandra Coutinho on bass and vocals, Ana Machado on guitars - who met at University of São Paulo, where Sandra and Ana studied Journalism, Rosália, Philosophy - and Lou (known as the trans-man Leo today) on drums. They met each other in early 1981 at CRUSP, the university concrete state-sponsored buildings designed to re-house students who couldn't pay the expensive rents of the market. It was there that Rosália got hold of her first post-punk cassette tapes through Marião, Sandra's partner at that time, who had befriended a local black kid from Vila Carolina named Clemente. Marião would hang around downtown São Paulo to look for drugs and ended up making contact with the punk scene of the time. That was how Rosália had first heard about the likes of East German electro-punk diva Nina Hagen, PIL and Dead Kennedys. "I'd linger on with my friend Anay and we'd listen to reggae. I'd try to play the guitar, but I just couldn't bother. Nothing that I listened from the MPB (Brazilian Popular Music) of the time spoke to me. So, when I heard Nina Hagen for the first time it just clicked instantly".²⁵⁴ Rosália was a natural, self-taught performer, who had gotten into punk after she first watched Ariel from Inocentes in a punk gig organised at PUC. "I took an acid, put on my pink T-shirt, my green shorts, my green-musgo tights, coloured ballet slippers and off we went. I had never seen a punk in my whole life and when they began to arrive, I was fascinated. I wanted to be in a band at that moment and somehow I convinced Sandra that I could learn how to sing the songs fast"²⁵⁵. While interviewing Rosália in 2005 for the release of their album *The Beginning of The End of The World* by British label Soul Jazz Records, she told me that her musical origins were Tropicália and MPB, and that she had been brought up in São Paulo's countryside where there was no rock music at all.²⁵⁶ Similarly, Sandra Coutinho tells me that they "heard everything that came to us" in particular Patty Smith, Nina Hagen, Gang of Four, but points out that she had a completely distinct music background that involved listening to "old Brazilian popular composers, marchinhas, and boleros from family soirées".²⁵⁷ Live, *Mercenárias'* music was aggressively precise and minimalist, with slashing guitars and an incredible punky delivery. Rosália's anti-singer, utterly articulated hoarse vocals - part-shouted/part-spoken/part-sung – combined with Sandra's chorused/noir basslines, and her eerily sacred-like harmonies produced one of the most interesting and vigorous independent post punk albums of the mid 1980s. They emerged as a strange, nervous post punk entity in São Paulo that dialogued both with the punk scene coming out of the suburbs, and the post punk led actions of the time of bands such as Smack, Fellini, and IRA!. They released two extraordinarily good and furious albums *Cadê as Armas* (Where are the Guns?) on

²⁵⁴ Bruno Verner & Eliete Mejorado, liner notes for "*As Mercenárias -The Beginning of The End of The World*" (Soul Jazz Records, 2005), LP.

²⁵⁵ Rosália Munhoz, interview by author, São Paulo, June 3, 2005.

²⁵⁶ Ibid.

²⁵⁷ Sandra Coutinho, interview by the author, São Paulo, May 14, 2005.

Baratos Afins which included songs written between 1982 and 1985, and a second and last album entitled *Trashland* on major Odeon, which was unfairly ignored by the record company and contributed significantly to the demise of the band. Strangers in their own country but true visionaries, *Mercenárias* did not reach the level of mainstream recognition in Brazil. However, they did anticipate some of the success of an all-male post punk act *Titãs* from São Paulo in the mid 1980s. This story sums up the influence and impact their music had on both the underground, and consequently on the mainstream scene of the time, through two of their micro-hits “Polícia” and “Santa Igreja” taken from their debut LP.

In 1986, *Titãs*, a nine-piece Paulista group signed to EMI, put together one of the greatest BRock albums of their trajectory entitled *Cabeça Dinossauro* (Dinosaur Head). The record, which many claimed to be heavily influenced by *Mercenárias*’ punky delivery, attitude, and lyrical concreteness - became ‘number 1’ around the country and saw more than 8 hit singles played repetitively radio stations nationwide. Two of their standout tracks were called “Polícia” (Police) and “Igreja” (Church), just like *Mercenárias*’ tracks “Polícia” and “Santa Igreja” (Holy Church). Ironically, the similarities also extend to the sound and content of the songs. Coincidentally or not, *Titãs* and *Mercenárias* were drinking from the same bottle, and *Mercenárias* certainly could have shared some of *Titãs*’ success around the country, if they had better distribution and marketing at the time and if they weren’t taken for granted by a male dominated music industry. As I point out in the liner notes of *The Beginning of the End of The World* Rosália, Sandra, Ana and Lou weren’t the Ipanema type of girls that Brazilian music executives were in search of. Their image and music were miles away from Brazil’s mainstream cliché image of sweetness and a laid-back style.²⁵⁸ Just like *The Slits* in the late 1970s in the UK in relation to their peers of the time, *Mercenárias* also formed part of the foundation of female punk and post punk but were not recognised as pioneers in Brazil.²⁵⁹ Their Brazilian post punk still reverberates singularly in other corners of the world. Like *Gang 90 & Absurdettes*, their music was later part of the compilation *The Sexual Life of The Savages - Underground Post Punk from São Paulo* organised, selected, and produced by myself and my partner Eliete Mejorado via *Tetine*, and subsequently released by British label Soul Jazz Records in 2005, followed by a full album *The Beginning of the End of The World* containing their debut album *Cadê as Armas*, with a few selected tracks from *Trashland*, also released by Soul Jazz Records. Since then, their music has been re-issued by newer independent labels dedicated to underground actions of the past such as Nada Nada Discos

²⁵⁸ Ibid.

²⁵⁹ Bruno Verner, liner notes for *The Sexual Life of The Savages – Underground Post Punk from São Paulo* (Soul Jazz Records, 2005), LP.

in Brazil, which put together *Mercenárias'* unreleased demos from 1982-1983, and very recently *Cadê as Armas* was re-released by Spanish label, Beat Generation in 2021.

Similarly, distinctive nervous music readings of the city were attempted in Rio de Janeiro by other idiosyncratic and rebellious acts such as quartet *Black Future's* underground tales, told through songs like their gothic carnivalesque anti-postcard post punk anthem "Eu Sou O Rio" (I am Rio).²⁶⁰ The track, an ambiguously offbeat, Dionysian electronic dark-samba about Rio, sung/spoken by Marcio Bandeira (a. k. a Satanésio), celebrated the Lapa's neighbourhood seedy zones dedicated to the city's outcasts and underdogs, that is, the other landscapes on the so-called *cidade maravilhosa* [wonderful city]. "Eu Sou O Rio" powerfully rechannelled the raw poetic sense of urban reportage found in the work of early chroniclers of the city such as João do Rio through his *A Alma Encantadora das Ruas* [The Charming Soul of The Streets],²⁶¹ while it established a dialogue with the journalistic underworld narratives of the late 1980s in Brazil and the sounds of European and New York post punk. *Black Future's* lyrics celebrated bohemian places, marginal figures, celebrities, sambistas, carnivalesques and criminals as they created a particular and peripheral inventory of the 'other' side of Rio de Janeiro. In other words, by incorporating Rio's raw, sweaty, violent, warm, and chaotic urban atmosphere into their music. Among these were mentions to Copacabana's legendary stronghold gay underground spot Galeria Alaska, famous from the mid 1950s until the early 1990s when its bohemian verve began deflating with the growing stigmatization in the wake of the panic caused by the HIV epidemic. It extended to figures such as Zé do Queijo (a migrant from Paraíba and a historical force in Rocinha's favela in the late 1970s and early 1980s before the era of organised crime who was involved in multiple business and political activities in the Cachopa district).²⁶² It also referenced personalities such as the early sambistas Zé Kéti and Cartola, the late stage designer and director of Samba School parades Joãosinho Trinta, trash TV presenter Sergio Malandro, as well as Rio de Janeiro's 1930s black drag queen Madame Satã who was both a gangster and artist, and whose name christened São Paulo's cult post-punk club of the same name in the region of Bexiga.²⁶³ *Black Future's* sombre musicality encapsulated at once their feelings of refusal and admiration towards Rio de Janeiro, producing an ambiguous amalgam of repudiation and celebration inspired by the city, its places and personages, as their

²⁶⁰ Black Future, "Eu Sou O Rio" track b.1 in *Eu Sou O Rio*, RCA Victor, 1988, LP Vinyl.

²⁶¹ See: Pablo Ferreira, "Cem anos sem João do Rio", *Outras Palavras*, 26.03.2021. <https://outraspalavras.net/historia-e-memoria/cem-anos-sem-joao-do-rio/> accessed at 28.03.2021, 09:49 am.

²⁶² See for example: A Historic Moment in Rocinha's History / The Expulsion of the Drug Traffickers in O Mundo Real, posted by adm in, November 11, 2011. <http://mundoreal.org/a-historic-moment-in-rocinha-s-history-the-expulsion-of-the-drug-traffickers>

²⁶³ See: Kino Souza, Black Future: The Dark side of Rio (1988) in PAM - Pan African Music <https://pan-african-music.com/en/back-in-1988-when-post-punk-and-no-wave-already-had-their-acme-time-in-the-us-and-europe-some-brazilian-musicians-archly-revelled-in-the-genre-not-without-great-provocation/>

vocalist, Satanésio, declaimed the band's lyrics with visceral and disturbing tropical-dark theatricality.

He chanted:

"Eu Sou O Rio/ Sou Zé do Queijo/ Sou Zé Ketí / Joãosinho Trinta / Sou Cartola / Sergio Malandro e todo o bando de marginais que assola a Lapa /Eu sou A Lapa/ Eu Sou o Alaska, nesses lugares tem muita bicha/ Eu sou sou o mar e ameaça.

*[I'm the Rio / I'm Zé do Queijo / I'm Zé Ketí / Joãosinho Trinta / I'm Cartola / Sergio Malandro and all the gang of thugs that plague Lapa /, I'm A Lapa / I'm Alaska, in these places there's a lot of fags / I am the sea and threat].*²⁶⁴

Their music and live performances embodied a sense of urgency, improvisation, and dissonance and played a key role in the articulation of a raw and experimental post punk sonic and textual discourse about Rio de Janeiro. Journalist Tom Leão would write on Madame Satã's fanzine: "Why should we not mix Brazilian rhythms with the world?", "futurism and primitivism living together", "industrial garbage", "love", "hate", "apathy", "applauses and boos", "tears", "new middle age, tilt", while defining the group's sound as "percussive tecnopop" with cuica, apito, banjo and drum machine, connecting Brazil to the world at the end of the century: "the antithesis of pop".²⁶⁵ Leão also reminded the reader that No Wave's patron Arto Lindsay had taken their tape to New York with great enthusiasm.²⁶⁶

At the time, Rio de Janeiro was normally associated with the colourful boom of Brazilian rock (BRock) and the commercial 'beach-new wave' bands that dominated the country throughout the 1980s. *Black Future's* anarchic posture was that of confrontation and confusion in relation to the past, present and the future, and one of refusal to any adherence to the niceness of Rio's 'bossa nova' harmonies or its many strands of sweetness. Instead, they incorporated the language of samba from the hills into a mix of apocalyptic marginal goth post-punk/dub/punk funk, influenced by the aesthetics of Artaud's theatre of cruelty - without concessions. Arthur G. Couto Duarte theorised on the pages of *Revista Bizz* in 1988, that the group had arrived to undermine the terrain of the mediocre MPB with their meta-music: "a paroxysmal and unlikely rite to demystify once and for all the art of playing well".²⁶⁷ Tracks such as "Teatro do Horror" illustrates the band's mixed feelings of panic, terror, fear and bleakness, deliriously articulated in their first and only album *Eu Sou o Rio*. They sang: How I would roar with happiness / Knowing it was the end / that nothing else would be left / Neither fear nor

²⁶⁴ Black Future, "Eu Sou O Rio" track b.1 in *Eu Sou O Rio*, RCA Victor, 1988, LP Vinyl.

²⁶⁵ Tom Leão, "Black Future", *Fanzine do Madame Satã*, 1988. See also, Tom Leão, "A Antítese do Pop", *Rio Fanzine*, O Globo, 29 de Maio, 1988.

²⁶⁶ *Ibid.*

²⁶⁷ Arthur G Couto Duarte, *Eu Sou O Rio – Black Future (Plug)*, Lançamentos, *Revista Bizz*, No.35, Junho, 1988, 22.

cowardice / And your prayers won't do any good / It's the panic feeding the fear / It's the panic ending their lives early / It's panic!"²⁶⁸

Formed by the black queer, visual artist/non-musician keyboard player and experimental violinist Tantão - a legendary Carioca figure from the 1980s post-punk scene, nowadays a member of the celebrated electronica/noise trio, Tantão e Os Fita - with vocalist Marcio Bandeira, Edinho (also, on Kongo) and Olmar Jr (former Coquetel Molotov), *Black Future* evoked the ambiguities and semantic oscillations expressed in their own name through their dark, yet luminous expanded Carioca sonic gloom. That is, *Black Future* as 'there will be no-future' or 'we're all in the dark', but also, as 'the future will belong to blacks', or in a cosmic Brazilian parallel to Sun Ra's invocations of his black future as the myth as in "I come to you as a myth".²⁶⁹ The complexity of the group's musical language inspired by Rio de Janeiro, and their depictions of specific scenarios, personas, landscapes and the beauty, poverty, violence and precarity of the city surpassed simplistic interpretations of pure rejection (or denial) in relation to past histories, sonorities, languages, and forms of musicalities. Their music represented one slice of the many conflictual projections Brazilian post punk artists articulated towards the idea of lost and new futures throughout the 1980s, as I will discuss in more detail in the next chapter.

The tropical DADA post-punk of *Divergência Socialista* - a collective/band from Belo Horizonte of which I was also part of as a vocalist, keyboard player, programmer and guitarist, and whose sonic assaults were at times minimalist, tribal, synthetic, disco-queer, noise or lyrical - is yet another side of the merging of distinct countercultural post-tropicalist narratives of the time. The 'Divergência' was an atypical experimental band formed by an auto-didact collective of non-musicians, writers and performing artists. Founded by the late poet Marcelo Dolabela, *Divergência Socialista* left an indelible mark on the cultural scene of Belo Horizonte.²⁷⁰ At times sounding like a luminously surrealistic cross between early Cabaret Voltaire in combination with Tom Zé, Os Mutantes, May East and Dolores Duran, and with a penchant for dystopian electronic glacial soundscapes in the vein of those of Kraftwerk or Giorgio Moroder, the group made use of a mix of machines and instruments. Some of these were cheap drum machines, Casio keyboards, a classic DX 100 Yamaha synth, a tape-recorder

²⁶⁸ Black Future, "Eu Sou O Rio" track b.2 in *Eu Sou O Rio*, RCA Victor, 1988, LP Vinyl.

²⁶⁹ See: *Sun Ra: Space is the Place*, directed by John Coney, 40 Anniversary Edition, (US 2015) DVD. See also: Graham Lock, *Bluetopia: Visions of the Future and Revisions of the Past in the work of Sun Ra, Duke Ellington and Anthony Braxton*, (Duke University Press 1999), 61.

²⁷⁰ A large project involving a website, a posthumous album, a show and the making of a songbook with 30 songs by *Divergência Socialista* is currently being finalised for publication in November 2022. Sixteen of the songs that will be published in the songbook were composed by myself and Marcelo Dolabela while I was a member of the group.

for audio manipulation, and later, a collectively acquired Alesis MMT8 sequencer, a sampler and an multi-timbral module with which I taught myself to create beats and sequences, and wrote our first electronic songs.

Divergência Socialista's repertoire was unashamedly intertextual, incorporating literary and sonic allusions in lyrics and song titles that pervaded both the band's minimalist/electronic universe and live performances with a popular modernist ethos. Most of the songs featured culturalist references, resorting to unexpected citational track titles such as "Matsuo B / Dia" named after the Japanese poet and master of haiku Matsuo Bashō, "Prosper Mérimée" in homage to the romantic French writer, "Man Ray 1 and 2" dedicated to the Dada/Surrealist visual artist. Including compound titles and celebratorily references to films, actresses, writers, philosophers, and torch singers such as "Fahrenheit 451/Jeanne Seberg" (also known by the nickname "Dada Music"), "Lilith Lunaire", Thomas Man, Gustav Aschenbach / Der Tod in Venedig, "Thomas Morus Dub/ Aqui & Aqui", "Astrud Gilberto" or "Maysa/Mother No. 851". Such references informed the collective's aesthetics, politics, compositional and improvisational modes of operating, and were poetically reterritorialized into experimental or quasi-pop songs, or yet, conceptionally (re)sampled and played through two old tape recorders, and an effect unit comprised of classical guitar pedals such as the digital delay and chorus from where Marcelo Dolabela fired his so-called Dada Tapes.²⁷¹ As a group, they were markedly influenced by Brazilian poetry movements, originating itself from the collective *Cemflores*, and by countercultural actions of the late 1960s and 1970s. But they also incorporated the earlier formalism of the concrete poets Augusto and Harold de Campos, Decio Pignatari, as well as Oswald de Andrade's anthropophagic poetics. Divergência Socialista circulated around the punk, and post-punk scenes of Belo Horizonte, and had strong connections with the activities of PT (The Workers Party) in the state of Minas Gerais. The band's name was an allusion to the faction Convergência Socialista, a Trotskyist Brazilian organisation that emerged in Brazil at the end of 1970s, and which by 1981 would become one of the dozens of internal currents of the PT, finally becoming an autonomous party (PSTU) in 1992.²⁷²

Considering this, I will use our song-poem "Thomas Morus Dub / "Aqui & Aqui"²⁷³, a six-minute-long existential synth-pop disco track with a celebratory take on the city of Belo Horizonte. A piece of our

²⁷¹ "Dada Tapes" were Divergência Socialista's cassette tapes that Marcel Dolabela recorded found sounds, sonic effects, excerpts of films, etc. They were also incidental sonic samples Dolabela used to play live during performances of the band.

²⁷² See: Diego Cruz, "A participação da Convergência Socialista na construção do PT e da CUT", PSTU org.com, 12/11/2008 <https://www.pstu.org.br/a-participacao-da-convergencia-socialista-na-construcao-do-pt-e-da-cut/>

²⁷³ Divergência Socialista, Thomas Morus Dub / Aqui & Aqui, track 8, in *Colt 45: Underground Post Punk, Tropical Tapes, Lo-Fi Electronics and Other Sounds from Brazil (1983-1993) Selected by Tetine.*

repertoire from the late 1980s that embraced the electronic dance music of the era, as an example of the cultural cannibalist ethos that I have discussed elsewhere in this study. Over a tight 4/4 programmed drum machine beat, and a running electro bassline, the song is structured by a conversation between its three main voices in combination with floating layers of synths. It also makes use of excerpts from ‘recognisable’ samples taken from famous pop tracks from different sonic temporalities and styles by the likes of Dee D. Jackson’s “Automatic Lover”, Rita Pavoni’s Italian number “Datemi Un Martello”, the Black British post-disco dub reworks of Imagination’s “Just An Illusion”, and a vibraphone melodic line that references Kraftwerk’s “Computer World” whenever the chorus “on the radio” appears.²⁷⁴ In this sonic space, vocalist Silma Bijoux O’Hara’s chorused vocals in Portuguese sounds like a whip being cracked in the mix. She sings-shouts with a hysterical campy rigidity the pairs of words in the poem (Aqui Aqui / Nada Ninguém / Quase Porém / Fome sem). Lyrically the subject in “Thomas Morus Dub/ Aqui & Aqui” is lost, poetically asphyxiated, and imprisoned in the mix. That is, metaphorically stuck in the confines of the city while dreaming of being somewhere else, utopianising its spaces and times. The song’s title references the English philosopher “Thomas More” who wrote “Utopia” in 1516, an account about an island called Utopia.²⁷⁵ His surname “More” is modified to “Morus” and aggregated to the prefix “Dub” in combination with the poem “Aqui & Aqui” – as an electronic rework of an earlier version of the same text written by Dolabela in 1986. For the attentive listener, its sonic/textual space functions as a new dimensional construct, which is simultaneously utopian and dystopian, and in the service of evoking other realities. The lyrical subject in question becomes Belo Horizonte itself as a city surrounded by mountains and hills, and somehow submerged and considered isolated from the main cultural poles of the country such as São Paulo and Rio De Janeiro. The song’s melancholic refrain, and its untiring narrator looking for an exit of that space, characterise the track as Dolabela sings the verses: “I build in silence a submerged city / papers on the table, a sunken city” – by poetically alluding to an accumulation of culture, books, affects, papers, memories, notes left on the table, pasts temporalities, presences and his own role in the history of the city and in the articulation of an experimentalist Belo Horizontina scene.

This takes place over a crescendo of synths as the chorus “on the radio” is sung ‘operatically’ by Silma, and in a lower vocal register by me in parallel to both the other vocals. Together, they sound like a

²⁷⁴ Ibid.

²⁷⁵ As Grafton Tanner reminds us, in Thomas More’s Utopia, people live communally, there is not much intolerance, and although life seems perfect, and people are not judged by the appearance; there is also slavery as a form of punishment and citizens are subject to surveillance. Writing about the position of the “nostalgic”, he argues that “utopian thinking is normally associated with futurism”, as the perfect society to come, the one we must hope and plan for, attributing ‘utopianism’ as “one of the guiding principles of the idealist who only sees what they want to see”. Grafton Tanner: *The Politics of Nostalgia*, (Repeater Books, 2021), 36.

convulsion of citations, as if building an intertextual affective archive of the city through distinct spaces and times. The song also celebrates local bohemian sambista Rômulo Paes of the 1930s who wrote the classic *marchinha* “Minha Belo Horizonte” [My Belo Horizonte]²⁷⁶, and collaborator of legendary Brazilian samba composers such as Ari Barroso, Adoniran Barbosa and Valdomiro Lobo. As we vocalise the chorus, Dolabela sings Paes' verses “A minha vida é esta: subir Bahia, descer Floresta” [This is my life: to climb up Bahia Street and to climb down Floresta district] dedicated to the famous “Rua Da Bahia” [Bahia street], evoking the street's extension as a link between two important points of the city: its central bohemian surroundings, and the downtown Floresta's neighbourhood.²⁷⁷ Lastly, in a third moment, as the synths disappear, and the drum machine beat is left on its own in the mix only with the fragments of Rita Pavoni's sample; Dolabela calls for the presence of French composer “Erik Satie” while surrealistically uttering “Appear, Erik Satie!”. It is as if the ghost of Satie could appease the feeling of confinement, become part of his trajectory, and bless his moves in the city. Like a convocation, a shout-invocation to an improbable Deus ex-Machina, turning Erik Satie into a mythical presence lost in space and time in a modern and subterranean Belo Horizonte.²⁷⁸

Such amalgam of intertexts operating at the heart of the band's compositional process were not set only in the form of audio samples as I explained through the “Appear Erik Satie” example. Citations would enter *Divergência Socialista*'s songs through distinct ways. These procedures could be melodically activated in songs (or incorporated in live performances) through singing, speaking, or reading fragments of texts. They would be also fired through tape recordings, or produced by actual sampling procedures through beats, voices, effects and etc that could be transformed, or become unrecognisable in the duration of the song. Contrary to the dark individualism of other post punk groups of the time, *Divergência Socialista* was a communal inclusive project, which aggregated other artists' (both local and translocal) discourses into their music, besides including various members of distinct bands from Belo Horizonte's post punk scene such as *Sexo Explícito*, *O Último Número*, *R. Mutt*, *Ida & Os Voltas*, *Corpo Delito* amongst others. This made a huge difference in terms of creative process and the circulation of information. The band had different line ups all the time, and therefore, was an ever-changing sonic organism.

²⁷⁶ See: Dircinha Baptista, *Minha Belo Horizonte, Série Relíquias – acervo de Pedro Lecuona*, published May 13, 2015. <https://www.youtube.com/watch?v=mCWmD7YIOno>

²⁷⁷ Romulo Paes's verse “A minha vida é esta: subir Bahia, descer Floresta” refers to “Rua Da Bahia” [Bahia Street] - an historical, cultural, and bohemian enclave in Belo Horizonte frequented by politicians, writers, intellectuals, and journalists, including personalities who carved their names in the history of Belo Horizonte, such as the poet Carlos Drummond de Andrade, the writer Pedro Nava and the former mayor, former governor of Minas Gerais and former president of Brazil Juscelino Kubitschek.

²⁷⁸ V/A Colt 45: *Underground Post Punk, Tropical Tapes, Lo-Fi Electronics and Other Sounds from Brazil (1983-1993)* [Selected by Tetine]. *Slum Dunk Music* (2018). The phrase “Apareça Eric Satie” [Appear, Eric Satie] became a trademark of Dolabela's vocals over the years, and besides appearing in different tracks such as “Man Ray”, it would be later used again by Tetine, in a new version for the electronic haiku song “Microfonia”, written by myself and Marcelo Dolabela in 1988, and re-recorded live for the online event *Sarau Dadalabela* in July 2020 dedicated to celebrate the work and poetry of Marcelo Dolabela, after his death in January 2020. https://www.youtube.com/watch?v=d6zdu_n9J48

This is clear when you listen to both of *Divergência Socialista*'s releases in tape, *Christine Keeler* (1986) and *Lilith Lunaire* (1990). The collective nurtured a leftist communist aura in the scene, and was equally interested in politics, pop culture, sex, socialism, John Cage, Erik Satie, Antonin Artaud, Cicciolina, Amanda Lear, Arnaldo Baptista, Georgio Moroder, Kraftwerk in no-hierarchical order. *Divergência Socialista*'s attitudinal grammar of codes of post punk characteristics and strictures were rather permissive, much like the band's promiscuity in terms of line up.²⁷⁹ The band, however, remained obscure from the official trajectories, and the evolutive lines of Brazilian popular music, despite the fact its founder, Marcelo Dolabela, had been the organizer of the first dictionary dedicated to the history of *rock* music in Brazil, properly titled "O ABZ do Rock Brasileiro" [The ABZ of Brazilian Rock] released in 1987. As music journalist and historiographer Mauro Ferreira remembers, "when there was still no Google and even less Wikipedia to check information", Marcelo Gomes Dolabela worked quietly, compiling biographical data on countless national rock bands and artists - both from the underground and mainstream - for his ABZ of Brazilian rock, a book that had the weight of an encyclopaedia for admirers and scholars of the genre.²⁸⁰

These three groups are distinct, yet complementary examples of Brazilian post punk artists lifted from a complex web of sonic-bodily relations, autodidacticisms, education, visualities, localities and contexts that made possible distinctive musical identities. Animated by corresponding sonic syntaxes, and incorporating along their life span, similar procedures into their processes of composing and modes of existence, these bands have all been influenced by one another. This is so as they belong to the same tropical-mutant-punk-funk ecosystem that I have been advocating for, however, they were able to preserve its local characteristics, idiosyncrasies, and particular forms of sonic discourses. This needs to be understood as a set of ghostly complexities, or to be more exact, the appearance of disobedient post-tropicalist inflections. These can be found at the intersection of the complicated relationships between language, music, utopia, gender, politics, media, subjectivity and power. That is, through assemblages which can produce unusual, uncanny, and therefore, queer voices - bringing into the equation the possibility of a new musical sexuality, and an improper tone to the conversation, one that was not necessarily polite, appropriate and/or servile. Bands such as *Mercenárias*, *Black Future* and *Divergência Socialista*, amongst many other Brazilian experimental post punk acts, radically distanced themselves from the common notion that after the end of the Tropicalia or, in the wake of European or American countercultural developments, what came next in Brazil was only

²⁷⁹ Gavin Butt, Kodwo Eshun and Mark Fisher ed, *40 Degrees in Black: Eliete Mejiro and Bruno Verner in conversation with Gavin Butt*, in *Post Punk Then and Now*, (Repeater Books, 2016), 209.

²⁸⁰ See: Marcelo Dolabela, *O ABZ do Rock Brasileiro*, Editora Estrela do Sul, 1987. Also: Mauro Ferreira, "Um Herói ativista do ABZ do rock brasileiro", Blog do Mauro Ferreira, G1 O Globo.com, Jan 19, 2020. <https://tinyurl.com/2p985295>

repetition or self-plagiarism in terms of popular culture. They did this by proposing a new distinctive aesthetic and political chapter in contrast to the official discourses about popular music in the country, and the growing institutional roles that these discourses have acquired historically and musically in the formation of narratives that were taken for granted.

4.2 – PUNK AND POST PUNK AS DISTINCT SYNTAXES OF AFFECTION

This study thus offers a new opening in the ‘authorised’ history of Brazilian popular music with the finality of unravelling different tropical forces and scenes, as it embraces other forms of utopian futurity in the music, and cultural productions of the then underground sounds of bands and artists noted previously. Others included in the groups are Saara Saara, R. Mutt, Sexo Explícito, Vzyadoc Moe, City Limits, Harry, Mercenárias, Chance, Patife Band, Fellini, Smack, Akira S & As Garotas Que Erraram, Voluntários da Pátria, Ida & os Voltas, Inocentes, Picassos Falsos, Arrigo Barnabé, Muzak, Cabine C, May East, Azul 29, Agentss, Kafka, Varsóvia, Nau, Defalla, Urubu Rei, Hosana Nas Alturas, Os Contrás, O Grito Mudo, Ton Ton Macoute, Replicantes, Escola de Escândalos, Arte no Escuro and Finis Africae. These, among other acts shared similar forms of sensibility and modes of operating within their respective scenes while they were still in activity. In such a way, the research establishes a continuation of the sonic, aesthetic, and political release operations that I have been involved with, through the work I do with Tetine over the past 22 years in the UK in my capacity as a composer, producer, performer, recording artist, label owner, and popular music researcher. I am able to draw from my experience as a former active participant of the Brazilian post punk scenes of the 1980s and as member of the groups R. Mutt, Divergência Socialista, and Ida & Os Voltas.²⁸¹ This thesis self-consciously contributes to the understanding of dismissed sonic manifestations by reclaiming their place in the histories of Brazilian popular music. The work also sees the contradictions and yet defends these historical scenes, artists, countercultural forms of utopianism and modes of operating, which to this day continue to inform my practice musically, politically, and philosophically.

Considering this, the complicated breach with previous sonic and historical past contexts articulated by the 1980s generation of Brazilian underground punk and post punk musicians tended to exhibit a characteristic dismissal of hippish elements associated with the countercultural projects of the 1960s. Such countering produced a complex and ambiguous affective syntax of sounds and modes of perception that included different nuances of opposition. Brazilian punks generally approached the

²⁸¹ For further listening of the underground post punk artists cited in this paragraph, and more details on the activities of Tetine please see: Joe Osbourne, “Raro 08 - Tetine’s Post Punk Tapes”, in Sounds and Colours, January 1, 2021. <https://soundsandcolours.com/articles/brazil/raro-08-tetines-post-punk-tapes-57283/>

past in terms of a 'total negation' while post-punk assumed a similar form of rejection. Post punk however allowed for residual countercultural registers to enter its calculated sonic equation more organically and both subconsciously and consciously. One can listen to and analyse the many remnants of admiration, the incorporation of intertextualities, references to other groups, sonic or textual citations (timbres, phrases, voices, samples) encountered in many Brazilian post-punk tracks as being part of the aesthetics of various groups. By the late 1970s, there was already this distinct wave of oppositional sonic and attitudinal behaviours; in other words, what was present was a disobedient and unsubordinated collective assemblage of self-described non-musicians that had different sonic conceptions, and ways of doing of the so-called *medalhões* of the traditional MPB.²⁸² These new artists emanated a resolute understanding of what their music should be or what it should represent in the new context of the 1980s.

Such perception of refusal is symbolised as a shared feeling in the discourse of Brazilian punk bands coming from the suburbs of São Paulo, in the scenes formed around the Vila Carolina through bands such as Restos de Nada, Neuróticos, Condutores de Cadavers, Cólera, Inocentes; or through the punk bands and *carecas* (skinheads) of the industrial ABC region of São Paulo. Clemente Nascimento, then a young black punk from Carolina, and vocalist of punk 'turned post-punk' band Inocentes, illuminates these feelings in the *Manifesto Punk: fora com o mofo da MPB* (Punk Manifesto: out with the MPB mold), first published at the magazine *Gallery Around*, edited by the late writer, theatre director, festival organizer, and one of the greatest enthusiasts of the nascent punk movement in São Paulo, Antonio Bivar.²⁸³ Nascimento criticised, both the old, and new big stars of the MPB, portraying them as those who repeated formulas, whilst denouncing the alienating and controlling role of TV Globo. His words were in support of a peripheral punk working-class revolutionary 'discourse-dance' and aimed at a complete renovation of Brazilian popular music.

"We punks are moving the periphery – which was betrayed and forgotten by the stardom of MPB stars. Moving the periphery, but not like Sandra Sá, who is now successful with a racist song and another one that just invites people to dance.; or actually invites alienation. At our punk rock shows, everyone dances; they dance the dance of war, an anthem of hatred and revolt of the less privileged class. Guilherme Arantes, on the other hand, says he is happy, even with a crisis abroad, because he didn't do it; we didn't have this crisis either, but we are his main victims, constant victims – and he wasn't. Our MPB stars are getting older and more tired, and the new stars that emerge just repeat everything that has already been done, making popular music a massive and boring music. Even so, they still manage to make people cry..."

We punks are a new face of Brazilian popular music, with our music we don't give anyone an idea of false freedom. We report the truth without disguise, we don't want to deceive anyone. We are looking for something that MPB no longer has and that was lost in the old festivals of Record, and that can never be revived by any production by Rede Globo de Televisão. We are here to revolutionize Brazilian music, to tell the truth without disguises (and not make

²⁸² The term "Medalhões" is commonly used by Brazilian music journalists to refer to big names from the MPB particularly in relation to the music of Caetano Veloso, Gilberto Gil, Chico Buarque, Gal Costa, Maria Bethania amongst others.

²⁸³ Antonio Bivar was also the organizer of the festival *O Começo do Fim do Mundo*, a landmark of the punk movement in São Paulo at Sesc Pompéia, featuring prominent bands such as Olho Seco, Cólera, Inocentes, Ratos de Porão, Juízo Final, Lixomania amongst others. See: Antonio Bivar, *O Que é Punk*, (São Paulo, Brasiliense, 1982).

the filthy reality beautiful): to paint the white wing black, delay the eleven o'clock train, step on Geraldo Vandré's flowers and make Amélia any woman".²⁸⁴

Clemente's manifesto translated the cultural, peripheral, and oppositional sonic and behavioural feeling of a generation of poor suburban youths, sons and daughters of factory workers, brought up in the neighbourhood of Vila Carolina, who wished to disrupt both the music, and class system associated with the cultural elite of Brazilian popular music, through a contesting revolutionary movement with the intention of reaching the streets. Let's learn to hate the system, the Inocentes' shouted before firing their micro-song "Aprendi a Odiar" (I learned to Hate) live at *O Começo do Fim do Mundo* festival at Sesc Pompéia in 1982, self-released in 1983 by the band, and later, included in their album *Miséria e Fome* from 1989.²⁸⁵

After all I saw

After all I've lived

Today I am here

Just to say what I learned

I learned to hate²⁸⁶

In parallel, Brazilian post punk bands were often formed by a mix of working-class and middle-class youths, with many bands coming out of state-run universities such as USP, UFMG, UFRJ, and art schools such as ECA (School of Communication and Arts), or FFLCH (Faculty of Philosophy, Letters and Human Sciences) as the classic post-punk groups of São Paulo (Mercenárias, Akira S & As Garotas Que Erraram and Fellini, for example). "Our work sustains this game", *Mercenárias* vigorously sang, as an acid commentary on the setbacks of life in São Paulo at the time, and as an all-female band operating in a dismissive men-driven commercial scenario designed to erase groups like theirs. These bands were with their ears, heads, and bodies attuned to the new sounds coming from the UK, US and Europe, and at the same time, in an unspoken alliance with what earlier Brazilian experimental artists had represented (such as the psychedelic tropicalist trio Os Mutantes, and Arnaldo Baptista's solo output, the work of Rogério Duprat, Tom Zé, Walter Franco, among others), and what they signified in terms of "music of invention".²⁸⁷ However, they also distanced themselves from any form of 'bixo-

²⁸⁴ Ricardo Alexandre, *Dias de Luta O Rock e o Brasil dos anos 80*, (DBA, 2002), 60.

²⁸⁵ See: *O Fim do Mundo, Enfim*, Directed by Camila Miranda, Selo Sesc, 2012, DVD.

²⁸⁶ Inocentes, "Aprendi a Odiar", track 2b in *Miséria e Fome* (self-released 1983).

²⁸⁷ I use the term of "music of invention" in reference to the expression "Música de Invenção" coined by concrete poet Augusto de Campos, but also to refer to the sounds produced by avant-pop musicians in Brazil. See also: Augusto de Campos, *Música de Invenção*, (São Paulo, Editora Perspectiva, 1998). I also refer to an experimental post punk evening entitled 'Música de Invenção' (Music of Invention) that took place at the DCE-UFMG in (The Central Directory of the Students of the University Federal of Minas Gerais) in Belo Horizonte in 1987. Conceived as a two-night encounter featuring 4 distinct post punk acts (Chance, May East, Divergência Socialista and Sexo Explícito) with the intention of celebrating the new music being produced in the underground scenes of São Paulo and Belo Horizonte. The event was self-organized by the bands themselves in co-operation with a collective called Onda Produções, a group of local promoters involved in independent actions led by former students of The Faculty of Philosophy and Human Sciences (FAFICH).

grilo aesthetics²⁸⁸ encountered in these artists' music or trajectory. Brazilian underground post-punk bands were after a particular set of codes and attitudes. This included distinct modes of playing (or how not-to-play their instruments), modes of presenting themselves as distinctive 'artists', particularities about music production (selection of timbres, types of bass, vocals etc), as well as, rules for dressing and speaking about their music. It is in this sense that they organically incorporated into their music-making a mutant grammar of neo-cannibalist operations drawn from the Brazilian modernist project, the influence of international sounds, and the intense legacy of European avant-garde culture that had been spread through Brazil.

Music journalist and vocalist Alex Antunes of Brazilian post punk act Akira S & As Garotas Que Erraram called this feeling the "opening of our own window" - a practical understanding of the new sonic and behavioural mutational paradigm – as he retrospectively theorises post punk's absorption of formative past moments. In particular, the presence of countercultural and modernist residuals in the articulation of São Paulo's post-punk sensibility. However, adding a certain venom to it, a suspicious mood. Antunes notes:

"... we suddenly realised in the early 1980's that we were opening our own window"; so on the one hand, there was a resumption of an experimental attitude to life, let's say, that this is a thing that I felt had been lived in the late 1960s and early 1970s which we were trying to reproduce to some extent, but in a specifically less hippie, more cynical. Through a costume that was less credulous of love as the great organizer of relationships and such... injecting a certain venom, a certain cynicism and a certain formalism that is a characteristic of post-punk, but which, in my mind, has always communicated itself very well with the avant-garde. You get the DADA force, the Surrealist force, the Futurist force".²⁸⁹

This meant that post punk artists exhibited distinct forms of contained rejection in relation to the past, as one could detect a pulsating sense of often-unspoken admiration, influence, and, in some cases, specific acknowledgement of codes from the past in citational or intertextual sonic narratives. What Fisher defines as post punk's constant renegotiation of rules and codes, that is, its continual struggle over what was acceptable and what was not acceptable in the form of a set of strictures coupled with an ambivalent hostility towards the outmoded, the familiar, the already-existent, or the kitsch of the past, in favour of a persistent orientation towards the future.²⁹⁰ This will then configure complicated aesthetic-political questions related to modes of experimentation, sociality and hope, as these scenes began to flourish throughout the decade, and, they continued to have implications for the new Brazilian music produced in the country and elsewhere.

²⁸⁸ "Bixo-grilo" is synonym with "hippie" – post punks generally look at the expression "bixo-grilo" with contempt.

²⁸⁹ Alex Antunes, interview by author, São Paulo, August 8, 2017.

²⁹⁰ Gavin Butt, Kodwo Eshun and Mark Fisher ed, *Post Punk Then and Now*, (Repeater Books, 2016), 12.

(V)

TETINE, BORN NEVER ASKED?

5.1 FOR A PERIPHERAL UNDERGROUND TROPICAL MUTANT PUNK FUNK THEORY-PRACTICE

This final chapter is dedicated to the practice and reflective processes pertaining the articulation of this thesis through my music-making. It draws both on its past Brazilian post-punk guise as a determining font of influence, knowledge, and modus operandi, and particularly on the work I keep developing as a member of *Tetine* - the organism-platform-band that I have run for the past 27 years. It was and remains an unorthodox political-aesthetic project of life/art I have run in collaboration with Brazilian artist, composer, and filmmaker Eliete Mejorado, with whom I immigrated from São Paulo to London in the early 2000s.

It comprises the sonic practice-based element of this dissertation, and the space in which I will engage with distinct creative aspects and decisions related to the work's compositional forces. Here I will speculate on sonic/discursive questions of interpretation, as well as the place in which I will auto-cannibalistically establish conversations with the formative pasts addressed through this dissertation and the possibility of new futures, while examining these relationships, and their generative forms of knowledge. This includes a reading of the semantic and syntactic universes of the music presented here through the analysis of each track in the order they appear in the album. That is, by examining the work's planes of content and expression, while navigating through their lyrics, textures, intertexts, beat-making, harmonic and melodic fields, discoveries, influences, mistakes, impulses, inspirations, secrets, images, and related histories. This will be done by the intermingled roles of cultural researcher, composer, musician/performer and producer of the compositions featured in the album *Space Out in Paradise* as a homonymous audio project. I consider this practical component both an extension/continuation of the narrative of this dissertation, and its practice-based, final artistic outcome. That said, this last chapter will be articulated as an experimental sonic auto-ethnography where song writing/producing (and writing about it) become a way of 'coming to know' aspects of the work, while generating alternative forms of knowledge, through the perspective of an embodied involvement in the processes and practices studied.²⁹¹ In other words, it serves as an anticipatory illumination for both the listener and the producer, and the album serves as a way of inhabiting the distinct potentialities of no-longer conscious pasts, presents, and yet-to-come futures contained in

²⁹¹ Brydie-Leigh Bartleet and Carolyn Ellis, *Making Autoethnography Sing / Making Music Personal* (Australia Academic Press, 2009), 1-19.

the gestures of composing and now ingrained in the recording of each song. The album creates the bridge between official legacies, creative outputs and imagined futures and is a material consequence of my own engagement with these pasts and possible futures in the physical sense of being Brazilian as well as in the metaphoric space of being and performing elsewhere.

This also needs to be understood in terms of cultural auto-cannibalistic mutant operations from which Tetine, as a living organism in motion, has been loyally and utopianly devouring other bodies and poetics in distinct times and spaces along the sonic, visual, and textual planes. This also takes place in the spirit of Oswald de Andrade's anthropophagic propositions for an improvisational political and poetic cannibal project of free thought, for a poetry that is "agile and candid as a child" and in line with "the joy of those who don't know and discover".²⁹² It is in this sense that we are always in search of forms of cultural decolonization and transformation. What I/we understand as a way of finding material and inspiration in the world, while absorbing different cultural referents. By engaging in methodological processes related to songwriting, performance and the voice, in dialogue with questions concerning music production and recording, improvisation, and surviving as Brazilian musicians/artists in the UK. Pushed by what Amiri Baraka/LeRoy Jones defines as "an emotionalism that seeks freedom"²⁹³, and in consonance with what filmmaker Rogério Sganzerla - sampled on Tetine's audio essay mix, *No Meio Dessas Bananas/ G.O.D or D.O.G?* – understands as the utopian forces, and dynamics of hope embedded in Brazilian improvisatory cultural gestures, and modes of sensibility. Sganzerla asserts: "Brazilians cannot in any way give up their great weapon, which is the synthesis of our soul, our intuition".²⁹⁴ What José Esteban Muñoz similarly understands as the forces of queer futurity or utopianism as an open horizon, rather than futurity with an end. Utopia here is set as an ideal, something that mobilizes us and pushes us further; it connotes a politics of emotion with a flux, and therefore, temporal disorganisation "as a moment when the *here* and *then* is transcended by a *here* and *there* that could be, and indeed should be".²⁹⁵ Muñoz, through Ernest Bloch's utopian articulations, also theorises this as a "principle of hope".²⁹⁶

²⁹² Oswald de Andrade, *Manifesto da Poesia Pau-Brasil*, published at Correio Da Manhã, 18 de Março de 1924.

²⁹³ LeRoi Jones, *The Changing Same: RnB and New Black Music*, in *Black Music*, (New York, Da Capo Press, 1967), 195.

²⁹⁴ See: *No Meio Dessas Bananas / G.O.D. or D.O.G* – audio essay performed live for 55 SP Gallery to mark the release of the homonymous vinyl. <https://vimeo.com/279283581>

²⁹⁵ José Esteban Muñoz, *Cruising Utopia -The then and there or queer futurity*, (New York University Press, 2009), 97.

²⁹⁶ *Ibid.*

Such processes and practice(s) have produced alternative knowledges, personal politics, tropical ontologies, and (constant) self-reflexivity about modes of being, existing and surviving as a foreign artist in the UK, intertwined with challenging issues concerning dissemination of work, and integration/incorporation in dominant Anglo-American-European international music and media circuits. These understandings gave rise to organic methodologies such as our peripheral tropical-mutant-punk-funk theory as a specific type of unorthodox poetic manifesto to compose, think, feel, read, and articulate other sonic trajectories such as those of the many Brazilian underground musicians quoted in this study. I must reiterate that both the written element and audio material presented in this thesis are equally part of a continuing conversation between my research interests and questions in the formation of a post-punk sensibility in Brazilian music. Likewise, my music-making alongside *Tetine*, and all its parallel cultural productions and developments (releases, performance pieces, compilations, installations, video, and film works, poetry etc) inform my research and vice versa. This also applies to earlier work as a member of the bands *R. Mutt*, *Divergência Socialista* and *Ida & Os Voltas*, and as part of the Belo Horizonte's underground scene of the 1980s.²⁹⁷

Importantly, the album produced for this thesis is not a sonic reflection or manifestation of the written content in the thesis. The processes involved in its production, however, may establish and reflect on several conversations, fragments of narratives and counter-narratives, and forms of self-cannibalisations that interact with *Tetine's* past, present, and possible future as this study unfolds a myriad of sonic, aesthetic, and cultural trajectories related to Brazilian experimental and underground music actions in terms of sensibility, methodology of working, politics, and discourse. Thus, I shall firstly begin by inviting you into aspects of the compositional processes of both the writing and music produced for this thesis, and how I have articulated the understanding of their complexities and multiple layers of signification, particularly, in relation to the study and the trajectory of distinct Brazilian underground narratives, artists, and assemblages of knowledge. I also address these understandings in terms of the form and content embodied and expressed sonically in this research through, both its textual element, and in relation to the materiality of its songs.

Throughout this research I contend that there was and always has been a distinctive collective of subcultural vocal-body inflections, perceptions, and unruly forms of musicality produced and singularized in public spaces, both in deep and urban Brazil. They have come to define the trajectories (and actions) of distinct yet complementary scenes such as those of Brazilian punk, post-punk, rap,

²⁹⁷ For the releases of Slum Dunk Music, please refer to: <https://slumdunk.kudosrecords.co.uk>

hip hop, and funk carioca. For this, I use the term ‘black semiotics’ here as an unofficial underground DIY poetic and political speculative mestizo sonic diagram in the form of an affective spaced-out grammar of musical signs, sounds, visual indices, affects and feelings which can be located and/or perceived spatially and temporally, simultaneously, in the inner spaces of songs (or sounds) and on the ‘outside’, meaning in the air.²⁹⁸

I call such inflections experimental cracked voices: black/latino/caboclo/pardo resistant and/or broken musicalities, which have been manifesting themselves sonically, politically, and in performance mode for several years. In other words, these are unassimilated voices and assemblages of knowledge which have disrupted dominant or authoritarian narratives in Brazil’s recent, peripheral pop history in different and specific moments of its continuum and, which, in turn, have also disturbed the ‘properness’ of some of the country’s national treasures, cultural objects and subjects in aesthetic, ethic, and existential terms. These are instinctual musico-sexual inflections that have taken an immense pleasure in acting against the usual dominant cultural, historical-scientific proponents, their official stories, and normalised modes of serialised subjectivity, in which I include the music I have been producing - both in its post-punk outcome, alongside the music of many other bands and friends of the period, and consequently since the mid 1990, through the work with *Tetine*.

This gesture must be understood as a possibility with which to engage with particular modes of subjectivation and processes of sublimation in order to experiment, read, listen, write, and talk/sing differently.²⁹⁹ That is, as a process-manifestation for politically embodying, exploring [and talking about] forms of musicality, improvisation, chance, and sensibility. Also, this serves as a way of

²⁹⁸ From an auto-ethnographic perspective, the term “black semiotics” is used in the context of this chapter in different yet complementary ways. It can be read as a form of methodology with practice and theoretical intentions for investigating trajectories, sonic, textual and nominal ‘b-sides’ contained in this project, and the labour and improvisatory modes of operating of dissident Brazilian artists explored in this dissertation. The expression also refers to a number of pieces of sensory automatic-poetry-cartography that I have been creating over the past 10 years in the form of a series of drawing-schemes made to be read as verbal-vocal-visual ‘spaced-out maps’. Also, as a mode of operation; a way of dribbling and navigating the pervasive contradictions and aleatoricisms related to the practice of composing and improvising; and as a way of interfering in distinct temporalities and spaces. Some of these drawings-maps have been exhibited as part of the action *They Want to Get Rid of the Street Vendors* at the White Cubicle Toilette Gallery in 2012. in Hackney Road, and more recently in the exhibition *Shaft Abre Caminho Palo Santo* at SET Studios in Dalston, London in July 2019. Please see the exhibitions: *They Want to Get Rid of The Street Vendors*, White Cubicle, Hackney 2012. The White Cubicle Toilet Gallery was founded by Pablo Leon de la Barra works with no budget, staff, or boundaries, located within the Ladies Toilet of the George and Dragon public house. <https://tetinester.blogspot.com/search?q=White+Cubicle>, and *Shaft Abre Caminho Palo Santo*, SET, Dalston, 2019. <https://tetinester.blogspot.com/2019/07/shaft-abre-caminho-palo-santo-tetines.html>

On another note, the term appears and gives title to Tetine’s double/split album of electronic music *Black Semiotics/Mother Nature* - featuring instrumental pieces recorded in an improvised home-studio in a flat share in East London between 2000 and 2005, later released by Wet Dance Recordings in 2013. For further info, please see: <http://tetinester.blogspot.co.uk/2013/10/mother-nature-black-semiotics-double.html>. The words “unheard” and “spoken” as they appear in the text, are also used in reference to four radio episodes entitled “Unheard and Spoken” broadcasted on Resonance Fm 104.4 in 2013 as part of Tetine’s Slum Dunk radio show for the station.

²⁹⁹ My reading of processes of sublimation here, is in debt to Hebert Marcuse’s advocacy of Eros potential for countercultural liberation. That is, as a utopian potential of collective memory for engaging in transformative processes, be them through erotic, anti-conformist, and disobedient perspectives against modes of managerial or functionalist thought, or through a radical *total refusal* of onto-epistemological contexts directed at the closure of other universes of discourse in the interest of authoritarian regimes of control. By re-articulating these perceptions as singular and antagonistic constructive forces for reading, writing, and disseminating underground cultural/artistic practices, marginalized modes of production and forms of life. See for example: Hebert Marcuse, *One Dimensional Man*, (London & New York, Routledge Classics, 2002), 79, 80, and 87-123.

speculating upon the physical, ethereal, and sensorial qualities encountered in the act of composing - including an exploration of the social and psychological conditions for creation and an examination of forms of pre-industrialised, serialised, or capitalised processes in relation to any musical material. Likewise, it is used as a political-aesthetic expression of resistance in relation to distinct hegemonic musical scenes or sonic contexts both internally (locally) and externally (internationally) in the 'world territory' to use a jargon present in standardised music industry contracts. It is in this sense that one may think of an underground shared sense of communality, dissidence, utopianism, non-conformism, and particular languages encountered in such operations, despite the many differences amongst types of sonority, artists, and their trajectories studied.

In this regard, an electronic clap in the syntax of a programmed rhythm pattern in a song; a small sound fragment of a sampled syllable such as "ai" (ouch!) taken from the phrase "ai amor" (ouch! m' love!) for example - doubled as an unstable and dissonant interval produced by hitting two different halftone notes on a cheap sampling keyboard as I did while percussively replaying Eliete Mejorado's vocals for the song "I Go To The Doctor", our collaboration with Funk Carioca MC Deise Tigrona, which will be discussed more in the following section. This forms part of the album created for this thesis – an entire song as a *wave form* in a computer screen, or an 'artist' in the flesh or virtually (well-placed or displaced in any territory), or in name (a group, a collective) or an *entity*, or intensities, velocities, silences, durations and movements in the plane of consistency (or composition) in relation of reciprocity or not with other artists, groups, collectives, assemblages, sonic particles and experiences. These distinct sonic presences may be *felt, lived, read, translated* and *transformed* inter-semiotically (as) and (into) new components of a sexually charged reflexive automatic musico-writing improvisation to invent and/or generate ramifications, associations, and other relations between forms, substances, expressions and contents.³⁰⁰

This understanding is articulated simultaneously as a feeling, an impulse and as thought (or an idea), being necessarily related to, and sensorially in debt to distinct forms of improvisation and utopianisms. It is in this sense that Brazilian post punk, funk carioca, early hip hop, rap and other tropicalised moments (be they visible musical genres or intrinsic forms of musicality - one might think here of numerous other examples such as samba canção, bossa nova, pagode, samba de breque, Partido Alto, or Tropicalismo, Vanguarda Paulista, electropop, synthpop, punk, Pop Rock, including the mythical

³⁰⁰ The plane of consistency (or composition) is used here in the sense of Deleuze and Guattari's *plane of immanence* where "there are only relations of movement and rest, speed and slowness between unformed elements, or at least between elements that are relatively unformed, molecules, and particles of all kinds. There are only haecceities, affects, subjectless individuations that constitute collective assemblages. We call this plane, which knows only longitudes and latitudes, speeds and haecceities, the plane of consistency or composition (as opposed to a plan(e) of organization or development)". Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, (University of Minnesota, 1987), 266.

and sonic worlds of Afro-Brazilian religions such as Candomblé, Macumba or any other syncretic ritual in terms of sonic universes, specific categories or influences) may be read as sonic/lyrical manifestations embodied in methodological processes of composing. Such procedures, and their impulses are part of the sonic, textual, textural, vocal, sentimental, and intellectual processes involved in the production of the tracks forming *Spaced Out in Paradise*. Likewise, they have been linked to the work of other underground Brazilian musicians, artists, ensembles or crews affiliated with peripheral scenes whose unfamiliar voices, accents, collective desires or modes of being in process have dribbled, since the very beginning - both precariously and poetically – onto the continual impositions of dominant Western epistemologies. They are therefore able to provide us with a set of unpredictable contexts, readings, and critical approaches for studying popular music. In practice, these relations of production of subjectivity have been serving an active resistant and foreign Global South subterranean sonic cultural black market for years.

The compositions of *Spaced Out in Paradise* are deeply informed by this understanding.

5.2 BACKGROUND AND FURTHER CONSIDERATIONS ON THE ALBUM

This thesis moves between writing, archival research, composing, producing, and compiling an audio piece in the form of a full album with my group Tetine. We are a Brazilian band/organism-platform formed by Eliete Mejorado and I, based in Hackney since 2000. We both met in 1995 in Brazil, while taking part in the local underground art punk scene of São Paulo and Belo Horizonte. Since then, we have been producing a multitude of works and actions through the hybrid universes of performance art, music, film /video, and poetry. As *Tetine*, we have put out several independent albums, having released most of our music on our own label Slum Dunk Music since we relocated to London. We have also released music through other record labels between Europe and Brazil such as Soul Jazz Records (UK), Mr Bongo (UK), Bizarre Records (Brazil), Discobertas (Brazil), Cri du Chat (Brazil), Kute Bash Records (Germany). Our performances and works have been shown in music venues, clubs, cinemas, art galleries, music festivals, community centres, informal spaces, art biennials and museums. This includes performances at The Wire's Adventures in Modern Music in Chicago, the National Museum of Contemporary Art & Sternessen Museum in Oslo, Gorky Theatre in Berlin, The Barbican Centre, Museu Serralves (Porto), Whitechapel Gallery, Palais De Tokyo, Liverpool Biennial, Triennale di Milano, Atelier Claus, South London Gallery amongst others.³⁰¹

³⁰¹ For further information on Tetine's trajectory, performances, discography, videography and etc, please refer to www.tetine.net

Before examining each of the 10 songs in *Spaced Out in Paradise*, I will take the opportunity to introduce the album by laying down a sort of sensorial overview/artistic statement of the record itself and the work of Tetine in general terms. That said, it is crucial to clarify here that the following short text is manifested through a mix of poetic, allegorical, associative, and informative language as an attempt to come closer to the spirit and feelings that drove the process and the making of *Spaced Out in Paradise*.

5.3 SPACED OUT IN PARADISE AS AN ALBUM: AN OVERVIEW

Spaced Out in Paradise features a collection of discordant electronic pop, dissonant punk-funk, experimental baile funk, dark sambas, disco-not-disco, and spoken word pieces. It might be read as an electronic leftfield experimental-dance album that is simultaneously auto-fictional and autobiographic. It unashamedly crushes together tropical minimalism with atmospheric and politically charged drum-machine pop and futuristic goth sambas.

It is a dystopian synthpop piece, which can be both listened to independently or as an expanded narrative in the form of a sonic novel. The record articulates a transitory re-engineering of temporal syntactic, physical-sensorial utopian accumulations, undisciplined feelings, and memories. It was lyrically imagined in the form of a sonic-film: a machinic-organic body of love, pain, pleasure, and death drive.

Its songs actualise distinct spaces and temporalities while configurating intertwined historical, political, and aesthetic dimensions, countering the idea of straight time, the current territories of neoliberal psychism, and the new wave of global fascism/white supremacy. They are ghostly songs of love, death, espionage, sex, underdevelopment, immigration, post-capitalism depression, genocide, encapsulated in lyrical electronic anti-colonial tales.

The tracks are sung/spoken in English and in Brazilian Portuguese, the latter being our first language. They incorporate mistakes, aleatoricisms, improvisatory motifs, and memories that have haunted our minds and bodies, what José Esteban Muñoz calls “the queer utopian memory”.³⁰² This refers to remembrances, readings, fears and understandings of the world, ritualised through their telling – whether in fictional and/or autobiographical guises. In this case, this is the case as expressed through sound (textures, harmonies, melodies, beats and vocals) and lyrics in the context of an album – but

³⁰² José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, (New York University Press, 2009), 34, 35.

also through video, films, art and performances if the reader/listener wishes to expand the fruition of our songs, and their existences outside of this record.

The album is a continuation of these processes, in other words, a recording of the times and spaces that encompasses our sonic and lyrical pulsations as an unidentified organism - a divinatory encounter both me and Eliete have defined as a continual improvisatory life-project of survival, love and care. An aural and multi-sensorial happening, intuitively incarnated by the spiritual powers and transgressions of *Exu*³⁰³ as the greatest orixá, the great messenger; the inventor of other paths, and multiple becomings. Luis Rufino Rodrigues Junior reads the transgressions of Exu in terms of a political, poetical and ethical project of pedagogy, as a practice that shall be understood as an anti-racist and decolonial political/epistemological/educational act, where EXU dethrones and corrupts the modern structural triad of science, religion and colonialism, to invent other possible paths, what he describes as a “Pedagogy of Crossroads”. Exu as an explanatory principle of the world translated by a diaspora that deals with events, movements, ambivalences, incompleteness and paths as possibility.³⁰⁴ Its presence is all over our work in spirit - as life force, musico-sexually - and it has been manifested in performances, installations, songs and images. This is particularly visible through the making of EBÓs³⁰⁵, as one can see in action in several of *Tetine’s* videos, such as ‘Shiva’ (2009)³⁰⁶, ‘Loveland’(2013)³⁰⁷, ‘Tropical Punk’ (2009)³⁰⁸, or in the video-performance ‘Macumba’ (2001)³⁰⁹, among others. These offerings are forms of rituals that act as requests. They appear in different phases of *Tetine’s* trajectory. They have protected us against evil eyes, and served ceremonially to open new ways to ward off or destroy enemies, to eliminate misogyny, racism, as well as for asking for love, justice, work, money, and prosperity. To free the body from hatred. For an inundation of feelings,

³⁰³ Exu (Èsù) is considered one of the most powerful and controversial divinities in the African pantheon, the most human of the orixás, lord of principle and transformation. God of the earth and the universe; Exu is the one who multiplies and becomes the elementary unit of human existence.

³⁰⁴ Luis Rufino Rodrigues Junior, *Exu e as Pedagogias da Encruzilhada*, in Revista Periferia V. 10, n.1, 71- See also: Luis Rufino Rodrigues Junior, *Exu e as Pedagogias da Encruzilhada*, Tese (Doutorado em Educação) – Faculdade de Educação, Universidade do Estado do Rio de Janeiro. Rio de Janeiro, 2017. Luis Rufino Rodrigues Junior describes Exu as the element that underpins and substantiates actions, resilience and transgression codified in the form of pedagogy. The potentialities of Exu as an ability to produce a crossing in our patterns of power, being and knowledge instituted by colonialism. “The pedagogy incarnated by the orixá’s powers weaves a basket of multiple concepts that face the arrogance and the primacy of the modes fortified by colonial logic. This way, more than confronting the limits of the dominant reasoning, the proposition herein issued indicates other paths. Those paths emerge from inventions birthed in the limits and in the gaps that were left.”

³⁰⁵ Ebó" is a term derived from the Yoruba ‘egbó’, meaning "root" according to the dictionary of A. B. H. Ferreira *Novo dicionário da língua portuguesa*. (Rio de Janeiro. Nova Fronteira. 1986), 615. Popularly understood as an offering from Afro Brazilian religion Candomblé, an Ebó" is always dedicated to an Orixá. An action, a spiritual cleansing ritual made from various types of ritual food to remove malefic energies from a person, a place, or in relation to a situation. It evokes three senses: sacrifice, offering and food.

³⁰⁶ See: *Tetine, Shiva*, directed by Eliete Mejorado, January 12, 2010, music video 4:50 https://www.youtube.com/watch?v=bTUc_r4LiKE

³⁰⁷ See: *Tetine, Loveland*, directed by Bruno Verner and Eliete Mejorado, March 21, 2013, music video, 6:15. <https://www.youtube.com/watch?v=UDRpEg80j4A>.

³⁰⁸ See: *Tetine, Tropical Punk*, directed by Eliete Mejorado, November 4, 2009, music video, 5:24. <https://www.youtube.com/watch?v=x-8-itiVjrA&t=3s>

³⁰⁹ See: Eliete Mejorado and Bruno Verner, *Macumba*, UK, video, 10:11. <https://vimeo.com/86033478>

affects, places, peoples, poetics, and politics; intensely relational with other pasts, futures, and worlds. Tarot or I Ching? Poetics, not aesthetics - for reasons many will understand one day.

5.4 SYNTAXES, SEMANTICS, SOUNDS & SENSES: A TRACK-BY-TRACK REFLECTIVE STUDY (IN ORDER OF APPEARANCE)

1. O Bandido

Written by Bruno Verner, Eliete Mejorado and Rogério Sganzerla

O Bandido (The Bandit) is a glacial minimalistic electronic piece encompassing synths and voice. It is written as a sonic-textual meditation on the instabilities, precarities, and absurdities of Brazil as a Third World delirious and violent entity-nation which is out of control. The song is inspired by Rogério Sganzerla's feature film *O Bandido da Luz Vermelha* (The Red Light Bandit) from 1968, a carnivalesque experimental tabloid-parody of the true story of the eponymous São Paulo's criminal José Acácio Pereira da Costa, defined by Sganzerla "as a western about the Third World" , "a somatic film" which can be read as "a musical, a documentary, a cop film, a comedy (or is that a slapstick?) and a science fiction" as the filmmaker states on his manifesto *Outlaw Cinema*.³¹⁰ *Tetine's* track is composed with fragments of speeches and dialogues of the film's characters, which are textually re-arranged, and vocalised into a new non-linear narrative, producing a distinct sonic poem about the ills of contemporary Brazil. It is a sonic portrait of the underdeveloped mestizo bandit, an Exu himself, who opens new paths and portals on his own terms, stealing from the rich in defence of those who are in need and who are destitute, like an anarchic "Third World's "Zorro of the poor" in search of justice.³¹¹

The song begins with a cycle of arpeggiated chords which repeats throughout its 5.40 minutes, as new layers of voices, strings, a walking bass, and assorted processed effects are added into the mix, building an oneiric, reflexive, and cathartic sonic atmospheres all at the same time. Eliete Mejorado's vocals in Portuguese are declaimed, and act as a melodic *canto-falado* (a spoken-chant) from the moment they appear in the second cycle of loops until the end of the piece, instituting an ironic, derisive, and sentimental quality to the track at the same time – and, in some moments verging on a preach.

³¹⁰ Rogério Sganzerla, *Outlaw Cinema*, in *Tropicalia and Beyond: Dialogues in Brazilian Film History*, ed. Stefan Salomon, (Archive Books, 2017), 81.

³¹¹ Gilberto Felisberto Vasconcellos, "Rogério Sganzerla: Joaçaba, Oropa e Bahia" in *Tudo é Brasil Projeto Rogério Sganzerla: Fragmentos da Obra Literária*, Helena Ignes e Mario Drummond org, (Letradágua, 2005), xviii.

The dreamy and cold electronic instrumentation follows Mejorado's voice which grows in intensity as the inner space of the song becomes fuller and tenser, acquiring a mysterious, delirious, noir type of cinematic ambience. Structured as a montage, the extensive text is made of recombined excerpts from speeches and dialogues of the film in Portuguese, and it is divided into nine distinct sections. These scenes unfold over a total of ten sequenced loop cycles of chords. The introductory section sets up the first scene by presenting the bandit (the main character of the song) who comes from Tatuapé's destitute neighbourhoods, curiously enough, the same place where vocalist Eliete Mejorado was born and grew up in São Paulo. Its text (lyrics) in Portuguese, as well as its sonic images are fragmented, cinematic, 'made with a hand-camera' and self-explanatory. It reflects what the late concrete poet and semiotician Decio Pignatari would describe as a characteristically tropicalist methodology for producing popular music in the late 1960s. Particularly, in relation to proto-Tropicalia experiments in songs such as Gil's "Domingo No Parque"; often comparing its lyrics to the montages of Russian film director and theorist Sergei Mikhailovich *Eisenstein*, or the evocative, fast informative-mosaic communications of Marshal McLuhan's media theory.³¹²

These splintered images, evoked by both the lyrics and the electronic instrumentation of "O Bandido", produce a kind of tragic-comic multivocal sonic narrative, which is developed through specific speeches, phrases, the voice-over radio announcements, of distinct moments and characters extracted from the film. "Decreed today 'State of Siege' in the country / A western about the third world / From the Tatuapé's favela to the world / The fish dies by its mouth, the fish always die by its mouth / Five minutes of coconut milk – lots of coconut milk / I am not left-handed and I don't like my profession / I - the masked bandit who does not respect women nor anyone's property / My weakness is mortadella! Mejorado calmly enunciates them with clinical, Brechtian detachment, yet with a smirk-singing that will follow her interpretation and gain intensity in different forms of crescendo during the song. The second stanza, and the second scene questions the bandit's nationality and identity which nobody seems to know. Here, Eliete Mejorado's melodic narrative tone is incisively directed at the listener, as a way of characterising the mysterious, mass-media mythologised Third-World bandit in the song. "Nobody really knows what nationality / nor even the identity of this young criminal / Underdeveloped? Brazilian? Cuban? Mexican? Favelado? Portuguese?" What critic Ismail Xavier defined as a pretext for the representation a specific milieu in the film, embodies "the paradigm of the Third World experience", as the realm of crime, corruption, prostitution, illegal traffic and

³¹² Augusto De Campos, *O Balanço Da Bossa e Outras Bossas*, (São Paulo, Perspectiva, 1978), 153, 154.

organized violence.³¹³ To which Mejorado then sings through the *bordão*³¹⁴: “Quem tiver de sapato não sobra” [Those who are wearing shoes will not remain) – a phrase shouted by the dwarf in the film.

In other words, a call to action in reference to Brazil’s huge inequalities, social underdevelopment, and destitution, means that those who are wearing shoes, are those who are rich and have money and those who are in power; therefore, they cannot remain. They need to be exterminated. This is followed by flashing images accompanied by the lyrics, “The driver might be able to survive, but one-eyed / The Amazon is also Brazil” and by a second catchphrase that will be repeated later by Mejorado as the song progresses, simultaneously evoking distinct temporalities about the recent political history of Brazil: “The oil is ours!” - a deliriously nationalistic reference to the classical slogan “O Petróleo é Nosso” [The oil is ours]. This was proffered by President Getúlio Vargas for the first time when reserves of petroleum were discovered in Bahia in 1939, and later used as *bordão* [slogan] as an advertisement of the “Second Development Plan” during Geisel’s government in the mid 1970s. In the song this phrase also makes reference to the then future investments in petrochemical activities through the famous state-owned Brazilian company Petrobrás created in 1953, but also alludes to the great discovery of Brazilian Pre-Salt Oil in 2006³¹⁵ under PT (The Worker’s Party) government, and consequently to the Petrobras scandal Lava Jato (Car Wash) initiated in 2014, voted as one of the biggest cases of corruption in the world, involving millions of dollars in kickbacks, and more than 80 politicians and members of the business elite of the country.³¹⁶

Next, we hear the first layer of strings being added in the mix and Mejorado’s vocal in the new atmosphere, uttered now in a more melodic way. Here she sings through the bandit’s voice: “I tried to kill myself with oil paint, but I didn’t succeed / So now I’m going to rape your wife and I don’t wanna hear a peep / Not a peep”. In this part, her interpretation acquires a distinct sonic energy becoming simultaneously more emphatically and cynical as the song progresses. Also, one hears a smirking tone in her singing, which, at this point, manifests itself more lushly in the harmony whilst establishing a melodic connection with the strings. At this moment, her singing-speaking re-capitulates the first stanza through new fractured images by voicing the following verses: “I left there 15 years ago / From

³¹³ Ismail Xavier, “Red Light Bandit: Allegory and Irony”. In *Tropicalia and Beyond: Dialogues in Brazilian Film History*, ed. Stefan Salomon, (Archive Books, 2017), 85.

³¹⁴ “Bordão” in Portuguese means a type of catchphrase that may become a refrain in spoken language or in a song.

³¹⁵ See for example: Marina Abelha and Eliane Petersohn, “The State of the Art of the Brazilian Pre- Salt Exploration”, in Search and Discovery Article #30586 (2018) Posted November 5, 2018 https://www.searchanddiscovery.com/pdfz/documents/2018/30586abelha/ndx_abelha.pdf.html

³¹⁶ This culminated in the investigation and the criminal prosecution of Lula, who had his rights to be tried violated by an impartial court, as well as, his political rights to run for the presidency prohibited. Lula remained in prison for 580 days, while judge Sergio Moro, later abandoned the judiciary to assume the Ministry of Justice under Jair Bolsonaro’s government. See for example: Victoria Azevedo, “Moro e Procuradores da Lava Já foram parciais contra Lula, afirma comitê da ONU”, *Folha de São Paulo*, 28 de Abril, 2022. <https://www1.folha.uol.com.br/poder/2022/04/moro-e-procuradores-da-lava-jato-foram-parciais-contra-lula-afirma-comite-da-onu.shtml>

Tatuapé's favela to the World / I had to screw up / A man like me could only screw up / They call me a *pistoleiro* (gunfighter), but I am not a thief / I am not a thief."

From then on, the song's main refrain is deliriously uttered as a speech act: "*O Terceiro Mundo Vai Explodir e quem tiver de sapato não sobra*" [The third world will explode and those wearing shoes won't remain]. This is complemented by a philosophical verse-statement conjuring up the relation between abortion and hunger in the country, which becomes explicit as Mejorado then performatively vocalises: "*Minha mãe tentou me abortar pra eu não morrer de fome*" [my mother tried to aborted me so that I wouldn't die of hunger] – a critical and sarcastic commentary on the moralistic catholic traditions against abortion procedures that encapsulated a recurrent conservatism associated to Brazilian society both in the 1960s at the time of the film. But also, it is a comment on the social and economic backlashes installed in the country in consonance with the intense religious processes of evangelization of the population, particularly under the current far-right government of President Jair Bolsonaro. Mejorado thus performatively sings, "*é preciso pecar em dobro / sozinho ninguém vale nada*" [We must double sin / On our own, we are worthless] two melodic verses that will re-appear as the track reaches full intensity.

Accompanying these verses, more synthetic layers of strings are then added into the mix, and the vocals acquire a more discursive and narrative role, as they suddenly move from first to third person. She sings: "And this is a true story of a man who drank a bottle of imported whisky a day / The inventor of the trick to win at Jogo do Bicho³¹⁷ / And the inventor of the magic guitar method by correspondence/ "The Third World War has begun, and no one is giving a toss." To then announce caustically, in the style of a TV advert "Five minutes of coconut milk, lots of coconut milk", as she reiterates the crisis and fate of the deprived and underprivileged in the country, however, now, again through the skin of the bandit: "If we cannot do anything, we'll screw up everything / A man like me could only screw this up!"

The sixth stanza is formed by one of the most ironic and scoundrel dialogues of the film. Most specifically, when actor Pagano Sobrinho, the rich fat capitalist and gangster who plays the corrupted and grotesque politician J. B da Silva, the king of the "Boca do Lixo"³¹⁸ is asked about what he thinks of the misery in the country? To this Mejorado ambiguously responds in parody quasi-operatically:

³¹⁷ "Jogo do Bicho" is a Brazilian game of chance somewhat similar to the lucky numbers game found in New York City. I will translate Brazilian "Jogo do Bicho" as "animal game" or "animal lottery".

³¹⁸ The "Boca" in the text refers to the popular area known as Boca do Lixo (Garbage Mouth) situated at the Santa Ifigenia area, between Rua do Triunfo and Rua Vitoria in the Luz neighbourhood of downtown São Paulo.

“What misery my son? What misery? A country without misery is a country without folklore, and a country without folklore is a country without tourists”. This becomes even clearer when one watches the different versions Tetine have performed live of “O Bandido” over the years. As the instrumental is intensified, Mejorado adds new verses, including a cynical question directed at the listeners, and repeats images that she already sang in previous stanzas. She sings: “Unity makes strength. And you? What do you do? – an interjection that invites the listener into the sonic space of the text and of the song, and consequently to think about his or her position in the scale of misery in the country. This is followed by another recapitulation: “Short circuit in the slums of Tatuapé / The driver will survive but one-eyed/ Now I'm gonna rape your wife and not a peep. Not a peep”.

From there on, the piece reaches its first climax from the point of view of its sonic production. In this section, one can hear all the synths, orchestral elements, effects, and a new vocal that enters the atmosphere of the song. Eliete Mejorado’s spoken-chant becomes simultaneously celebratory, ironic, sexual, and highly inviting as she sings the refrain:

É preciso pecar em dobro / É preciso pecar em dobro / O Terceiro Mundo vai explodir e quem tiver de sapato não sobra / Traz Whisky pra todo mundo que o rei da boca paga / Viva a pobreza! / Viva a pobreza!

[We must double sin / We must double sin /The third world will explode and those who are wearing shoes won't remain / Bring whisky to everyone: The King of Da Boca pays! Viva poverty! Viva poverty!]

She closes the sequence by re-enforcing that on our own, we are just worthless. Her vocals, then, become even more intense, growing in volume with the instrumentation that by now is complemented by an echoed electric guitar line plucked and played like a mandolin. This new sonic layer counterpoints itself to the strings and the walking bass, adding a synthetically pristine, trippy and hallucinatory crescendo to the atmosphere. Besides that, one can also hear the elated quality of the vocal recording, particularly when Mejorado emphatically says: “The business is to be gross, we need to be rude. I’ll set fire, and then I leave for Acapulco, Mexico. The watchman must die. Those, who earn 80 reais to keep guard of 80 millions, deserve to die”.³¹⁹ To which she then asks and sarcastically responds: *Deus? Deus não existe* [God? God Does Not Exist, There’s no God]³²⁰ – before repeating the chorus “we must double sin” three times; and ending the last section of the song with

³¹⁹ The watchman has to die, those who earn 80 reais to keep guard of 80 million deserve to die” is phrase that refers to a typical job called “vigia” in Portuguese. In the context of both the song and the film, “vigias” are kind of nocturnal watchmen (not necessarily from the police) or porters that are contracted to protect the houses, or streets in which rich people live. They normally stay in front of the houses they protect housed in a compartment; some also carry guns.

³²⁰ Film critic Ismail Xavier, for example, attributes the relationship between the sentence “There is No God” with the appearance of an open suitcase with the word “EU” [I] in the film, as one of the various philosophical ideas treated mockingly in Rogerio Sganzerla’s *Red Light Bandit*. In his reading of the film, “if there is no God, then there is also no man at the centre of a created universe. Therefore, the identity of the self is an illusion. Subjectivity is emptiness; man is trash”. See: Ismail Xavier, “Red Light Bandit: Allegory and Irony”. In *Tropicalia and Beyond: Dialogues in Brazilian Film History*, Stefan Salomon, ed. (Archive Books, 2017), 92.

a return to some of the lyrics main catchphrases. “What misery my son? What misery? A country without misery is a country without folklore, and a country without folklore is a country without tourists”. Unity makes strength Bring whisky for everyone! On our own we are worthless. Alone - no one worth nothing!”

2. Animal Numeral

Written by Bruno Verner, Eliete Mejorado

“Animal Numeral” is a lyrical dissonant electro-dark samba written for voice, effects, a Casio-style bossa nova preset beat programmed on a Roland MC 307, a minimalist and fat synth-bass pedal, assorted percussions, and occasional electric piano sounds. “Animal Numeral” speaks of, and sonically explores our progressive transmutation into disoriented human-machinic bodies in movement throughout the physical and digital distinct spaces and temporalities we inhabit in everyday life. The song is an ode - in the form of a futuristic and glacial Partido Alto samba³²¹ - to the new electronic-organic-computational bodies lost in the jungle, lost in time, spaced out in paradise. It invites the listener into this space while speaking/singing softly and swingingly in their ear: “let this samba in”. “Let this samba stretch into you” to then question; what are we now? Hormonal animals? Artificial dolls? Or a spiritual archive of flesh and blood up to the neck? Throughout the track my vocal lingers in this cut and dwells on these questions. Where do we go from here?

"Animal Numeral" starts with a singing reference to Chico Buarque’s samba “Partido Alto”³²² – in particular, the classic version recorded live at Teatro Castro Alves in 1972 in Salvador, Bahia by Caetano Veloso, as he returned from his London’s exile. The first verses of my samba directly quote his onomatopoeic opening lines “Diz que Deus Diz Que Dá / Diz Que Deus Dará” [Say God will do / Say God Will Give]. To which, instead of singing them as they were written, I break the original sense by giving voice to different and oscillatory new verses: “Diz que vem, diz que vai / diz que não vou mais / deixa a cartilha entrar no Animal Numeral” [say you're coming / say you're going / say I'm not going anymore/let this textbook into the Animal Numeral], however, maintaining the same rhythmic and melodic vocal accentuation found in the first two lines, echoing its introduction. Buarque’s “Partido Alto” was originally written for the film *Quando o Carnaval Chegar* [When the Carnival Arrives]

³²¹ Partido Alto samba is a style of samba that emerged at the beginning of the 20th century within the process of modernization of urban samba in Rio de Janeiro. It has its origins in African umbigadas and is the form of samba that comes closest to the origin of Angolan batuque, from the Congo and nearby regions. Despite being one of the most traditional samba subgenres, there is no consensus among practitioners and scholars, less or more scholarly, to define what this derivation of samba would be. Nei Lopez. *Partido-alto: samba de bamba*, Rio de Janeiro, Pallas, 2005. See also: Beto Gonzalez, “Partido Alto Samba de Bamba reviewed”, in *Ethnomusicology Review*, Vol. 12, 2006. <https://ethnomusicologyreview.ucla.edu/journal/volume/12/piece/501>

³²² Caetano Veloso, Chico Buarque, Partido Alto, track 2 in *Caetano e Chico Juntos e Ao Vivo*, (Phillips, 1972), LP Vinyl.

directed by Cacá Diegues in 1972. His song poetically denounces the ills of the Brazilian people in the early 1970s during the hard years of the military dictatorship, and the lyrics play with the ability that most of Brazilians acquired, despite the many adversities faced at the time, to laugh at themselves and get on with their lives. “Animal Numeral” echoes and shares a similar feeling; however, it is an invitation into a completely distinct spacio-temporality both in terms of its text and sonority. Its main subject is the proliferation of exhausted bodies and the process of becoming-a-numerical-animal. I sing the body as a worn-out diasporic unidentified organism, or an indeterminate ghost, roaming in perpetual movement through both physical and virtual contaminated spaces. In this sense, the track speaks of the ‘new’ contemporary *man-machine* defined by anxious bodies, and their numerical, computational, sexual, and melancholic existences, trying hard to transcend but remaining locked in the inside. This is similar to what Mark Fisher’s haunt twitter clearly describes in line with Jodi Dean’s conception of digital communicative capitalism: “locked in repeated loops, aware that their activity is pointless, but nevertheless unable to desist”.³²³

The song evokes a similar feeling but amplifies this to the logic of repetitions-compulsions in relation to other invisible systems of imprisonment associated to the physical world, and which are experienced beyond the digital. It considers other forms of oppressions; in the case of my song I am also talking about the imprisonment of diasporic individuals against a backdrop of hierarchies and machines of oppression. A colonial animal; an illegal animal, a racialised animal; a tropical animal, that still breathes, moves, and yet, it is constantly a marionette in service of nostalgic imperial articulations, and abuses in conjunction with the forces of capital. But it also speaks of and to the sons and daughters of social media, games and smart phones encapsulating a progressive decomposition of solidarity and lack of empathy. It is what Franco Bifo Berardi reads as a connected generation in movement inhabiting a dimension where the possibility of deep conjunctive understanding is over: precarious cognitive workers deprived, affectively depleted, absorbed by the presence of connective tools twenty-four hours a day. Bifo attributes this to the disappearance of the physical and mental presence of the mother, which he theorises as being replaced by the presence of the screen, and the development of a new form of sensibility which is linked to the fact that younger generations, born at the turn of the century, learned more vocabulary from machines than from their mothers.³²⁴ “Animal Numeral” draws on such understanding of the interjective mechanisms of language and affectivity. Its melancholia is exacerbated, and its textbook is that of “total contamination”, “liquidation”,

³²³ Mark Fisher’s Haunt twitter thread of April 30. https://twitter.com/k_punk_unlife/status/1388172982128873474
Also: Jodi Dean, *Democracy and other Neoliberal Fantasies: Communicative Capitalism and Left Politics*, (Durham and London, Duke University, 2009).

³²⁴ Seth Wheeler, Interview with Franco Bifo Berardi, the White Review org, February, 2016 <https://www.thewhitereview.org/feature/interview-with-franco-bifo-berardi/>. See also: Franco Bifo Berardi, *Heroes: Mass Murder and Suicide*, (London, Verso Books, 2015).

“racialisation”, “immigration”, “defamation” and “inundation”. It is in this sense one becomes a transitory and numeric-animal in search of pleasure as its lyrics and the singing states: “um animal numeral a serviço do gozo” [An Animal Numeral in the service of / or in search of an orgasm].

On a distinct yet complementary, and carnivalesque final note, “Animal Numeral” is an auto-fictional, and to some extent, autobiographic song. We become fictions of ourselves animated by the digital and analogue logics of survival: a semantico-mathematical-carnal ontology of ABCs, Zero and Ones, images, sounds and blood. A dark no-samba in the shape of a *descanção*³²⁵ to use the term proposed by Tom Zé for a type of “no-song”, that is constantly practiced and improvised in the matrix, and uninterruptedly re-originated. There are no beginnings or endings, only movements, speeds, intensities, affects. “Let this samba in, let this samba stretch”. We are mutant machines of lust.

“Animal Numeral” was also re-recorded during the first lockdown in 2020, auto-cannibalistically reinvented as an acoustic piece for piano, cello and voice.³²⁶

3. To Burn or Not to Burn. Feat: Arnaldo Baptista

Written by Bruno Verner/ Eliete Mejorado / Arnaldo Baptista.

Line-up: To Burn or Not to Burn

Arnaldo Baptista – vox

Bruno Verner – bass, vocals, organ, synths, drum machine programming

Eliete Mejorado –organ, synths, occasional percussion

Produced by Bruno Verner and Eliete Mejorado

“To Burn” is a melancholic piece of *disco punk-funk* composed for church organ, bass, synths, vocals, and assorted percussions/effects. The song was written in collaboration with Brazilian composer Arnaldo Baptista, founder of Tropicália’s experimental psychedelic rock band Os Mutantes, who contributed with lyrics and the spoken vocals throughout the recording. Sonically, its structure is harmonically tense and, its texture may be read as *sombre*, building a swinging progressive instrumental pattern at once danceable, hallucinogenic, melancholic, and oppressive at specific points. The lyrics are simple, and interrogative. They take the form of three short interjections [*to burn*

³²⁵ Tom Zé translates the process of making a *descanção* by contending that such exercise primarily entails ‘not using the body of the song’ but rather, ‘shaping it with another matter, with another substance’. He says: “My chimera for making a *descanção* did not allude to the song itself”. Instead, “it was just an artifice for me to sing without being a singer. Tom Zé, *Tropicalista Luta Lenta*, (São Paulo, Publifolha, 2003), 22-24.

³²⁶ See: *Tetine, Animal Numeral* - Tetine perform an acoustic version of “Animal Numeral”, Bruno Verner – piano, vox. Yoko Afi – cello, music video, 3:07, YouTube, posted by Ladyhoover, May 28, 2020. <https://www.youtube.com/watch?v=E1mIR9NSI4E>

or not to burn? / what? / What is the question?]. Written and sung by Arnaldo Baptista, the spoken word vocal appears and disappears throughout the song, and dialogues with the floating vocal harmonies I sing in response to his vocals. This procedure is repeated irregularly throughout, and transverses the structure of the track, functioning as an echo to the spoken interjections of Arnaldo, which are then ‘modified’ melodically as the bass and the harmony progresses. The vocals bear a sense of doubt. They simultaneously reveal and suspend its possible semantic associations: [to burn? to exist? to erupt? to destroy? to smoke? to set fire to? to explode? to light? to glow? to consume? Or not to? What? What is the question?]. Here, we are also in conversation with both Hamlet’s monologue speech “To be, or not to be, that is the question”, and consequently with Oswald de Andrade’s most popular cannibalist aphorism, “Tupi or not to Tupi, that’s the question” taken from the Manifesto Antropofágo, overtly devouring and (mis)quoting Shakespeare by re-semanticizing (both in form and content) to the indigenous word Tupi – the tribe, the language (life) - phonetically playing with the binomials “To be/Tupi” and “Not To Be/Not Tupi”. In this sense, they evoke contradictory networks of semantic relationalities, becoming unresolved dilemmas. And on a second level, they emanate distinct times and spaces, and significations, through the combination of a no-longer-conscious past with a not-yet-here future as potentialities bearing the present.

Arnaldo Baptista wrote the lyrics as an ecological call against the greed of man who burns everything alive, and mentions that “the idea came from something that Jimi Hendrix said on his album Axis”, and that, “the human being lives a curse, where he burns everything he sees ahead” as he asks what’s the point, what?³²⁷ What I translate as a perception of the past in simultaneity with utopian desire for futurity in the form of a question; a form of longing.

4. Why N586

Written by Bruno Verner and Eliete Mejorado

“Why N586” is a piece recorded and produced after a series of *electro-psycho-physic* sessions³²⁸ that my partner Eliete Mejorado and I have been practicing for years. The track was created through sonic

³²⁷ “To Burn or Not to Burn”, has been re-released as a remix as part of Arnaldo Baptista’s *Petrified Be Tools* (2011-2022) – a collection of remixes and reworks of his original track “To Burn or Not to Burn”. Tetine’s version was also included in the album. See: Jota Wagner, “Arnaldo Baptista no Liquidificador. Produtores nacionais revisitam faixa “sustentável” do Mutante. Ouça!”, in *Musicnonstop*, 18 de Fevereiro de 2022. <https://musicnonstop.uol.com.br/arnaldo-baptista-lanca-to-burn-or-not-to-burn-remixes/>

³²⁸ We have defined Tetine’s work as being informed by an urgent necessity to translate life events into images, sonic worlds, at mospheres, and states through the use of body-performance, electronic devices, voice recordings and film projections. Our first performances were primarily structured by a combination of aleatory and non-quantized electronic music programming marked by “out of tune” vocalizations, atonal harmonization with the use of digital delays and loop pedals that we would get from hours of exhaustive physical work with our bodies, a couple of old synths and a TV monitor plugged into VCR that we kept set up in a small rehearsal room. We were particularly interested in understanding the sensorial and organic responses that such operations could offer to our live performances and music. We called this process electro-psycho-physical improvisations. “Why N585” emerged while engaging in such free improvisations. For further detail please refer to: www.tetine.net.

and free bodily improvisations while we engaged in repetitive vocalisations, shouting, body exhaustion processes and breathing exercises in attempt to find distinct vocal sonorities, tonalities, positions, intervals, and respirations that produced unusual resonances to our voices and bodies. The method is similar to what David Toop has described as “the state of beginning to play without knowing what will be played, how it will develop, how long it will be played, what form it will take, how it will end and how it will be resumed”.³²⁹ But it incorporates a consideration of the organicity, fragility and exhaustion of such operations in relation to our bodies and corporeal actions in the making of the piece. Most of its sonic material and textures are in debt to processes of physical exhaustion and free improvisation for composing.

The vocals of “Why N585” were recorded by Mejorado while she was in her last stages of pregnancy. It evokes and reflects on her gestation as it sonically communicates ideas of birth, life, death, fear, respiration, and the possibility of new beginnings. The song is both a question and a meditation, a poetic experiment with the expressive, semantic, and contextual planes of the word “Why” which is vocalised, sung, screamed, overdubbed, and suffocated corporeally and sonically. This is done through a counterpoint of different recorded voices and dissonant synthetic soundscapes which are layered over a rhythmic post punk / kraut motorik-like instrumental base. Sonically, it can also be characterised as a tense experimental track in which its two basslines, and the repetitive electronic drum pattern dialogue with, and make way to a disorientating progressive musical suspension comprised of harsh, chaotic, un-melodic and melodic vocal lines. These vocalisations are sung and shouted by both Mejorado and myself in the form of an unruly counterpoint between our voices that run through the track. They generate dissonances, floating tensions, harmonic suspensions, and disorientation which dominate the track’s aural space, with additional panning, reverberation, and effects. In the plane of content, a “Why N586” is an anti-patriarchal feminist queer lament of refusal; a hysterical negation; an anti-rape scream/manifest against fascists, rapists and colonizers as we both have defined it.³³⁰ The song also took the form of a cover-version of *Ono Plastic Band’s* experimental number “Why” composed in 1969, and it was included in the album *Mrs. Lennon* as ‘Why’, on Discoberta Discos in Brazil. This version is dedicated to our daughter Yoko.

5. Mata Hari Voodoo

Written by Bruno Verner / Eliete Mejorado / Marcelo Dolabela

³²⁹ David Toop, *Into the Maelstrom, Music, Improvisation and The Dream of Freedom*, (Bloomsbury Academic, 2017), 3-4.

³³⁰ Conversation with Eliete Mejorado, April 8, 2019. See also; Bruno Verner, Eliete Mejorado and Gavin Butt, “40 Degrees in Black: Bruno Verner & Eliete Mejorado in Conversation with Gavin Butt”. In *Post Punk Then and Now*, ed. Gavin Butt, Kodwo Eshun and Mark Fisher, (London, Repeater Books, 2016), 215.

“Mata Hari Voodoo” is an electronic ‘re-version’ of a song/spoken-word piece that I originally produced for the post punk group *Divergência Socialista* in 1988 with Marcelo Dolabela and performance artist Silma Bijoux’ O’ Hara, while still living in my hometown Belo Horizonte, and was re-recorded by Tetine both in 1995 and 2007. I called this a “re-version” and not a remix, because I understand its rearrangement as a process of composing and therefore, as a way of giving life to a new song. It is what I understand as an intrusive revisitation which, instead of being loyal to the past two ‘original’ versions, recovers the song’s former spirit, however this is done through a completely distinct performance, and recording that has another feel, timbre, and harmonic structure.

Lyrics were written by the late poet and collaborator Marcelo Dolabela (1957-2020), founder of *Divergência Socialista* and the co-author and lyricist of many songs we wrote together in the 1980s, including “Thomas Morus Dub / Aqui & Aqui” which was referenced earlier in this dissertation. “Mata Hari Voodoo” is an electronic surreal tale of war espionage and sexual connotations created from a textual collage of various samples of fictionalised events, dates, distinct personas, and images related to elements of the trajectory of Margaretha Gertrude Zeller (or Margaretha Geertruida MacLeod née Zelle): the famous Dutch dancer and ‘spy’ who claimed to have been born in Java, dubiously accused as a traitor, and shot dead in 1917 at the age of 41 by a French firing squad for being a spy for the German Secret Service during World War I.³³¹

In the song, Eliete Mejorado’s half-spoken, half-sung vocals in Portuguese tells the fictitious past story of Mata Hari as Agent H-21, forging connections with a number of equally prominent figures who appear and disappear in the song’s narrative such as the black dancer, singer, actress, French Resistance agent, and civil rights activist Josephine Baker, and the transvestite named “Ronaldo Goebbels Regan” as an invented persona. The latter is a mix of the US President Ronald Regan and the chief propagandist Joseph Goebbels of the German Nazi part, and with whom Margaret happened to have had sex with. Other characters such as Jaqueline Baker - again, a surrealist combination of the US socialite and first lady Jackie Kennedy Onassis with Josephine Baker; or the classical Hollywood actor Humphrey Boggart - inhabit the song as subjects, including mentions of “Fidel Castro”, the Vietnamese revolutionary “Ho-Chi-Mihn”, “American idiots”, and a mutational Margaret F., alluding to the autobiography of Christiane Vera Felscherinow and the subsequent classic 1981 German film *Christiane F. – Wir Kinder vom Bahnhof Zoo* directed by Uli Edel.

³³¹ See for example: “Mata Hari, Dutch Dancer” in Encyclopaedia Britannica, last updated May 27, 2022.

<https://www.britannica.com/biography/Mata-Hari-Dutch-dancer-and-spy>.

Also, Barbara Maranzani, “Was Mata Hari a spy or a scapegoat?”, biography.com, updated May 2020. <https://www.biography.com/news/mata-hari-spy-scapegoat>

Mata Hari's actions in the song take place in a different time and space from the original historical narrative associated with the character. The track evokes the aftermath of World War II and the beginning of the Cold War. But the track also has unspecific temporalities or places as it becomes clear when Eliete Mejorado sings the numbers from a fictitious telephone line, and quotes the city of Los Angeles, or "Los Angels", as we used to sing in the 1980s: "Liguem para Los Angeles 38268219, lá a chamam simplesmente Mata Hari" [Call Los Angeles/ Call Los Angels 287562, there, they call her simply Mata Hari], or when Margaret Gertrude Zeller mutates into Margaret F. This change of key in the temporality and spatiality of her official trajectory opens a distinct stream of consciousness and portal in the song and one which is comprised by fragments of actions, fake facts, images, numbers, communist leaders, actors, political personas, and the looming of a nuclear war. It shows a glacial sonic inner-space that references an aesthetic and imaginary that the Brazilian underground post-punk youth of the 1980s nurtured in relation to the Cold War, and that was manifested in different *Divergência Socialista's* songs such as "Cu de Comunista", amongst other productions of the time.³³² 'Our Mata Hari Voodoo had been born in Kingston, Jamaica in 1956, instead of Leeuwarden in the Netherlands in 1876. Her hips knew a few dances, she had no breasts, no fat, and hated bacon, Anne Frank, and Dolly, as one of the lyrical passages tell the listener.

On the purely sonic plane, its drum programming was assembled using percussive pieces of a 808 drum machine which were sequenced on an old Roland MC-307 Groovebox. It conveys a cold, yet funky rhythm pattern that contrasts with a gelid synth pad that harmonises the song and circulates in loop throughout the track. The synth bass line follows Eliete's catchy yet cynical-with-a-smirk vocals throughout the track with a Brechtian distancing effect all over her delivery preventing the listener from getting lost in the narrative as a form of emotional catharsis.³³³ The melody and the rhythmic pace of her vocals also change whenever the spoken chorus appears: "Não, não se vá Josephine Baker, seus filhos morrerão nesse inverno" [Do not leave Josephine Baker, your children will die this winter]. In this sense, "Mata Hari Voodoo" also functions as a six-minute long mystery sonic soap opera, involving the mythical worlds of espionage, glamour, sex, political personas, and celebrities. The vocals are narrativised and Eliete's detached, yet warm like a rap intonation follows the prominently SH 101 synthetised melodic bassline in the mix, which in combination with the instrumental generates a glacial, melancholic and oneiric inner sonic space to the track.

³³² See: Gavin Butt, Kodwo Eshun and Mark Fisher ed, in "40 Degrees in Black: Eliete Mejorado and Bruno Verner in conversation with Gavin Butt", *Post Punk Then and Now* (London: Repeater Books, 2016), 212, 213.

³³³ For Brecht's distancing effect (*Verfremdungseffekt*) theory please see: John Willett, ed. and trans, *Brecht on Theatre*, (New York, Hill and Wang, 1985), 91.

6. I Go to The Doctor. Feat: Deize Tigrona

Written by Bruno Verner, Eliete Mejorado and Deize Tigrona

Vocals – Deize Tigrona and Eliete Mejorado

Produced by Bruno Verner

“I Go to The Doctor” features vocals in English by Funk Carioca (Baile Funk) star Deize Tigrona. Its instrumental base is formed by an electro bassline, baile funk chopped and sampled vocals, a catchy post punk/new wave melody in combination with a fragment of Africa Bambaata’s Planet Rock via Trans Europe Express 808 electro beat. The track is very short, has a raw punky energy and vocal attitude which runs throughout its one minute and half. Its lyrics are based on Deize Tigrona’s verses for “Injeção” [Injection], a song on the album *Slum Dunk Presents Funk Carioca Mixed by Tetine* which is a compilation mix of Baile Funk tracks I produced in 2004, and that was released by British Label Mr Bongo Records.³³⁴

“Ai Amor”

I go to the doctor

I’ve got a pale complexion

He looks me up and down

And wants to give me an injection”

“I Go to The Doctor” establishes an unusual sonic/artistic encounter between two DIY music worlds for the first time: funk carioca and punk/post punk. As one of the most complex independent subcultural scenes and collective assemblages of practices in Brazilian culture, Funk Carioca has had a strong influence on me since the late 1980s, and on *Tetine’s* music since the early 2000 with the beginnings of the funk sensual scene, and the appearance of female MCs.

Between 2002 and 2008, we collaborated with artists from the scene, produced hundreds of radio shows dedicated to *Funk Carioca* under the name Slum Dunk for radio art Resonance Fm 104.4 in London, including live interviews with MCs and DJs of the scene, a programme of music documentaries, and thematic shows on many aspects the style. On another note, Funk Carioca has also influenced a generation of internationally acclaimed musicians such as Diplo and M.I.A - who sampled beats and the famous “cornetão” from “Injeção” used in her track “Bucky Done Gun” -

³³⁴ Funk Carioca is the raw and intense lo-down Miami Bass-driven sound from Rio’s favela parties - normally referred to as Baile Funk or Favela Funk in Europe. For further info please see: *Slum Dunk Presents Funk Carioca Mixed by Tetine*, (Mr Bongo Records, 2004).

amongst others, as well as a new generation of Brazilian post-tropicalist queer, trans and anarcho-funk artists and collectives working at the intersection of a still unclassifiable culture that mix ghetto bass, body politics, performance art, transfeminism, and activism as forms of political, sexual, sonic, racial, and class empowerment.

7. L.I.C.K My Favela

Written by Bruno Verner & Elite Mejorado

“L.I.C.K My Favela” is *Tetine’s* diasporic and performative “grito de guerra” [battle cry]. The song articulates a similar tropical punk funk atmosphere one finds in tracks such as “Zero Zero Cinco Cinco Vinte Um (Se Vende!)”, which follows on the album. Its rhythmic base contains the drum loop of Tone Loc’s hit “Wild Thing” released in 1988 that I sampled and re-played live from a MC 909 Groovebox. Then, I re-combined it with a programmed electro drumbeat, some sparse percussive instruments, claps, and effects, all fired through the Roland machines MC909 and MC307.

Besides being an electronic dance track, projecting a mutant tropical punk-funk sonority that merges funk carioca, old school hip hop and post punk elements, “L.I.C.K My Favela” is essentially the manifestation of a performance. It is an unashamed physical-improvisatory performative speech act, where our vocals and the organicity of our bodies in movement are as important as any of the sonic elements that made up of the track. That being said, “L.I.C.K My Favela” operates in distinct political and aesthetic levels of meaning and intervention: it is simultaneously an anthropophagic and celebratory anti-colonial, politically/sexually-charged sonic-textual-corporal manifesto which produces and encapsulates new horizons of liberation through the negation of straight time and the incorporation of specific forms of struggles in search of new futures; and a direct call for the union and collectivity of South American peoples (including our comrades of countries such as Puerto Rico and Cuba, generally associated with Central America and/or the Caribbean islands) as a way of exorcising such collectiveness and our forms of empowerment through popular music.

Likewise, it is an impolite musico-sexual project of refusal in relation to the commonly dominant hierarchies enforced by European and North American narratives in terms of popular culture, knowledge, modes of doing and existing in modernity. And, finally it is also a sentimental-emotional hungry performative act of incitement where the body, the beat, our movements, gestures, and dance in conjunction with the anarchic phonic substance of our two foreign and accented voices singing-shouting-rapping in English give rise to a powerful sonic third-world ontological space where we as Brazilian, and South American immigrants in the UK, Europe or America, are set to work

anthropophagically, mystically, angrily and celebratorily; incorporating our mistakes, ambivalences, ambiguities, disloyalties and irony in the service of difference. In other words, “L.I.C.K My Favela” takes the form of a utopian future-driven confrontation, led by an emotionally hungry and energetic disposition to generate new modes of understanding and perceiving the world, in contrast to the usual perspectives dictated by the Western North Hemisphere.

Above all, we have encouraged you to L.I.C.K our Favelas, and the Favelas of our South American neighbours in performances, radio shows, and independent actions with *Tetine* over the past two decades, while circulating as an independent DIY organism in the UK, Europe, Brazil, and the US. Never downplaying the song and its performative potential for pleasure, empowerment, humour, politics, dance, and confrontation. In such a way the word “Favela” functions in distinct ways throughout the song as we extrapolate its semantic relationships by expanding the original sense of the word - that of a shack, of a Brazilian shanty town, or ghetto – into other vocal significations such as ‘genitalia’, ‘other ghettos’, ‘cities’ and ‘countries’ of South America and Central America. In performance, the song also becomes a Dionysian queer, feminist popular call to arms for the audience to join us. It is an invitation to join the dance: you are expected to “do the dance”, “to eat” and “lick from our favelas”. The code being L.I.C.K, which, as Eliete sings “You'd better do the dance / It's a 100% lickable”, or “This is the sexual life of the savages”, a politically driven, sexualised *tropical mutant punk funk* intertext built through acts of cultural self-cannibalisation, by feeding from the flesh of anthropologist Malinowski, while referencing Brazilian tropical new wave precursor Julio Barroso in the song “Nosso Louco Amor”(A Vida Sexual do Selvagem), and our compilation “The Sexual Life of The Savages – Underground Post Punk from São Paulo.”³³⁵ As the song goes: It is all 100% lickable.

It is in this sense that “L.I.C.K my Favela” manifests itself as a political-sexual queer sonic assault, aimed at the demystification and confrontation of the old historical, political and economic violence South American countries experienced in colonial times, and the ‘forged complicities’ that their elites have established with the hegemonic discourses, narrative trajectories, forms of knowledge, anthropologies and the ethnographic authorities of the North - including both the demystification and confrontation of modes of making and presenting music - to this day. Put differently: the song is [always and already] against them. A refusal, that is, against what they think or tell us that it is our ‘cultural difference’. In other words, it is a (re)action, an erotic and political form of revenge, as a *shout*

³³⁵ Brazilian poet, journalist and musician Julio Barroso used the title of Polish-British anthropologist Bronislaw Malinowski’s study *The Sexual Life of Savages in North-Western Melanesia* as a verse for his song “Nosso Louco Amor” recorded by Gang 90 & Absurdettes. The same sentence was then repurposed and re-appropriated to become the title of the São Paulo post punk compilation “The Sexual Life of The Savages” as a celebratory gesture in conversation with both Barroso’s new wave track and the Malinowski’s study title.

to enter their houses without permission, to haunt their dreams and then confuse their exhausted erudition. For unity. Or, in other words, in loud and clear foreign accented English: *L.I.C.K my Favela, L.I.C.K My Venezuela, L.I.C.K My Lima, L.I.C.K My Bolivia, L.I.C.K My Colombia, L.I.C.K My Brasilia, and so on. It is 100% lickable* until we reach last chorus with the sequential interjections of Vai Favela! Vai Favela! [Go Favela! Go Favela!]. What poet Amiri Baraka, but also the glossematics' structuralist linguists of Louis Hjelmslev - each in their own way - reminds us in relation to the musical or linguistic attributes involving the planes of form and content. They are both mutually expressive of the whole, therefore, they can also be equally expressive - each plane has an identifying motif and function. For Baraka, in black music, form and content identify place and direction. He says: "We want different contents and different forms because we have different feelings. We are different peoples".³³⁶

Here, I am also in tune with Denise Ferreira da Silva's onto-epistemological excavations of racial and subaltern subjection when she writes: "despite the postmodern refashioning of the cultural and the patronizing project"- often led by well-intentioned anthropologists – "of giving us "voice" or "agency" as the cultural others of Europe. It is in this sense, that Da Silva argues that "the speech of the other could never be a thoroughly *historical* "voicing" because cultural difference is a product of the scientific tools of reason." In reading this event in relation to European colonisation, the announcement of the death of the subject by writers of postmodernity and globalisation, as well as, through the emergence of a new site of political struggle which social analysts described as "the politics of representation – that is, the struggle for the recognition of cultural difference", or "the proliferation of smaller "reasons" and "histories" from the speaking others – Da Silva proposes that "a truly emancipatory recrafting of the cultural requires a critical engagement with how scientific universality institutes spaces of history, a radical move that few seem willing to make".³³⁷

In addition to that, it is also key to reiterate a further point of articulation with what Oswald de Andrade politically imagined as the basis for a new matriarchal primitivism, as a poetic and mythical utopian feminine territory, necessarily inscribed in a temporality [always/already in movement] he envisioned as 'The Matriarchy of Pindorama' in his *Manifesto Antropófago*: a collective and transformative society led by women, and a reference to Pindorama itself - the Tupi name for Brazil, before it was named after the exploitations of Brazilwood - alluding to the mythical homeland. It is particularly in reference to that moment when Europeans had not yet set foot, and smelled the

³³⁶ Lee Roy Jones, *Black Music*, (New York, Da Capo Press, 1967), 185.

³³⁷ Denise Ferreira Da Silva, *Toward a Global Idea of Race*, (Borderlines Volume 17, University of Minnesota, 2007) xxii. Also, Tetine, "Lick My Favela", track 2 in *L.I.C.K My Favela*, Kute Bash Records, 2005 Vinyl LP.

tropical lands of 'Brazil'.³³⁸ Andrade read the formation of Brazilian civilization as a recurring struggle to overturn and overcome the legacy of Catholicism, and patriarchal power inscribed by the Portuguese and the Europeans during the colonial period. Such matriarchal politico-ontology could only be accomplished with the new presence of a technized barbarian, that is, if us, 'the sexualized savages' were all able to appropriate techniques and technologies in strategic, poetic and feminine ways in order to turn them into new assemblages of knowledge. That was the only way a socially and psychologically free and feminine society based on a 'primitive' cosmology could emerge. The last verse of the Manifesto Antropofágico self-explained Andrade's vision: "Down with the dressed and oppressive social reality registered by Freud – reality without complexes, without madness, without prostitution and without penitentiaries, in the Matriarchi of Pindorama".³³⁹

"L.I.C.K My Favela" touches on these questions, and brings them to the fore as it refuses the continuation of new colonial projects and their forms of extraction, while engaging with questions of cultural appropriation from a savage perspective by destabilizing the old colonial discourse that "the savage territory that once civilized would then become a copy of Europe".³⁴⁰ It screams refusal, liberation, and independence to build new forms of futurities, while offering an angry punch, an utopian queer-feminist sonic assault on patriarchy, and ultimately, on the official role regularly performed by music industry macho types as cultural colonialists. It is in this respect that its lyrics also allude to the roots and 'businesses' of Funk Carioca montages, as well as, the production and consumption of beats, acapellas or entire tracks as objects of desire for local or international producers in the early 2000s. The most common example being the acclaimed American DJ, record producer and entrepreneur Diplo, who has tirelessly produced, repackaged, and internationalized Baile Funk aesthetics globally in a variety of ways, and in distinct international mainstream contexts.³⁴¹

8. Zero Zero Cinco Cinco Vinte Um (Se vende!)

Written by Bruno Verner & Elite Mejorado

"Zero Zero Cinco Cinco Vinte Um" (Se vende!) was born from experimentation and improvisations I did after I was given a pirate CD as a present from Brazilian artist Jarbas Lopes with tracks containing

³³⁸ Oswald de Andrade, "Manifesto Antropófago" originally published at Revista de Antropofagia, Ano 1, No. 1, Maio de 1928.

³³⁹ Leslie Barry, Oswald de Andrade's Cannibalist Manifest in Latin American Literary Review (1991), 44.

³⁴⁰ Ibid, 35.

³⁴¹ For a critical understanding of the central role Diplo has played in repackaging, glamourizing, exoticizing, sensationalizing, stereotyping, internationalising and re-orienting Funk Carioca as a broader phenomenon of global remix culture, see: James McNally, "Favela Chic: Diplo, Funk Carioca, and the Ethics and Aesthetics of the Global Remix", in *Popular Music and Society*, Volume 40, 2017, 434-452. <https://www-tandfonline-com.gold.idm.oclc.org/doi/full/10.1080/03007766.2015.1126100>

samples of D.J. Battery Brain's 808 Volt Mix from 1988. The beat is mainly associated with many Funk Carioca tracks produced in the 1990s. This specific beat reigned in the first production of the style, and consequently in the Baile Funk parties that took place in clubs of the greater Rio de Janeiro, particularly in the suburbs and peripheries of Rio from the 1980s to the mid 1990s, before the *bailes* were evicted from the clubs, eventually finding their home in the favelas throughout the 2000s until 2008.³⁴²

For producing "Zero Zero Cinco Cinco Vinte Um (Se vende!)" I re-sampled one of these beats, added assorted electronic percussion and played it as the base-rhythm drum machine to produce a booty-shaking piece of experimental post-funk carioca infused with an angular post-punk feel, traversed by dissonant chopped-thin guitars, a fat synth bass line, and rap vocals. The choice of the riddim for the track is also affective and is of social significance to me. Besides acting as a sonic sample-reference of a style - autoethnographically - it takes me instantly to the old school electro that I used to hear at parties of the late 1980s and early 1990s. In other words, the time I fell in love with the first national Brazilian electro-funk productions of what would be later named *Funk Carioca* as a young musician, and avid listener to the first *melôs* (how we used to call these songs) that were played on specific radio stations such as Del Rey 98fm. But also, as a regular visitor of two important black music parties where I would go dancing with my friends in Belo Horizonte. That is, the party at Copão (Big Cup) which used to take place in a dancehall in Belo Horizonte's city centre, and where DJs played American funk, soul, old school electro, Afrika Bambaata's Planet Rock, Steve B's "Pump Up the Party", "Spring Love", and occasionally the first Brazilian *melôs* in the style of the productions in the late 1980s such as MC Batata's "Melô do Bêbado" or "Entre Nessa Onda" or Abdula's "Melo da Mulher Feia" produced by DJ Marlboro. And, slightly later, in a small club called 'Broadway' in the neighbourhood of Santa Tereza in Belo Horizonte, where we used to dance to James Brown, the first album of Brazilian rappers Racionais MCs' *Holocausto Urbano* (1988), Thaide and Dj Hum, old school electro from New York, and a lot of 1970s American funk and soul every weekend, religiously, from midnight till the early hours of the day to the sounds of DJ Roger Moore.

These two places and their music had a significant influence in how, years later I would then become heavily involved with Funk Carioca music culture on a much deeper level, conceiving of, selecting and mixing the first compilation of the style *Slum Dunk Presents Funk Carioca Mixed by Tetine* with my partner Eliete Mejorado, and co-producing the premier of the feature film-documentary *Eu Sou Feia*

³⁴² See: Carlos Palombini, "A Danceable Shower of Bullets: Sound Morphologies, Conrescence and Neurosis in the Genesis of an EDM Beat", in *Dance Cult Journal of Electronic Dance Music Culture*, 72.

Mas To Na Moda [I'm Ugly But Trendy] by Denise Garcia about Women in the Funk Carioca scene in Rio de Janeiro of the 2000s. The film premiered at the Brady Arts Centre in an evening organised by Tetine in Bricklane in 2005, even before reaching the cinemas in Brazil a few months later. All these events played a determining part in how I compose, how I utilise certain timbres, how I became a selector/compiler, how I produce and therefore, are consequently relate to the choice of sampling the 808 Volt Mix beat as the rhythm track for this song.

Lyrically, “Zero Zero Cinco Cinco Vinte Um (Se vende!)”, starts with a vocal rhythmic call, before turning into an anti-colonial experimental post-funk carioca which is sung in loud and clear street Brazilian Portuguese. I wrote the lyrics thinking about questions of hegemony, more specifically about the feeling of being exposed to repetitive forms of cultural colonialism that still hovers in Latin American countries to this day. The song begins with a call “Olha o Miami!” - meaning [Listen to the Miami!] as in “listen to the batidão!”, “listen to the big beat!” - as a way of inviting or bringing the listener into the city or into a party.³⁴³ The first two stanzas allude to, and mock the neo-colonial caricatured figure of the young white rich gringo, the A & R who travels to Rio de Janeiro to pursue business, discover new talent, to shag and to be fed by the city and its culture while in search of its aura of exoticism, the beauty of its landscapes and its richness in terms of cultural capital.

While the song describes modern contemporary vistas and actions through verses such as “arrived from Germany only yesterday / wants a shag / brought his mirrors, brough his merch”, “Zero Zero” simultaneously makes reference to colonial times in Brazil at the beginning of the 16th century by evoking objects such as mirrors, and other “merch” (in colonial times objects such as ropes, whistles or knives). These objects were given to the indigenous population by the Jesuits and its missions in exchange for work at the peak of the indigenous’ slavery, particularly between the years 1540 and 1580. Additionally, one can hear other temporalities appear in the structure of the song through cannibalised lyrical forms. For example, in the fifth verse of the song, I incorporate a twisted signification to the famous quote “Minha terra tem palmeiras aonde canta o sabiá” [My land has palm trees, where Sabiá sings] of the Brazilian romantic poem “Canção do Exílio” [Song of Exile] written by Gonçalves Dias, by modifying the intention of my singing, and consequently the verse’s original and nostalgic sense.³⁴⁴ It is common sense that Gonçalves Dias wrote this poem when he was in Portugal, and thus, it expressed his loneliness and longing to return to a passive and natural Brazil. In “Zero Zero Cinco Cinco Vinte Um (Se vende!)” the scenery and its distinct spaces and times are now of a

³⁴³ Brazilian musicologist Carlos Palombini points out that “common sense repeats that *funk carioca* derives from Miami bass”, although, its most popular instrumental track of the period; “the “808 Beatapella Mix”, B-side of DJ Battery Brain’s 8 Volt Mix, is an obscure representative of Los Angeles electro that DJ Nazz (Carlos Machado) discovered in the US and distributed in Rio”. Ibid, 74.

different order: the gringos are coming to Rio de Janeiro from Europe as in the past colonial history of the country, however, Brazil is not perceived or 'sold' as a tropical paradise anymore as it was once understood. The same poem's line is then sonically re-appropriated as I sing both celebrating and deriding the passage, culminating in the song's provocative and raw chorus: "Tu só quer colonizar, Tu só quer colonizar, Pensa que eu sou teu escravo, Olha so vou te furar" [you just want to colonize/ you just want to colonize / you think I'm your slave? / look I'll drill you], which is repeated in different parts of the track's structure, and directed at its possible interlocutors.

I then sing the stanza "E eu só vendo a vista" [And I am only seeing the view] or [I keep seeing the view] as a citational passage that invokes the beautiful vistas of Rio de Janeiro, and more specifically, the experience of gazing over the Guanabara Bay. This passage also reveals semantic oscillations and ambiguities in Portuguese, which are translated in the body of the song as distinct forms of enunciation. In other words, the same verse becomes "cash only" as in "I only sell to a cash buyer" - or yet, on a distinctive layer of signification, and thus, under another ironic context - "I'm only selling the view and this is cash-only" - as a metaphor for the act of dealing with the beauty of Rio's landscapes and the negotiation of pleasure and desire in the city. The vistas are a cliché of Rio de Janeiro, and part of any postcard you may find about the city. Furthermore, I also refer to the work of artist Marcos Chaves called "Eu só vendo a vista" from 1997 - a notorious large-scale photograph of the iconic Sugar Loaf postcard from where I initially took inspiration to sing the verse. It is in this sense that the track ends with repeating vocalisations of Brazil's international dialling code, followed by the number "Twenty-One", Rio de Janeiro's prefix, with the last expression (Se Vende!) which means "Sold".

"Zero Zero Cinco Cinco Vinte Um (Se Vende!)" also feeds from earlier post punk songs such as *Black Future's* track "Eu Sou Rio" from 1988, analysed in the previous chapter. Both songs establish a specific sonic-lyrical conversation with the violent and mutant spaces of Rio de Janeiro. While "Eu Sou o Rio" self-cannibalises the city through samba, partido alto, and particularly through the Lapa neighbourhood and its characters, "Zero Zero" devours samples that Funk Carioca already anthropophagised from the US electro and Miami Bass. It also celebrates funk culture, the calçadão (the promenade) and the violence of Rio, whilst mocking and openly criticising the cliché figure of the rich white traveller as a cultural coloniser, engaged in a perpetual re-discovery of Brazil. In other words, the businessmen, the negotiators, the explorers, the hunters of women, the hunters of talents, new sounds, and beats are all part of it.

Zero Zero Cinco Cinco Vinte Um (Se Vende!)

Olha esse cara	Check out that guy
Tá querendo te comprar	He wants to buy you
Pensa que tu é escrava	Still thinks you're slave
Olha só vou te contar	Look I'll tell you
Chegou da Alemanha ontem	Arrived from Germany yesterday
Tá querendo namorar	Wants a shag
Trouxe espelho, trouxe brinde	brought the mirrors, brought the merch
Só não soube se explicar".	but did not know how to explain himself
Eu tô cansado dessas buchas	I am tired of these "buchas" (fuckers)
Que só quer colonizar	Who just wants to colonize
Vem pra terra das palmeiras	Come to the land of palm trees
Onde canta o sabiá	where the thrush bird sings
Tu só quer colonizar	you just want to colonize
Tu só quer colonizar	you just want to colonize
Pensa que eu sou teu escravo	Do you think I'm your slave?
Olha só vou te contar	Look, I'll tell you
Tu só quer colonizar	you just want to colonize
Tu só quer colonizar	you just want to colonize
Pensa que eu sou teu escravo	Do you think I'm your slave?
Olha só vou te furar	Look, I'll drill you
E eu só vendo a vista	I am only seeing the view / Cash only

9. EU TÔ EM CHAMAS

Written by Bruno Verner, Eliete Mejorado and Alex Antunes

"Eu Tô em Chamas" is a collaboration between Tetine and writer/ vocalist Alex Antunes of post punk group Akira S & As Garotas que Erraram formed in São Paulo in 1984, and most recently a member of the project Death Disco Machine. Antunes wrote the lyrics of 'Eu Tô Em Chamas' for a track initially called 'O Laranja' which remained unreleased with a completely different instrumental, recorded in a demo tape by bassist Akira S. While in Brazil, he suggested we recorded a version of it, and "Eu Tô Em Chamas" [I am on Fire] was then written as a new song bearing no resemblance to his original demo. This collaboration was born from improvisations we did with different synths over a rhythmically quantised electro drumbeat, using percussive bits of the 808 drum kit programmed on MC 909 Groovebox.

As a track, "Eu Tô Em Chamas" emanates a tropical abstract IDM feel, tensely robotic and nervous, yet conserving loose and organic elements that roam atmospherically throughout the song. Its instrumental is led by a fat sustained bass and the beats that punctuates the song's entire atmosphere, which is articulated by three distinct melodic lines in counterpoint to the bass. The second melody is played by a floaty synth pad that follows the bass, and at the same time, harmonises with it in specific segments throughout the track. The vocals are sung in Portuguese by Eliete Mejorado, and her voice

in the track also acts as a third melodic line in relation to the bass. On these layers, a resonating vibraphone melody is incorporated to the sonic mass by cutting through the first half of the track, and exposing its fourth melodic layer in the mix, which is then added by tape recordings of a dinner party conversation.

“Eu Tô Em Chamas” is an angular electronic pop song which sonically articulates an asymmetrical and dark mutant robotic ambience, in which Mejrado’s luminous and duplicated vocal is in conversation with abstract syncopated beats and an atmospheric and harmonically tense progression constituted by different melodic lines. Lyrically, it warmly describes the feeling of being horny in a ‘silly resort’ under the same sun of probably 40 degrees and also under the same roof with someone you may sexually desire, while alluding to the warm vibes and cool breezes of Rio de Janeiro’s summer. Its lyrical content is self-explanatory and vocally articulated in the main refrain as Eliete Mejrado sings: “Eu Tô Em Chamas / Nesse balneário tolo / Ou será que eu to gelando?” [“I’m on fire, in this stupid balneary” “Or am I freezing again?”]. Her vocals are enhanced in the mix as she sings in counterpoint with the bassline: He does not face the facts / and torments himself like a devil / with an angel under one roof / I know what's mine is yours / And what's yours is heaven / A sunset-flavoured love / I'm on fire / In this stupid balneary / Or am I freezing? Again?

The song might as well be read as an ode to horniness and sexual desire, and the irony of being horny in a paradisiac scenario cliché, surrounded by 'beautiful' bodies, beaches, hills, and sun. In such tropical paradise, the euphoric/dysphoric subject of the song is bound to experience feelings of will and negation, horniness and coldness, fascination, and repulsion. The state of horniness is at once the subject’s salvation and poison. It is in this sense that in its semantic plane “Eu Tô Em Chamas” acts as a typical self-deprecating Brazilian post punk chronicle, simultaneously ‘against the sun’ and at the same time seduced by its warmth. In the verve of lyricists such as Copacabana’s urban philosopher of the lost decade and vocalist Fausto Fawcett, in which in its associative evocations, we may even connote the heat, sweat and samba vibes of the mutant ‘wonderful city’ Rio de Janeiro, as an antithesis to the urban, concrete, and harsh coldness of São Paulo’s cosmopolitanism landscapes.

10. Salve Rainha

Written by Bruno Verner & Elite Mejrado

“Salve Rainha” [Hail Holy Queen or Salve Regina] is the last piece in the album, and an experimental electronic song-collage written as a chaotic profane prayer for contemporary Brazil. The track consists of a synthetic, simultaneously nervous and melancholic, instrumentation built over excerpts of

dialogues sampled from the film *Sem Essa Aranha* [Give Me A Brake, Spider] - an improv guerrilla performance-film directed by Cinema Marginal filmmaker Rogério Sganzerla in 1970 and produced by Sganzerla and Julio Bressane's independent production company Bel-Air.³⁴⁵ It depicts a disoriented sense of chaos experienced in urban Brazil of the early 1970s, exuding Brazilianness in a guerrilla sort of "film-vomit", "film-scream" as Sganzerla defined it, while documenting the period spontaneously through scenarios of crises, corruption, social inequalities, misery, crime, and poverty.

Likewise, the song produces a tense, exaggerated and unashamed musical sonic space. One aural image of a deranged and contradictory contemporary Brazil, that, establishes a conversation with the original film, but creates a melancholic, emotive, and indeterminate distinct sonic identity that is not illustrative of the sampled material, but generative of other places, directions, sensations, meanings, and feelings which are transmuted into unspecified times through sound manipulation. Present tense or not? It is in this sense that the track re-contextualises some of its repeated phrases, both in the form of shouts and speeches extracted from some of its characters. Phrases such as "É preciso pecar em dobro pro planeta não virar de pernas pro ar" [We need to double sin for the planet not to turn upside down], or interjections such as "Ai que dor de barriga" [Ai, what a belly ache], [the fate of humanity is horrifying'] become potential choruses in the body of the song, as they are taken out of their original context in the film. These are taken from the long and unedited sequential shots in which we see the actors perform on-site, improvisations without any direction, as director Sganzerla shot them impromptu with a camera-in-hand. Transposed to the universe of the song, these lines acquire a new social, political, historical, and economical sense of crisis and, thus, a distinct expressive chaotic syntax. Like the film, the song then becomes part of, and adds layers of signification to the same process of improvisatory guerrilla production.

Tetine's track was born from free-improvisations triggered by an audio sample containing an irregular sequenced drumbeat with a pitched male voice syllabically repeating the words "Low, Low, Low Expectation". The beginning of "Salve Rainha" is entirely made from an audio sample that our friends James Hambling and Stefan Scott Nelson of Los Angeles' experimental electronic duo howardAmb had sent us a few years ago in hope of a future collaboration. The song starts with James' modified voice singing the same words "Low, Low, Low Expectation" – a basso electronic voice that repeats itself over the beats, before moving into an atmospheric territory led by a fat bassline that comes straight to the front of the mix, followed by short explosive sounds - resembling gun shots, and

³⁴⁵ *Sem Essa Aranha* features Brazilian actor Jorge Loredo, North-eastern poet, sanfoneiro-accordionist, and the creator of the music genre "Baiao" Luiz Gonzaga, the reputed samba songwriter Moreira da Silva, alongside actresses Helena Ignez, Maria Gladys, Neville D'Almeida amongst others. See: *Sem Essa Aranha*, directed by Rogerio Sganzerla, (Brazil 1970), DVD.

micro-samples extracted from the accordion of Luiz Gonzaga's live performance of the song "Boca De Forno" by Tania taken from one of the film's scenes. Combined with these sounds, are a synthetic orchestral pad that simultaneously harmonizes and functions as a counterpoint to the bassline; a melodic and nostalgic synth-solo, some sparse electronic percussion, handclaps, effects, a short intervention made by highly chorused and processed guitar, and the beats which come and go irregularly throughout the mix.

As the track progresses, a male voice repeats in Portuguese, "this woman is crazy; what a mad woman; very mad", as if performing a relationship argument for the camera, whilst other sounds are added and begin to surface in the track. Firstly, we hear the shouts of Maria Gladys which, at this point, are still hidden in the mix, functioning as suffocated echoes in a cave. Then performance artist Helena Ignez shouts, also in clear and loud Portuguese, as if responding to the character who called her crazy: "comigo você não faz chantagem, eu sou sua mulher, posso te derrubar quando quiser" [You don't blackmail me, I'm your wife, I can take you down whenever I want to!]. The man responds, "se voce quiser o disquite eu te dou ja" [If you want a divorce, I'll give it to you now], and she responds: "esse prazer eu não te dou" [I won't give you this pleasure!].

These fragments of dialogues are harmonically modified as they enter in the sonic atmosphere of "Salve Rainha", acquiring a distinct melodic sense and vocal quality in the inner space of the song. The music is entirely driven by the bassline that, as I said before, acts prominently in the mix, at the same time as it establishes the conversation between the ocean of dreamy synth sounds, and the discordant and submerged rhythm track that emerges and disappears, panning through the speakers, and giving the impression that time has been suspended. The pulse, however, is always there, like an invisible layer, a sonic impulse of the past that blindly conducts the atmosphere into a crescendo that culminates with the epic chorus-shout-chant for the present: "É preciso pecar em dobro para o planeta explodir", 'Salve Rainha', [We need to double sin for the planet to explode!] ³⁴⁶, [Salve Regina] We, Brazilians, we need the Devil. We all in Brazil need the Devil. The exit is in the evil line. "Salve Rainha" then ends apothetically with a melancholic and ambiguous religious prayer (as a procession chant) that reverberates into the space as a final request. "Será que você não me esqueceu, o teu amor é todo meu, será, será"? [Could it be that you have not forgotten me, your love is all mine, will it be, will it?]³⁴⁷

³⁴⁶ This is an explicit reference to track 1 "O Bandido" that uses the same line "é preciso pecar in dobro" in its melody. See: *Sem Essa Aranha*, directed by Rogério Sganzerla, (Brazil, Belair Filmes, 1970), DVD.

³⁴⁷ Ibid.

(VI)

CONCLUSION

IN CONCLUSION OR TUPI OR NOT TUPI: THAT'S THE QUESTION

If there is an ending to this study – or, if it is possible to draw a precise closure concerning the particular genealogy of sounds, senses, scenes, artists, DIY operations through post punk culture, and the political, aesthetic, historical, social and philosophical questions articulated along this dissertation, and through the making of *Spaced Out in Paradise* as an album - I must contend that this relates to the fact that most of the cultural and sonic material I engaged with in the making of this thesis, are in sentimental debt to the radical poetics of transformation embodied in the system of cannibalist allegories. These processes are inseparably linked to the possibility of evoking distinct forms of futurities, improvisations, dissonances, and modes of existence while creating and practicing *otherwise* under the sign of an anthropophagised world.

It is in this sense that, in conclusion, I return to the main research questions introduced in the beginning of this study. In what sense is post punk a moment of aesthetic and political breach in the history of popular music in Brazil? How can an autoethnographic/auto-cannibalist study re-negotiate the past legacies of Brazilian modernism, tropicalism, the countercultural utopian residuals of the 1960s and 1970s, and operate as a future-driven investigative tool to speculate on distinct forms of musical sensibility? This research set out to understand and explore how such operations have been decisive to establish a particular form of radicality in the poetics of Brazilian underground artists, and their modes of creating along different cultural periods. Additionally, it set out to explore the relationship of Brazilian underground artists to the hegemonic complexities and historical implications in the formation of experimental post punk scenes, their formative pasts, and consequently in the articulation of later DIY sonic universes, including the practice-based outcome of this project. I propose, thus, a reassessment of practices of music making, of the spaces and conditions of possibility for creating during specific periods, of modes of operating related to distinct underground artists - from the then 'renegade' tropicalist worlds of Tom Zé and Rogério Duarte, through to the dark luminosity of the aesthetic and political sonic actions of mestizo post punk artists/bands such as Julio Barroso, Gang 90 & Absurdettes, Mercenárias, Black Future, Divergência Socialista, Sexo Explícito amongst others, culminating in the making of *Spaced Out In Paradise* as an album, and the work I have been developing with Tetine over the past three decades between Brazil and the UK - through the

perspective of a DIY underground post punk study that reveals itself in the form of an autoethnographic and authorial sonico-cultural research.

This thesis offers an expanded and distinct reading of Brazilian post punk culture as a sensibility and mode of existence beyond the established discourses associated with Anglo-America post punk history, while acknowledging a set of symbolic and complex auto-cannibalist practices of cultural devouration, in relationship to the production of contemporary Brazilian popular music, its formative pasts and the longings for new forms of futurities. Further, it articulates an entangled system of influences, dependencies, codes, trajectories, sounds, cultures, movements and affects that simultaneously made possible and repressed the emergence of new assemblages of knowledge, and the political and aesthetic processes involving underground artists in Brazil. Thinking about this critically, I explore how these processes developed themselves into particular sensibilities that gave rise to distinct DIY underground post punk scenes that later unfolded and erupted into a myriad of future experimental forms of music. Such changes mirrored the socio-political and economic developments that rocked the country's politics from its dictatorial period through to its transitional period of political opening and re-democratisation.

Thus, every section of this thesis is in relationship with the research questions and offers new modes of understanding and engaging these histories and temporalities of and within music. I begin by examining the importance of Anglo-American post punk, manifested through its sonic innovations, angularities, deliberated oddness, aesthetic self-consciousness, as an underground culture with a particular set of codes, politics, understandings, and readings of the world. At the same time, I speculate on how these operations have symbolically influenced a nascent Brazilian post punk culture that forged a DIY experimentalist culture in conversation with previous cultural moments such as the Tropicália movement, and its unfolding post tropicalist pasts in the country following the countercultural residuals of international pop culture. Based on this, I critically explore the senses in which Tropicália was a disruptive moment of aesthetic and political breach in the late 1960s, the movement's complex relationship with the left of the time, to then investigate how it became a recurring reference in discourses related to Brazilian popular music and the arts over the next 50 years. I also map out the concept of post punk not only as a music genre or style, but as a form, a sensibility, a structure of feeling that embraced oddness, difficulty, opening portals of autodidacticism, inventiveness, and self-education. In other words, I think about it as a culture in constant re-orientation in search of new futures, and primordially associated with a type of popular modernist principle that was by no means a finalised cultural, political, and aesthetic project as theorist Mark

Fisher brilliantly illuminated in his hauntological studies of *Ghosts of My Life*.³⁴⁸ One that was ruled by a principle of difference, self-cancellation, and hostility toward the old and the familiar, distancing itself from rock clichés of the time, as it incorporated exploratory and iconoclastic attitudes, sonic idiosyncrasies and a plethora of experimentation picked up from other musical genres and cultures such as electronic music, reggae, dub, the European avant-garde, free jazz, and disco for the projection of new futures. Through this understanding I dive into other experimental tropical territories in defense of other modes of being and doing, including other stylistic sensibilities from the perspective of the South hemisphere.

In this space, a new definition of Brazilian bands/artists is articulated in the study as a mestizo underground DIY scene with a particular view and different historical, political, and aesthetic experiences. Here, thus, it is also necessary to underline the historical problem of national representation, and the marginalized sectors within the country. By acknowledging the longstanding search to define Brazil and Brazilians, through what Lilia Schwarcz reads as “a miscegenation so extreme that it appears exceptional” and the so-called myth of racial democracy.³⁴⁹ That is, the understanding that the formation of Brazilian people was a result of the miscegenation of Indigenous, African, and European peoples. A process that is originated in the Atlantic coast along the millennia, once occupied by a myriad of indigenous tribes speaking dialects of the same language (each of which, as it grew, split into two, making two peoples that began to differentiate and soon became unfamiliar and became hostile), followed by the violent introduction into their world of a new protagonist, the Europeans. What Darcy Ribeiro reads as a group that arrived from overseas aggressively acting in multiple ways, and mainly as a deadly infection on the existing population.³⁵⁰ For Ribeiro, this conflict takes place in distinct levels: in the biotic field as a bacteriological war waged by the pests that the white man carried in their bodies; in the ecological level due to the dispute of territories, forests, and riches for other uses, and in economic and social spheres through the enslavement of Indians and black people, through the commodification of the relations of production that linked the new world to the old European world as providers of exotic foods, captives and gold. Considering this, he argues that on the ethnic-cultural level, such transfiguration takes place through the emerging of a new ethnic group, which was then unified by language and customs. In such a way Brazilians were born, formed by the bricks of these matrixes as they were undone.³⁵¹ A *mestiçagem* inaugurated by rape and

³⁴⁸ Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, (Zero Books, 2014), 26. Also: Gavin Butt, Kodwo Eshun and Mark Fisher ed, *Post Punk Then and Now* (London: Repeater Books, 2016), 14.

³⁴⁹ See also: Lilia Schwarcz argues that “Not black, not white: just the opposite. Culture, race and national identity in Brazil” Centre for Brazilian Studies, University of Oxford, Working Paper 47. 1.

³⁵⁰ See: Darcy Ribeiro, *O Povo Brasileiro: a formação e o sentido do Brasil*, São Paulo Global Editora, 2015), 25, 26.

³⁵¹ *Ibid.* 25.

genocide of the originary people perpetrated by the white man. Darcy Ribeiro's critical and historical objective in his famous study *O Povo Brasileiro* was to understand the complexity of such processes, which he deemed almost impossible because we only had the testimony of the protagonists, the invader. The European, the white man. As Ribeiro notes: it is them who tells us of their exploits. They are also the ones who report what happened later to the indigenous and black people, "rarely giving them the word to register their own speeches".³⁵²

It is in this sense that I also vehemently reject the myth of racial democracy in the country. That means, also in tune with the thinking and "combat" of actor, poet, director, and theorist Abdias Nascimento in exposing the ills of racial reality in the country while denouncing the myth of racial democracy through his Teatro Experimental do Negro, in writing, in poetry, in art and so on. In other words, by acknowledging the racial hypocrisy, prejudice, and discrimination of the dominant classes in Brazil; by exposing the threat that any Afro-Brazilian movements of conscientization represented to them, and through the very denunciation of such processes of erasure. In other words, the eradication of what Nascimento called a "mancha negra" in the country's history, and one that also negated black people the possibility of self-definition, subtracting their means of social identification, while denying the right of self-defence, in favour of a "justiça branca" (a white justice).³⁵³

It is in this sense that the complicated question of national representation is still an ongoing debate. One that, as Lilia Schwarcz notes, has its origins with mid-nineteenth century European naturalists that visited the country and through the perception of local intellectuals, reappearing as an official model in the 1930 (firstly formalised by Gilberto Freyre in *Casa Grande e Senzala*, and other authors that were also talking about the same subject in the period such as Arthur Ramos, Thales de Azevedo, Donald Pierson, including Mario de Andrade and his anti-hero *Macunaíma* as a representation of the multifaceted character of Brazilian people due to the influence of various peoples), and, strongly persisting to these days "in notions about what makes Brazil unique".³⁵⁴

The emergence of Brazilian rock in the 1980s did not escape such representational discussions, as it was also affectively referred to by music journalists and the public in general as "o rock caboclo dos 80" - as artists/bands were also often formed by a mixture of peoples and 'identities'. This does not

³⁵² Ibid. 26.

³⁵³ See: Abdias Nascimento, *O Genocídio do Negro Brasileiro*, São Paulo, Editora Perspectiva, 2016, 93, 24.

³⁵⁴ Lilia Schwarcz, "Not black, not white: just the opposite. Culture, race and national identity in Brazil" Centre for Brazilian Studies, University of Oxford, Working Paper 47. 1.

justify, however, in any way, the immense racial prejudices and discrimination that goes with the question of colour line in Brazil, and the ills propagated by the myth of a racial paradise as I examined in earlier sections of this thesis, which has always been historically, politically, and socially problematic, and read subjectively and contextually by distinct intellectual forces in the country. With this in mind, I examine how marginalized underground practices and ethics were instruments in the articulation of distinct collective processes of resistance, modes of singularization, and processes of differentiation from traditional capitalistic modes of subjectivity and intelligibility. And similarly, how they produced distinct readings of the past and the present, as they invoked the notion of future in the present as a way to convene “a re-functional notion of utopia” in the service of a “subaltern politics”, or a minority politics, in line with the thinking of both José Esteban Muñoz and Guattari & Rolnik.³⁵⁵

For this, I resort to questions of performativity, movement, improvisation, chance, planning, identity, and positionality to read how past underground practices were lived, felt, and developed. By studying their circuits, sonic languages, the spaces, and conditions of possibility in which these actions took place; as well as, to make sense of my own practice as both a member of post punk groups in the 1980s, and currently through my work with *Tetine*. It is here that I propose a musical-sexual improvisatory communicative alliance between the indigenous, anti-colonialist anthropophagic operations proposed by poet Oswald de Andrade, as forms of inhabiting and practicing of active modes of refusal and (re)existence in the world. I note here what poet Haroldo de Campos defines as a “thought of critical devouration of the universal cultural heritage”, which has been “formulated not from the insipid, resigned perspective of the “noble savage”... idealized within the model of European virtues”, “but from the point of view of the “bad savage” - devourer of whites - the cannibal”.³⁵⁶ An affirmative process that did not involve modes of submission and indoctrination, but instead, modes of transculturation and transvalorization of cultures, technologies and aesthetics. A radical and joyful response against remaining modes of cultural superiority and post-colonial domination in search of a philosophical, poetic, and political self-determination based on the realities of Latin American countries, and more specifically in the context of Brazil. What I read in this thesis as a mode of operating sonically, culturally, politically and as a utopian future-oriented methodology in process. In other words, as a re-education of sensibility, a trope for self-recognition and a process for the incorporation of difference. This is in conversation with the complementary anthropological sense of the term, and therefore, with the anthropophagic rituals practised by the Tupi, and with the very

³⁵⁵ José Esteban Muñoz, “Cruising Utopia: The Then and There of Queer Futurity”, New York University Press, 2009, 49.

³⁵⁶ Haroldo de Campos and Maria Tai Wolff, “The Rule of Anthropophagy: Europe Under the Sign of Devoration”, in *Latin American Review*, Jan-Jun, 1986. Vol 14. No. 27, 44.

historical process of formation of the Brazilian people.³⁵⁷ But also, in the beat and in the break, through a musical and poetical alliance with the black radical tradition of Amiri Baraka's understanding-advocation of a *refusal of closure* via the studies of Fred Moten, as the condition for a similar spiritual trajectory of an "ongoing and reconstructive improvisation of ensemble"³⁵⁸; which can be easily and semantically stretched in terms of a radical Brazilianness led by modes of improvisational survival, and consequently, in relation to the underground practices and artists I research in this thesis. Such operations and behaviours have repeatedly haunted our cultural past and present, and our longings for new futures since the formation (or invasion) of Brazil by the Portuguese in 1500s; therefore, either as vivid or opaque recurring feelings or events, materializing through different times and spaces. I understand this through the idea of 'dribbling' as an improvisational force, and a key feature of our *tropical mutant punk funk* proposition as a general logic to negotiate sonic, cultural, and historical narratives in pursuit of a utopian and eroticized practice of decolonization of thought to produce new futures.

This understanding also draws heavily on the concept of a structure of feeling. Raymond Williams proposes that cultural formations can be defined as changes in *structure of feeling* or *structures of experience*. He emphasizes the term to affirm a distinction from formal concepts such as 'world-view' or 'ideology' while concerned with meanings and values as they are lived and felt in process. That is, in terms of its "characteristic elements of impulse, restraint and tone". Here I refer to what Williams understands and argues as "specifically affective elements of consciousness and relationships: not felling against thought but thought as felt and feeling as thought: practical consciousness of a present kind, in a living and interrelating continuity".³⁵⁹ It is in this sense that I access a type of symbolic synthesis related to the Brazilian artistic experience itself in terms of process; our intuition, and consequently our 'hunger' for experimenting and contesting dominant hierarchies, rules, notions, modes of doing and ways of presenting ourselves. Such characteristics are spread throughout the practice and theoretically interrelated aspects of this dissertation. They are in the service of an

³⁵⁷ Considering this, it is also important to clarify that I do not see anthropophagy as a form of 'cultural appropriation', but as transcripation, transvalorization and re-invention. In much the same way that I argue that contemporary sampling in music culture, for example, cannot be simply understood as a process of unacknowledged 'appropriation', but as a complex operation of re-invention involving the movement, celebration and extemporisation of distinct sonic temporalities, spaces, velocities, frequencies, rhythms, timbres, accents, speech, melodies/anti-melodies, harmonies, citations, aleatorities, noise, etc. This is explored in distinct ways throughout this thesis, and in relation to my own practice. Similarly, I also contend that such understanding is spontaneously in action in many strands of Brazilian music (from Chiquinha Gonzaga, Villa Lobos, Tropicália, Post Punk, Hip Hop through to the sounds of Deize Tigrona, Emicida, Tati Quebra Barraco, Racionais MCs, Tetine, Solange o Aberta and many others as I point out previously. In light of this, this is an essential question for me as a composer/artist in search of mutant & non-submissive forms of making music, and thus, part of the articulation of the argument, and the practice-theoretical component of this thesis. It is in this sense that I also establish connections with the work of other practitioners, poets, and theorists of radical decolonial approaches such as Amiri Baraka, Fred Moten, Stuart Hall, Abdias Nascimento, and with the work of many Brazilian musicians, writers, artists, and filmmakers I have been influenced by.

³⁵⁸ Fred Moten, "Tragedy, Elegy", in *In the Break*, (University of Minnesota Press, 2003), 85.

³⁵⁹ Raymond Williams, "Structure of Feeling" in *Marxism and Literature*, (Oxford Press University, 1977), 133-134.

emancipatory project for reading historical, aesthetic, and political facets of Brazil's distinct temporalities through music culture and related cultural productions. I argue that these processes, and the engagement with both local and translocal aesthetic, political and historical fonts, and circumstances, have provided Brazilian underground musicians with specific ways of understanding the spaces they occupy as Latin American artists both in their own country and in the official Western cultural narratives and hierarchies. These active and processual understandings become fuel to make music, to perform, to make art, to write and so forth. It is in this sense that the practical and theoretical frameworks and concepts articulated throughout this thesis mix with one another. They are intrinsically related to the practices of improvisation, the necessity of imagining utopian forms of futurities and the production of time for composing *otherwise*. I therefore argue that this conveys a particular mode of operating, an intuitive and organic mode of doing things allied to a deep understanding of precarity as the essence of Brazilian society. Something that can be accessed in the works, sounds, discourses, and practices I analyse here, including my own music.

My research thus speculates on how intuition has played an inherent part in the artistic and creative processes taken up by Brazilian underground artists, and how they dealt with it as a tool for inventing new futures in projects against their own historical cancellation. This is luminously exemplified through the radical joy of Julio Barroso, as perhaps, the first mythical post punk entity who established a tropical dialogue between the worlds of punk and post punk and their complicated project of refusal, the 1970s marginalia contracultura and the tropicalist aesthetics in combination with the brutal Brazilian modernist legacy. For Barroso, "every week was a week of modern art", referencing São Paulo's Modern Art Week of 1922 and its place as a watershed moment for Brazilian culture. In his mind, he had space for the anthropophagy of Oswald de Andrade, the art of Hélio Oiticica, the Tropicalist aesthetics of Gil, Caetano, Os Mutantes, Torquato Neto and co., the cinema of Glauber Rocha, the new wave of The B52's, the disco Latinidad and Caribbean vibes of August Darnel and his Kid Creole and the Coconuts, the reggae of Bob Marley, the mutant funk of New York's ZE records, Lizzy Mercier Descloux Cristina, the goth post punk of Siouxsie and the Banshees, the cut ups of William Burroughs, the beat poetry Allen Ginsberg, the neologisms of Guimaraes Rosa, the surrealism of Chacrinha and so on; codes of an intuitive utopian futuristic salad.

I contend that such carnivalisation produced distinct types of utopianism, futurities, and forms of resistance. The modes of doing and the improvisational methodologies incorporated in the practice of most of the artists and bands cited in this research gave rise to subjects and subjectivities that, above all, were committed to overthrow recurrent issues of cultural and economic subalternity on

their own terms. I read the radicality of such a carnivalised mindset, and the precarity of specific underground scenes as a form of chaotic resistance by the late 1970s, as I argue that Brazil was a country that still trusted its future in all senses, since it was, at once, experiencing its slow process of political opening and still operated culturally under a violent military regime. This background is articulated in contrast to what Franco Bifo Berardi, and Mark Fisher pointed out in relation to Europe with the shift from a utopian perspective that still trusted the idea of a promising future to a landscape of no-future brought by the new functional spirit set by neoliberalism, in other words, the theory of the cancellation of the future. Similarly, it counters Francis Fukuyama's notion of end of history **as the triumph of capitalism, and therefore, the universalisation of Western liberal democracy as the best social-political system for fostering freedom. This is done by contrasting such understanding with the emergence of a new generation of political energies, the growth of the Workers Party as an entity that reinforced the distinct role of a new Left in Brazil, rooted in popular movements and participation, in conjunction with the process of political opening towards 're-democratisation', and the distinct social, sonic, and aesthetic experiences taking place in Brazil.** I then propose that the end of the future from the perspective of the south - although there was both trust and distrust, and a constant interplay between these narratives even during the so called 'lost decade' - was never at hand. Instead, the promise of a new future and the colloquial usage expression "Brazil land of the future", continued to lurk the country's imaginary, whether in terms of a joke or potentiality for new worlds.

This feeling is first articulated in the thesis at its very beginning already, in the introductory chapter. I dwell in the notions of "futurity" and "utopianism", as horizons of aesthetic-political potentialities and possibilities as I propose an associative mode of sonic-political analysis that traverses distinct temporalities. At the same time, I examine a system of formative historical and aesthetic pasts, presents and futures, artist's trajectories, political transitions, and mutant sonic worlds in Brazil. That is, by defining the notion of futurity in both utopian/dystopian ways, and against its own cancellation. In short, as the possibility of inventing another world, a mode of utopianism as an open horizon, rather than futurity with an end. Such understanding is crucial throughout the entire narrative of this study as it delineates and contrasts the specificities in the practices of Brazilian post punk, Tropicalia, Anglo-American post punk, and the sonic articulation, and reading of the thesis' practice-based element through the making of Tetine's album *Spaced Out in Paradise*. A performance of utopia is something that is able to mobilize us, while pushing us further – a surplus that promises futurity, something that is not quite here yet, as Jose Esteban Munoz proposes. In light of this, I discuss the different forms of futurities enacted in the main sonic-aesthetic realms examined in the study, that is, Tropicália and Brazilian post-punk. I then elaborate on the contrasts and links between tropicalist songs, and a

repertoire of Brazilian underground punk and post punk, by paying attention to their differences in aesthetic, sonic, political, and attitudinal terms, their incorporation of past influences, their use of intertextualities, and how they produce distinct senses of the future. I contend that while the tropicalists utopianised an universal-globalised future in the form of an eclectic pop revolution impulse, allowing consumption, commercialisation, and marketization infiltrate their sonic discourse, and modes of operating without remorse, or moralism; Brazilian punk and post punk cultures, although fed by both international and national countercultural elements along their trajectories, articulated other types of vistas and tomorrows through luminously negative and positive futures and no-futures throughout the decade.

The experimentalisms of São Paulo' post punk trio Chance, for example, illustrated this new sonic realm and forms of futurity with clarity. Moments such as their lo-fi futuristic track "Samba do Morro" (Death Samba) - an obscure, delicate, and melancholically sinister DIY piece of electronic noir samba, that already pointed to consistently different ways of thinking in terms of production and modes of composing, while invoking a bleaker, coldly emotional, and dystopian Brazilian dark post-punk sense of an anticipating future which differed from the tropicalist global futures in sound and text.

Formed by the late singer Marcinha Monserrat (a. k. a Marcinha Punk) on vocals, Angelo Berselli on casiotone, synths and piano, and music journalist, former editor of *Revista Bizz*, and composer José Augusto Lemos on vocals, strings, and percussion in 1984, Chance's "Samba do Morro" enacted a distinctively gelid and sonic syntactical atmosphere that echoed pasts, present and future spaces through distinct sonic images. It interfered with the notion of pure samba, while dubiously singing about the hills, the decaying passage of time, and death. Its deep sonic inner space, constituted by a sustained pedal synth tone played as a classical samba bass line continuous; a crescent elongated synthpad which accumulates and overlaps notes, which expanded itself into a chord, producing occasional floating dissonances that were mostly left unresolved as they entered the mix. Likewise, the presence of assorted shakers and maracas, sparse acoustic guitar interventions, and more visibly [and audibly] its thin electronic beat; a softly insistent, reverb-drenched pre-programmed bossa-nova *preset* rhythm set out of a Casio MT65 that runs steadily and uninterruptedly throughout the track's duration produced a new lo-fi post punk universe that was weird, delicate, and oppressive at once. This same rhythmic pattern is accompanied by the synth bass in combination with two simple chords played on an acoustic guitar and some occasional irregular dissonant strumming, a second layer of synths, a presence of a *surdo* joining mid track, accompanying a beautiful, simple, and whistling melody. Sung by Marcinha Punk's velvet drunken vocal, it revealed the indeterminacy and

vulnerability of life in the hills and beyond, and the singularity of the subject-being death drive as she sang its verses:

morro, morro cedo = “I die, I will die early” and/or “hill, early morning in the hill”

Levo embora o segredo = “take away the secret”

medo... cê tem medo = “fear... “you have fear”

nunca andou numa montanha russa? = “never been in a helter skelter?”

numa roleta russa? = “in a Russian roulette?”³⁶⁰

In Portuguese, the sound of the word [morro] - apart from meaning the verb [to die] or the form [I die] - if we approach the word in the way it is sung in the mysterious context of “Samba do Morro” – it also signified [“hill”] or [“favela”], a reference already explicit in the title of the song [Samba from the Hill]. As a form of expression, [morro] is activated by the singing melody and is therefore, necessarily susceptible to incorporeal transformations which, when intermingled with other bodies of content in the continuum of the song, conjured up other indicial and representational qualities, forms, and substances, while establishing a conversation with pasts, presents and futures.

Chance’s music had been described as minimalistic, experimental, electronic, and was influenced by an extensive and delicate web of sonic affects. It is in such a way that one may find echoes of bossa-nova, samba (partido alto), the electronic proto-punk atmosphere of bands such as Suicide or the experimentalism of post punk groups such as Tuxedomoon in their music, in conversation with a mixture of influences and poetics, which included Brazilian traditional samba, *musique concrete*, the atonalism of Anton Webber, Schoenberg and Alban Berg and the improvisational, accidental and aleatory visions of Charles Ives and John Cage – the latter, from where the band took their name based on Cage’s chance operations through music and the *I ching*.

Such understanding is performatively articulated throughout the thesis, as a mode of reading, listening, and writing about the complicated – yet consistently interconnected – affective, methodological, political, historical, formal aspects and temporalities related to the production of Brazilian popular music over the past 50 years, its relationship to specific scenes, political contexts, geographies, other modernities, and musics. I question how such processes played a significant role in the ways Brazilian popular music was produced. And more importantly in the context of this study

³⁶⁰ Chance, Samba do Morro in *The Sexual Life of The Savages, Underground Post Punk From São Paulo*, Soul Jazz Records 2005, lyrics translated by Bruno Verner. On another note, it might be interesting to point out that for a Brazilian act, Chance could strangely pass for an early 80’s Belgian obscure post punk band and, seat comfortably in the roster of Michel Duval and Annik Honoré’s cult Brussels label Les Disques du Crépuscule.

as an auto-ethnographic practice-based research, in the trajectory and sonorities of a DIY iconoclastic and improvisatory Brazilian post-punk future-driven culture, singularly engendered by a collision of distinct countercultural tropical forces, cultural revisitations, splinters of marginal poetry, and an international punk/post-punk culture that arrived in the country. Furthermore, this also opens a conversation between the legacies of Brazilian Modernism through its anthropophagic cultural propositions of Oswald De Andrade, as also a utopian force, a dissonant impulse toward the unknown for dreaming, discovering, or accessing other modes of doing and operating associatively. What I define as an intuitive methodological and improvisatory operation for producing difference, otherness, free thought, time, self-recognition, affects, percepts, and ultimately the invention of new worlds and modes of futurity.

It is in this sense that the idea of interrelated modes of experiencing possible futures as horizons of expectations (in utopian or dystopian versions) played a key role in the articulation of a melancholic and existential tropical mode of operating artistically in the 1980s. I argue that such perception continues to haunt our contemporary collective social imaginary to this day. In other words, this speaks back to being in search of opening new portals even when it all was seemed bleak and hopeless through utopian desires and expectation of lost futures. What Rio De Janeiro's electronic trio Tantão e Os Fitas as a raw punk noise trio formed by artist/musician Tantão (former keyboard player of post punk Black Future analysed in the third section of this thesis) sharply convey to present times through self-explanatory electro bombs such as "Piorou" (It Got Worse), ou "Rota De Fuga" (Escape Route) featured in their third album *Piorou* released by QTV in 2020. Both in record and in performance, Tantão obsessively shouts through a sea of noise, bass and beats: "choose well your fugitive rota, your escape route, make your choice! make your choice" - a Dionysian exit in the form of a gutturally insane shout where his voice delivers a sombre portrait of a fascistic, racist, misogynistic contemporary Brazil under the government of Jair Bolsonaro.³⁶¹ It is in this cut that Tantão, through the mestizo-black noise electronica of Tantão e Os Fitas, intuitively converses with the theory and practice of Fred Moten and Stefano Harney's *fugitive planning* while effortlessly accessing the essence of other *texts*, other *bodies*, through his voice, through the scream, through his desperation. It is all there in sound, the lost futures, the forgotten modern Brazilian art, the ghostly global noise haunt, the theatre of the oppressed, as an open letter to Brazil.

The entanglement of complementary yet distinct temporalities in the articulation of formative pasts, presents and futures, becomes integral elements and actors of this thesis. These spaces and times are

³⁶¹ Tantão e os Fita, Rota de Fuga, track 3, in *Piorou*, QTV 2020, Digital.

accessed in songs, collective practices, in the trajectory of artists themselves, in compilations, actions, performances; be they, in either luminous or dark incarnations. They reveal complicated issues of permission, resistance, innovation, improvisation, survival, amateurism, and self-education that are all associated with a general semiotic study of post punk practices. Such operations, besides disclosing unofficial assemblages of knowledge, methodologies and quests for utopian futurities encountered in the trajectory of Brazilian underground bands/artists, are manifested, both in direct and indirect conversation with our auto-cannibalist actions. It is for this reason that I contend that Brazilian underground post punk artists fed culturally (and promiscuously) from each other and from other forms of pasts in a cultural process of auto-cannibalisation to produce new futures.

I conclude this thesis by affirming that these actions are in affective communication with one another and carry an experimentalist disposition to find new ways of reading and re-inventing culture that have followed us since the beginning of Brazil's modernist project. It is in this sense that a Brazilian post punk sensibility and its unfolding into distinctive underground music scenes of invention, unceremoniously incorporated what Andrade poetically described as "*the millionaire contribution of all mistakes, just like we speak, just like we are*"³⁶² as a disruptive strategy in favour of "the improper" or "the error" to conceive new modes of thinking, doing and therefore, resisting. These practices were also illuminated by key allegorical tensions such as the image of "the forest" as house to the excluded, the marginalised, and the space of the *unknown*, for example, in contrast to "the school", as the place for 'the doctor' and the 'European educated society' as advocated in the *Manifesto da Poesia Pau-Brasil* in 1924.

Likewise, by what was later re-theorised in the service of new utopian futures in 1928, becoming the main aphorisms of Andrade's *Manifesto Antropófago*: "*only cannibalism alone unites us, socially, economically, and philosophically*" or "*Tupi or Not to Tupi, that is the question*".³⁶³ These statements are now deeply ingrained in the imaginary of Brazilian artists as I previously pointed elsewhere. In particular, the latter *Tupi or Not to Tupi* as "a becoming-Indian ... , becoming-resistance, opening oneself, and one's world, to the metaphysics of the other" as Pedro Neves Marques suggests.³⁶⁴ But also reading the pun as "Tupi" (and) "Not Tupi": "To be Indian but also to be boundless and unconstrained by what 'Indian' should mean", in other words, by understanding anthropophagy "as an accumulation of identities - the appropriation of the other, but also and fundamentally, as a process

³⁶² Oswald de Andrade, *Manifesto da Poesia Pau-Brasil*, Correio Da Manhã, 18 de Março de 1924.

³⁶³ Oswald de Andrade. "Manifesto Antropófago" - Revista de Antropofagia, Ano 1, No. 1, Maio de 1928.

³⁶⁴ Pedro Neves Marques, *The Forest and The School: Where to Sit at The Table*, (Akademie Der Kunst Der Welt, 2014), 54, 55.

of becoming human, of touching the others humanity...”³⁶⁵ That is, by engaging in processes of transmutation and transculturalisation. By devouring and being devoured, by absorbing and being absorbed. It is in this sense that anthropophagy is a future-oriented philosophical-political-poetical-sexual emancipatory project in the form of a sensorial (bodily and perceptive) cultural battle against colonial domestication, and perhaps, “the most Brazilian original philosophy” as Augusto de Campos sentenced in 1975.³⁶⁶ In the service of an ongoing mestizo popular modernism, such understanding has organically illuminated the subversions of Brazil’s underground post punk then and now with a confluence of possible horizons.

It is, therefore, through such a savage perspective that characterisations of marginality, exclusion, acceptance, prestige, and cultural power were articulated in this thesis. Because of this, we become cannibals of ourselves in a ‘nation without tie’, always in improvisation; and this improvisation is the motive, and it is in everything we do; in politics, in aesthetics, in education, in love. I risk saying it is part of Brazil’s DNA. A country always in search of a miracle. A child that continues to develop but never reaches adulthood. Against the cancellation of the future: a secret optimism, unfinished, always in process.

³⁶⁵ This distinction was suggested to Pedro Neves Marques by sociologist Laymert Garcia dos Santos. Ibid, 54, 55.

³⁶⁶ Augusto de Campos. “Revistas re-vistas: os antropófagos”. In *Poesia, Antipoesia e Antropofagismo*, (São Paulo: Cortês e Moraes, 1978), 107-124.

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