

By sending me your short email, do I well understand Phil that you feel sorry?

Here is my long response about: The Great Waste of Humanity. And I have so many thing to say about it! That makes a new book: <http://centrebombe.org/livre/Le.Grand.Divertissement.html> . Indeed. What all this waste is about? During the last 40 years (even 50 = half of a century!), we have lived, and still live, a huge waste of music creation or a regression of art and music creation among our colleagues in a music world ruled with hostile intentions and behaviours. How so? Today, we are living the consequences of art and music creation public emptiness because of the intensive 40 years official cultural war against avant-garde music and art: a political and economical war against free artists [pleonasm: an artist not free is not an artist] against their original music and art works creation to never appear in public (the political private domain). The regression of music to classical 19th century music, to classical jazz, to classical pop, to classical techno, put the music world in a sealed box, with the help of threat and blackmail, where it cannot overflow and escape, like it was with the avant-garde music creations from 1948 to 1973. The decline started in 70s.

This cultural war was started by the bourgeoisie (= the owner people: the ones who pay to be served by others, i.e. everyone), who was so afraid to loose their domination and comfort given by their slaves industry, after the 1968 youth uprising and revolution all over the world. All these conservative privileged scared people seeing their children willing to live free (= refusing to work for a salary), and wanted to live free, without any domination: at that time, the global slave industry was dangerously in jeopardy: seeing the labour people joining the students in their resolution and revolution.

- Imagine the panic of the rulers!
- The counter-attack started hidden in 1973:
- "the famous false petrol crisis!"
- Following with massive unemployment (to terrorize the employees).
- In the 80s, the social fear was so high, that the anguish from individuals grows up to despair the avant-garde artists,
- and it works!
- Almost.
- For sure?
- But during these 40 years of war...
- [the cultural politics war started officially in France in 1981 to finish with the covid artificial pandemic in 2021]
- ... without the artists complicity, the destruction of freedom in music creation would never happened.
- Sure.
- Not only politicians are responsible of the destruction of our culture...
- [of what is supposed to be: art and music creation destroyed by excessive bad copies],
- ... but also by the avant-garde musicians accomplices acting selfishly.
- Their selfish behaviours help politicians to erase original art and music creation from public space.
- The spectacular murder of the British composer Cornelius Cardew by the British secret services could make understood what was going on for avant-garde music.
- The destruction of art and music creation was and still is a serious political matter.
- All these years, I personally experienced so many lack of sane relationship between "the last free musicians", believing "they have to fight between them" (sic) to get the gig that the others should never have!
- It is like an illness, this attitude never stopped among us... Still going today.
- In France, all avant-garde music festivals was ruled by a clan of musicians that not allowed others ("dangerous outsiders", sic) to perform.
- They got the money from the government subsidies they did not want to share.
- All these false artists lived comfortably during 40 years paid by the French government.
- By programming themselves over and over.
- And forbid other talented artists to appear in public. This insanity ends in 2021.
- And that betrayal shaped the identity of "improvised music" believing being "free

- music" (sic).
- Which is not.
- Which is a lie.
- Which is a treason.
- The (real) freedom of music started to decline publicly in the 80s, even before at the end of the 70s:
- With the massive propaganda of "post-modern" and "neoclassic" or "neoromantic" regressive music tendencies to replace the avant-garde who put freedom ideas in all heads.
- All these tendencies was not created by artists, but imposed by the will of the rulers, to reshape the music world market as they hear it: "insignificant safe audible known expression", to keep the power with the help of blackmail and accomplices, this, only to rule the market, they were loosing because the slaves refuse to work.
- Since then, there is no more original public music creations on Earth.
- Originality and honesty stay unheard and became "dangerous aliens" in public opinion.
- We spoke about how individuals in the audience can attack us musicians physically after our performances. If the music does not sound how it has supposed to sound (sic).
- And most of these aggressive people was individuals dressed like rebels (sic).
- It means that their intolerance was for us a chocking surprise coming from the youth!

- And an essential question appears today: in what and for what it was a sane behaviour, between free survivor musicians, to despise the others during 40 years? These musicians acted exactly the same as the bourgeoisie after the 1968 youth rise!
- What we gain to have played selfishly between believing creative musicians? believing saving "their skin", "to get the gig" (sic)?
- All of them was voluntary played/governed/ruled by the politics of capital [bankers'] game: they act for the destruction of freedom in art and music. The result today is undeniable.
- Every one is absent in public places and domain, ruled by state institutions.
- Following the capitalistic rules, artists acted like they were in competition! Which it is a nonsense, even a paradox. How to compete differences? You cannot compete differences! You can only compete similarities. There is no competition between (real artists), there is a competition only for people pretending being artists, because these people run after privileges and ultimate comfort and social respect. Which is not the goal of any artist. It is why the art and music world is populated by false artists.
- This hostile competition, is still acted in destroyed music world, by making believe the lie propagate by politicians: "there is no place for everyone" (sic),
- Why to make and to want to believe this false idea?
- In the political cultural war generating a general hostile context, everyone want to believe: "there is me against every one else" (sic), but this is not an artist behaviour!
- Rather than, a political manipulation wanted original musicians took their side against themselves.
- indeed, free artists became obedient slaves in exchange of (humiliating) few money.
- This is a monumental treason to everyone and themselves, as they were agreed to be played by politicians.
- These stage musicians, believing "being on the edge of loosing the integrity of the sense of music", they sold their integrity to the political domination to behave against music creation.
- Do they thought about the consequences of their hypocrite and selfish choice?
- The consequences that make today our societies being and staying in state of mind misery?
- Being selfish, you don't think. You take for yourself the best, and scorn the others.
- Being selfish, is being scared. Is it a creative behaviour? Certainly not.
- In addition of sold false artists, this political war against art and culture has its official soldiers: concert hall and festival directors, and the public itself.
- The intensive propaganda to hate contemporary art started in the 80s.
- And false artists, being others being played, made everything for people to hate art and avant-garde music. Because everything exhibited and performed is false.
- In this global treason and treachery, they were few exceptions. But, today, these exceptional places are killed, and by the audience, and by the politicians and state employees.

The danger of loosing the possibility to perform their music, was it real? To act by arming

others? = to forbid them to perform in (their, sic) public places. Their aggressive reactions were manipulated too by the dying records market, started in the 80s: and at the end (started in 2000s): "a possible music market for independent original music was definitively erased, this by ignorance". Myspace and Soundcloud and other Bandcamp couldn't do anything about it: these platforms attract mostly amateurs musicians who believe their music are enough good to be published (sic). This huge amount of amateurs publishing submerged the original music works: to stay unheard. Pushing the amateurs to publish their amateur works was and still is a political and an economical strategy to kill original music creation. The commercial success of social network, and FaceBook the first, exists only because 5 billions people on Earth are frustrated selfish individuals by being not recognized by the others, i.e. scorned. That reveals how high is the social pathology.

Today we can say that: The death of music creation is not only the responsibility of politicians who are ruled by economics. Because, without the complicity of musicians, and directors (mostly musicians) of festival and records label, the political war against free art and music creation would never be possible, even more: being won, to give the devastated cultural world we get today.

The independence of creating artists was perceived by the bourgeoisie, [who financed it in the 20th century after the 2 world wars (to excuse themselves to have financed Hitler's dictatorship, as said Cornelius Cardew) (and starting in 1918, New York took to Paris the label "capital of the arts")]] as a threat against the global business of the slaves industry. But the real threat are not the artists, but all these scared frustrated and seek enriched people who have destroyed the reason of humanity to exist. Today, in the 20s of the 21th century is obvious. The lack of solidarity, consideration, and awareness between the last free musicians forbids today original music creation to exist in public. Adding: the lack of will, from honest musicians, to perform for ignorant aggressive people: "too perilous!" Perform became really unpleasant. As I told you Phil, I stopped my solo performance because of too many aggressions from individuals in the audience. The general ignorance from the listeners who lost their curiosity, too. In addition: How many musicians I met, with an irrelevant hanger, using me as a target to revenge their frustrations! Without being paranoid. Which is the excuse from these assaulting musicians helped by their self injected feeling of jealousy. There is no mystery to create an original work in art or music: you have to follow your own path and dig deeper and deeper to be able to create an astonishing piece of art.

Besides, no one, here invites me to perform at their concert place or festival (even without a respectable fee). I don't know why these people are scared of me. How do you explain that? These people who supposed, and confirm to be friends are my enemies! And why that? For what that it is necessary? Their feeling of jealousy by seeing me is too high, too much unbearable, and they blame me for their pain? Because I live free, and not hiding it? Because I am a free mind creating what I want, and not what the slave market commands? It is because I am independent = not belonging to any clan, circle, group or social chapels? That makes them so much uncomfortable in front of my presence? Yes, because they know, hidden inside themselves, they have sold their soul to the rulers. And they cannot get out of the trap they wanted themselves. They use me as a scapegoat.

How it comes between artists, that being different, generates so much hate? To forbid (real) original music to be performed in public? And to allow mediocre music to be heard. Jealousy? Frustrated envy? Is it an artistic reaction to forbid? No. It is a political command-order to react? No. A behaviour commanded by political blackmail? The money that blackmails the humiliated beggar? A real artist, with integrity and originality, does not beg and does not belong to any clan. Artists with integrity are far away from being blackmailed by any rulers. A clan in art and music serves only to normalize differences in one similarity, and stop what should evolves and should be developed for original art and music creation. Clans are always composed with traditionalists; they fight against all brilliant imagination and invention capabilities, always. This is why these clans became institutions to kill original art.

Are you aware Phil about this global devastation of music creation? I mean: How can you be not aware of everything what happened these last 50 years? There is no more music market since the 80s, and there was never money for original music creation (only by strategic illegal rerouting). Is it a lack of appreciation? Or do you push the illusion to perform no matter what

happens, until the end? Since 1981, performance places for avant-garde music stay still confidential, and or underground, with very few people in the audience. How could exist 45 years of music confidentiality in a human society? This no a chosen situation: to be underground to perform our original music creation for no one. Perpetuating original music creation? It became for original artists an act of resistance.

How many artists are left? Did you notice that during the last 44 years, the economic of politics did and still do everything to act the absence of original art and music creation in public space? The social destruction of the avant-garde art and music was the first political will to stop the desire of freedom in people's minds, followed by every one else being uninterested by false real art and false music creation, one by one. Avant-garde music does not exist any more (only in history) among people of the 21st century. We are the last survivors of a world that doesn't exist any more.

My resistance, by saying No, against every one's ignorance, censoring aggressively, the public creation of my music; and when I say everyone, it includes also people pretending being my closed friends, to not annihilate (= to stop unheard music creation) the original music creation approach = the approach of new music propositions, to think and to elaborate music differently, and developing what the 20th century avant-garde composers started (and stayed trapped inside). A music with the next paradigm, waiting since a century, that today is still nonexistent and stuffed, because nobody cares anymore about real and present alive art and music creation (where copies are enough to satisfy the low level and the general absence of curiosity): makes that they forgot for what art and music exist. This situation has never forbid me to create original music, and to publish my records for free download and listening on the Internet since 1997. This is the only way I found to survive original music creation in our general degenerated hostile social environment living in perpetual war. But the question stays: How avant-garde artists had fallen in the trap of selfishness, which is not an artist behaviour, but the major behaviour of a capitalistic state of mind, being afraid to lack everything (symbolized by money) that gives the authorisation to arm others by stilling (and not sharing) the rare opportunities to perform?

- Artists are human beings, afraid like others,
 - Trapped in an insane loop of auto destruction.
 - That open free minded honest artists are not.
 - It is spectacular how we had destroyed our music world!
- And let the others destroy our creative music world!

The worst experienced behaviour I met, was from Fred Frith. He sounds so much frustrated, and even aggressive, when I asked him to exchange some places where to perform in San Francisco. Michel Doneda, now at his 70 years old, he understood finally, what we have done so badly during all these years, and today he feels sorry. Too late! The destruction of art and music is consumed. Today, he goes mostly to Berlin to continue to perform, but for free (= no fee)! By selfishness, all of us built: The Age of Human Degeneration.

By considering every thing I said, Am I bitter? Can I? No. I can't. Because I am constantly creating new music. And this is so joyful, that everything else is secondary, even if living this huge waste of social life makes me deeply sad about my kind.

Take care
mathius