destroy the scene:

BROS
FALL
BACK

kill the bro in yr head

Also it is worth being wary of the false tokenization that occurs at the same time of those who are not actively examining their racism or prejudices to try and gain access and social capital.

Instead of autonomous individuals coming together to help create spaces where people are able to express whatever creative urges that they wish, we rely on this free market social-capitalism to shape the scenes that we put time and effort into.

The next time that you hear someone describe a shitty dude in the scene as a "sweet heart" you have the right to go ahead and cringe. The next time that you try and talk shit on someone jocking someone elses style, remember what it is like being a post modern girl in a post modern world...sorry honey you just a carbon copy of a carbon copy.

There should be more space to self-criticize ourselves, our friends, and our scenes without a defeatist attitude. Instead we can use utilize our politics for more than catchy song lyrics and patches, and try to employ them for uses that lend themselves to more valuable* conversations.

Maybe one day when the scenester is laying dead in the grave we can meet each other in more dank basements and sweaty crowds to joyously dance to the new songs we one day may write in the future.

a bro is someone who assumes that any space they enter is meant to cater to augmenting their personal experience. they "don't give a fuck," even at the expense of everyone around them. regardless of the presence of oppressive and problematic behavior, a bro will tirelessly try to appear aloof. a bro cares about doing interesting things only when enough people are watching. interesting things, to a bro, are shocking, ironic, edgy, but vapid activities that are manipulated according to the environment. a bro is too cowardly to express anything sincere.

with this understanding of "bro," consider the following terms:
"bro enabler"
"bro by association"
"broing out"
"bromophobe"
"bropologist"

BROS FALL BACK:

1 a reminder that if you're likely to bro out its on you to check yourself and stop

2 a warning that if you don't you are subject to being forced to stop and/or leave

3 we don't need a solution in order to try to destroy a problem

The ways that our exchanges are structured by capitalism is due to the apparatuses that employ the power to keep them in place. We cannot live outside of capitalism without striking the material conditions that keep these apparatuses in place. Also even after this pie in the sky rev, and utopian future, the influence that capitalism and powers at be have had on us will still be there.

This is not an answer on how to make a better, more welcoming scene. This is more of an exploration of the multiple factors that exist in the social interactions at shows, scenes and life in general.

There may not be one concrete solution, however we can still ruminate on the consequences of social capital, and the cult of cool has on us.

When individuals who have rode the wave of popularity into the cult of cool they are able to hold onto the accumulated social capital they've gained. With this capital like any real capital they become institutions and a part of the apparatuses of power themselves.

With the power that these individuals, who have maybe paid their dues being in the scene for a long time climbing the social ladder, or new and interesting look have gained them access to this secret club hold not only social capital but also access to resources. Also they are able to control the landscape of what is considered acceptable in the scene. They are able to discern who is considered too "PC" and those who have something worthwhile to say.

All of the oppressive dynamics that exist also help those who jump rungs on the ladder. Race, Gender, Class, Ability, and all the other -isms are at play in this big circus act we call the scene.

Capitalism is dependent on the fact that people are not only consuming, but that they are actively consumers. The different media apparatuses have helped make that a daily reality. This same sentiment of being a participant in capitalism through producing and accumulating hold true, there needs to be active producers and accumulators.

This need for active participation has helped forced capitalism into the very fabric of our lives. The ways in which we relate to one another has been structured by these exchanges. Even how we relate to ourselves is influenced by this spectacle.

To be worthy of the title of cool there needs to be a reason worth bestowing onto a individual this title. To be an *"individual"* individual you need embody some new, something that puts you apart from others. This constant reproducing ourselves as new entities that others find interesting and ultimately worth consuming as cool is based off what they have produced, their labor.

The work that people do to constantly create who they are is reliant upon many different apparatuses. Some of these are the electronic apparatuses of facebook, tumblr, blogs, whatever. Portraying snippets and media reproductions of themselves that others can easily consume. Also there are the apparatuses of style and aesthetic that people employ. The apparatuses of the names that people make for themselves through social interactions, and playing in bands with other members of the social elite.

Social capital and the cult of being cool is dependent upon how successful we are being able to recreate ourselves as new, creative or maybe a "game changer".

Every identity is able to consumed into capitalism, whether it be queer, punk, DIY, or whatever. There is no such thing as an individual in a post modern, post industrial world. No one is a snowflake, we are all tainted with the past present of future of all that has come before us.

"safe spaces"

Advocates for Youth have defined a "safe space" as: "A place where anyone can relax and be fully self-expressed, without fear of being made to feel uncomfortable, unwelcome, or unsafe on account of biological sex, race/ethnicity, sexual orientation, gender identity or expression, cultural background, age, or physical or mental ability; a place where the rules guard each person's self-respect and dignity and strongly encourage everyone to respect others."

"I think many who use this language either believe that one can create a safe space within this world, or are limited by the language they have picked up in these subcultures. The need for spaces where one can feel comfort, physical security, love, and support is real, but, outside of specific moments, this is impossible without the total destruction of this world." --VirulentFlowers

We often delude ourselves as punks or radicals; we act as though we've made a complete break with our cultures, as if we've created a space free of domination. We seem to think that we can simply walk away and leave it all behind. If we really want to actualize the spaces we want we'll have to do better than that; we'll need to burn the bridges behind us.

Safe spaces don't exist. We can attempt to protect each other, and even make moves to screen who we deal with but until we end the world there's no way we'll ever be safe, even amongst ourselves. We've all gone to similar messed up schools, grown up among creeps, liars and bullies and we can't simply undo everything that has led us to become the people we've become, not without actively

unlearning who we are, and without undoing what made us. **This isn't to say that we shouldn't take care of each other, heal each other and empower each other, only that we need to understand our context. That we are surrounded by misogyny, white supremacy, and every other despicable form of domination that holds this world together. We should probably acknowledge pre-existing hostilities.**

Starting from a place of hostility, what would it mean to keep each other safe, to protect each other in our spaces, to hold our ground and potentially take more?

Perhaps it has been my distaste fueled by a larger understanding of the Spectacle we call society. Maybe it has been that I've been making the same face and crossing my arms in an angry way for so long, that whenever I attend a show it feeds the black mold growing on my soul and makes me an even more bitter person. However I feel that the real point of contention with shows is the scrambling for social status and cult of cool that structures many interactions at shows.

My problems with these politics of coolness do not stem from either my inclusion or disclusion from any certain scenes. Im not writing this as a forum akin to a xanga or burn book because the popular girls won't let me sit at their lifestyle lunch table. My beef runs much deeper.
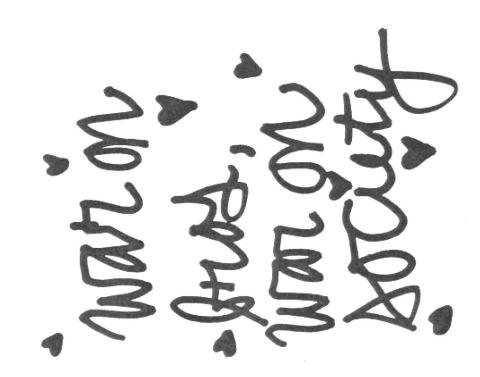
II.   The ways in which people are able to survive during this current manifestation of post-industrial capitalism depends to some extent on individuals selling their labor, to be allowed the right to be consumers. We all participate in some exchange of capital, it is inevitable. Even the crusties on the corner are laboring at flying a sign, so they can consume the pieces that cars allow them to consume. The current state of living in a world where the old industrial specialization models have corroded. Now, selling our labor means making us seem like a profitable investment for whoever is going to employ us. We have to literally take ourselves to market.

There are also all different roles and parts that at some time, each of us also inevitably contribute to consuming, producing, and accumulating capital. In this whole process of the current state of capitalism the ways in which we are able to consume, produce, and accumulate capital is not only regulated but also brought into existence through the apparatuses of different forms of power all working at once. The state, corporations, the police, universities, etc. This whole process that is delegated by these various interconnected apparatuses alienates us from being able to provide for ourselves in any way that is outside of the capitalist system completely. It forces us to rely upon work and their machines to live.

We're necessarily placed within the complicated arena of gentrification. We're necessarily placed in a position where it's near impossible to not contribute to the strength of white society's literal take over of the neighborhoods of people of color and working class populations. We're necessarily placed within an ongoing war and will be grouped with gentrifiers if we aren't active in our fight against white supremacy.

the politics of being cool...or whatever

I.

I stopped going to hardcore shows in the 8th grade because by then I had perfected my indifferent stank look and had wasted enough time on myspace trying to get all the friend I could. I was bored with the relationships that fronted to be about *"friends are my family"* when the scene's fondness for floppy emo haircuts, clothes and attitude determined social standing overall. The shallowness of the southern new jersey music scene put me off, even at a young age.

Facebook has replaced myspace and more punk and various other types of music have traded places with shitty screamo and other post hardcore. For the past couple years of my life I have been trying to peripherally attend shows. Despite the changes of place, age, and aesthetic too many things have remained the same.

lol @ yr intent

I know that life's a party and bros just want to have fun but your well-intended but shitty behavior isn't welcome here.

I'm not an idealist, I'm not an optimist, my perspective isn't remotely positive, and I don't care about thoughtfully introducing strangers to my political trash talk. What I do isn't motivated by the desire to create an "alternative," a safe space, or raise consciousness. Sorry, I just don't have enough time to help you unpack your baggage.

Booking shows isn't a righteous, revolutionary pursuit. I just don't want to have to tolerate the racist, patriarchal, queerphobic, bullshit that I have to tolerate in most other spaces. I'm about alienating my enemies, not embracing them. If you're thoughtlessly policing someone's behavior or making fucked up jokes you're acting like my enemy and this means much more than a slip up that amounts to personal offense.

Whether or not you meant to reflect the dominant culture that we hate, fall back and own up to your mistake. Claiming you didn't have ill intent won't save you and is not a thoughtful, thorough apology for your unacceptable behavior. Remember, good intent both invisibilizes and substantiates the justification for countless american horrors – from the monstrous genocide of indigenous people to the inarticulate violence of the war on terror to the miserable ramifications of post-industrial capitalism.

A bro is a bro is a bro that *didn't mean* to act a bro.

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why being aware of racialized tension within the context of philadelphia's rapidly gentrifying landscape is fucking important

or

if you're not about waging war against white supremacy & gentrification you're on the side of our enemy

When we have punk shows we are expressing a sentiment of ownership and belonging to the neighborhood, an entitlement to impose our culture on a specific geography. When we have punk shows we are paving the way for artists, hipsters, university students, and yuppies to feel safe and welcomed. We inspire economic desire in those who pursue an appropriative derelict aesthetic, we make low income areas desirable in the worst way possible. We are the warning signs of gentrification, we are a less dangerous subculture. When we have punk shows we are inviting a historically white population to take up space and make lots of noise in neighborhoods that are currently experiencing or already have experienced a certain degree of gentrification.

bros fall back means queers get weird

I always feel awkward when I first get to a show. Often I'll misjudge the punk-time delay and arrive half an hour before the first band. I'll find a place to sit or a wall to lean against and open a beer. Clusters of people will be talking around me but I'm too shy to enter the conversations of strangers and usually my friends are busy because they're in the bands or setting up the show. It's embarrassing, but I'll pull out my phone and pretend to text someone. At most shows I'll notice someone else across the room with their phone out and I'll be pretty sure that they are just pretending too. That makes me feel both relieved and sad. I don't want to seem all cool and aloof, I want to be approachable, but it's hard. I try to remind myself that no one is thinking about me as much as I am and sometimes that helps. Other times, when I'm feeling really awkward, I'll go to the bathroom for a few minutes so I can be alone. I'll try to remember why I go to things like this. I'll swear I'm never going to again. And then, hopefully, by the time I go back to the main room, more people have will have arrived and I'll feel better knowing that my solitude is hidden. The first band will start to set up and I'll go to the front and stand there. I'll try to make sure I'm not blocking anyone too much, that I'm a little off to the side, and then there's the moment where everyone around me gets quiet and there's a little feedback or the singer says something or the guitarist sways or they all give a little nod to one another, and then, maybe, the room breaks like the surface of water when a whale breaches.

During a good set my feelings of isolation and inadequacy disappear because, even though I am standing by the same people that I was just a few minutes earlier, how I am oriented towards them changes as the music plays. During a good set a space is created where our bodies, which often only see each other through windows or on the other side of counters or across rooms, can meet each other in different ways. I know that my

riot hurl [it at your enemy's skull]

In my imagination, bros fall back was very obviously understood as a reference to the Riot Grrrl slogan, "girls to the front." Here's a little explanation of where it came from for those that don't get the joke. Or whatever.

"Girls to the front" was used by Riot Grrrls to describe shows where women were encouraged to hold down the front of a show and push back against the punk dude energy that normally consumes it. I can get down with grrrls rioting but the riot grrrl scene wasn't that, it was very exclusively white, transmisogynistic, and classist. Mimicking the slogan intends to point out the inadequacies of the riot grrrl approach, not add to the history of The Rebel Girl.

The phrase "girls to the front" is a feminist failure. It claims that dismantling patriarchal dynamics in a show space is the responsibility of non male people, those who most frequently get fucked over by it. This isn't much different than an attitude of victim-blaming, shaming folks that can't assert themselves in male dominated spaces and indebting non-male people with work that belongs to their oppressor. Even if there are no "grrrls" at a show, bros need to take it upon themselves to commit to undoing years of patriarchal socialization.

None of us are likely to witness anything more than a temporarily liberatory environment where we aren't subject to displaying and receiving patriarchal, authoritarian, controlling behavior. Filling a space with "grrrls" won't eradicate patriarchy and bro behavior, no one is safe from

own boundaries relax. Like sometimes if people are running around and jumping into each other I'll join them, even though I'm normally not into being around sweaty strangers, and if someone starts to fall I'll put my hand out to steady them or if I fall I'll let someone help me up and thank them. Other times I'll want to be doing my thing, like hitting my leg or stomping or shaking my head or whatever, as others run around and get rowdy, but no matter what I'm doing I think these physical exertions and togetherness is what is important about shows. Where else can it be socially acceptable to publicly hit yourself or run into people or yell or get wild or weird or whatever? A sporting event? A protest?

Sometimes it can go badly, of course. Sometimes I can't get into a band or out of a shitty mood and sometimes someone gets too wild and gets hurt. Other times groups of people can ruin shows by taking space away instead of moving within a space that we can all inhabit. For the sake of simplicity of we can call these people bros. Sometimes these bros literally take space, like when they physically attempt to control a space with their bodies, and other times it happens through language and all those more subtle ways of displaying power.

In either case separation between bodies is reinforced and the show becomes, once again, just as lonely as everywhere else.

destroy the problem
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auto-pilot asshole
macho chauv
normy
thoughtless
inconsiderate
absentminded
attention hungry
ignorant/insensitive sense of humor
desires to be influential
waits for exciting things to happen to take over
patriarchal chump
alpha-male
scenester
inauthentic interests
self-important (never self critical)
entitled to privilege
0 humility
feeds off positive broinforcement
social capital hoarder
is going to live a pathetic existence