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Music and Montage: Punk, Speed and Histories of the Troubles

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Emphasising the importance of speed to the moving image, Andre Bazin noted that speed is implied by 'a multiplicity of shots of ever-decreasing length'.[1] Within the montage sequence, speed has a particular impact for an audience. Ken Dancyger notes how, over the last 30 years, the montage sequence has been shaped by the arrival of MTV but also by earlier forms, such as experimental filmmaking, and television commercials.[2] The centrality of pace in the music track provides the style for the montage itself. Dancyger says the montage sequence is abundant in terms of style, and that style is placed above narrative within these sequences. Time and place become less important within the montage sequence; time can be any time, and place can be any place. The music video creates a feeling state, synthesizing human emotion from the music. It can be dreamlike with no narrative continuum. Pace, subjectivity and close-ups are used to intensify the montage sequence. Dancyger argues that a faster pace causes events to feel more important to an audience.

With that in mind, it is useful to consider how montage sequences are used within the documentary and fiction form to represent history. If time and place can be obliterated by montage, what is the function of MTV aesthetics within films representing history? How does the montage sequence frame the past? How can a contested history be represented within a short montage sequence, and can that then influence and inform new audiences learning about a Trouble(d) history for the first time?

To unpick this further, I will turn briefly to film music scholarship. Claudia Gorbman has noted the role of music in cinema:

> If the advent of diegetic sound narrowed the possibilities of temporality into a sort of relentless linearity, music could return as the

one sound element capable of freeing up that temporal representation (thus music normally accompanies montage and slow motion sequences, initiates flashbacks, and so on).[3]

Gorbman has argued that music functions as a free agent that problematizes notions of linearity, narrativity and temporality, whereas diegetic sound is locked to the picture. It is this power that music asserts within a montage sequence that I want to explore by considering how music punctuates a scene; gels us as an audience into a cinematic moment within the audio-visual material; and sets a specific speed for the action.[4] Developing a socio-cultural critique of speed and music, Kay Dickinson has investigated the use of MTV aesthetics and the centrality of speed for youth audiences. She argues:

> Speed has been important to teen identity since at least the 'invention of the teenager' and the 'MTV aesthetic' is merely a more recent convulsion in this seductive mode of self-definition … Since then, speed has played a sizeable role in youth differentiation from adult lumberings: quick-witted youth versus faltering age. A glorification of the moment – the moment of their 'prime', a moment which disavows history and the primes of others now grown old.[5]

This can be identified clearly with the MTV aesthetic that emerged during the 1980s, drawing on aspects of teenage culture dating back to the 1950s. Dickinson suggests a complex position held by the teenager:

> The teenage appropriation of speed dwells close to the treadmill and the supermarket: enhanced speed, after all, requires more fuel, greater consumption. These usages of speed are staged subversion within the domains of capitalism, small-scale assertions of difference expressed through the lure of the commercial. Such strategies are appealing from a position of no real ownership or control, but a heightened knowledge of the market place: these subjects being neither dupes nor revolutionaries.[6]

In arguing that teenagers are neither 'dupes nor revolutionaries', but instead are etching out a space for themselves with the limited means available to them, Dickinson outlines the potentially complex development of youth rebellion, and how in certain heated moments acts of rebellion can be attributed, in an overly simplistic way, to mindless looting, as was the case with the 2011 London riots.[7] It is the speed of

such countercultural movements that have often taken many media commentators by surprise. It is this energy of youth rebellion, coupled with the speed of pop and punk music that I would like to investigate further within this essay.

Paul Virilio contemplates the political ramifications of speed. Turning to war strategists, he quotes Sun Tzu who stated: 'Speed is the essence of war'.[8] Virilio also quotes Joseph Goebbels, who claimed: 'Whoever can conquer the streets also conquers the State'.[9] It was the speed with which the streets were taken that was of vital importance to the Nazi party. If we think about war, and, specifically, the Troubles in Northern Ireland, which began in the late 1960s, the representation of that conflict also requires the use of speed in its audio-visual representations. The speed of pop and punk music offers the perfect soundtrack to represent such action on screen.

On the one hand, Virilio's argument is that speed is essential to conquest, and he points out that there is a willingness to give up space for increased speed, placing an importance on time over space.[10] We can think here about the digital revolution and the importance of speed and time as a process in our everyday lives.[11] This effects all generations who are impacted by new technologies. On the other hand, we have renewable energy in new generations of teenagers who place significant importance on speed in their lives. Historically, it has been the youth, both as workers and students, who have been at the forefront of revolutionary movements. As Michelle Chen argues: 'Every revolution needs two essential ingredients: young people, who are willing to dream, and poor people, who have nothing to lose.'[12] Young people have played a significant role in the counterculture and have been at the sharp edge of taking back the streets in many protest movements. They have also been at the forefront of making and consuming music.

Youth and countercultures

In the late 1960s young people, as students and workers, became involved in the civil rights movement in Northern Ireland, alongside other sectors of society demanding equality in housing, employment and voting rights. This movement sought inspiration by looking to international struggles such as the black civil rights movement in the United States, adopting both their tactics and songs to aid their struggle.[13] Young people, who were to spearhead this movement, had a significant leader in Bernadette Devlin, the iconic socialist republican who was elected as an MP in 1969 at the age of 21.[14]

In the early 1970s, the Troubles saw increased sectarian division and State repression. This particularly bloody period represented a setback for the civil rights movement with its potential to unite Catholic and Protestant youths.[15] After the killing of three members of The Miami Showband in July 1975 by Loyalist gunmen, musicians were no longer regarded as being exempt from sectarian attack. Gerry Smyth outlined the consequences of this attack, suggesting that it became difficult to attract international acts to play in Ireland, both north and south of the border.[16] However, there was also an indirect positive outcome to this situation. Irish bands began to gain exposure from the lack of foreign competition, headlining gigs and promoting a home-grown music scene. This led to a surge in rock and punk bands in the north and south of Ireland. Punk became an attractive outlet for many, perhaps due to the political frustrations of growing up during the Troubles. The noise of war may also have had an impact on the music produced during this period. David Hendy has suggested: 'Revolution and war are unlikely to be quiet affairs. For those caught in the thick of the upheaval and violence, the experience might even be defined by noise more than anything else'.[17] Hendy was referring explicitly to the French Revolution and the American Civil War but the argument can be made that young people in Northern Ireland used the energy and noise of punk music to reflect and rebuff the noise that surrounded their daily lives. As Martin McLoone has outlined:

> In some ways, late-1970s Belfast and punk were made for one another. If there was an element of 'the abject' about punk – gobbing, vomiting – there was no more abject a place in the Western world than Northern Ireland, specifically Belfast in 1977.[18]

Although the Troubles represented a significant setback for all forms of culture and society in Northern Ireland, it could be argued that its chaos and noise offered the indigenous punk scene a unique prism in which to construct an identity. Audio-visual images of both punk and the Troubles in the 1970s thus become entwined in fast and frenzied representations based on speed.

The clashes and the vistas

I have identified two different types of montage sequences in Northern Irish cinema and television that are concerned with the Troubles, which I have labelled as the clashes and the vistas. The clashes contain

images of street fighting. Starting with representations of the civil rights movement and the Battle of the Bogside, these montage sequences continue into the Troubles. These are often framed at street level and normally follow and track the protestors as they oppose State repression. Examples of the clashes can be seen in very early documentary footage of the civil rights movement, such as the documentary *Bernadette Devlin* (John Goldschmidt, 1969) and the more recent film *Bernadette: Notes on a Political Journey* (Lelia Doolan, 2011).

The vistas on the other hand offer two vantage points. The first provides a panopticon view of the city space, often made to look like surveillance shots. The second type of vista offered is the travelling shot; these occur both in the city and rural Northern Ireland. Examples of the vistas can be seen in *Shellshock Rock* (John T. Davis, 1979); *Iris in the Traffic, Ruby in the Rain* (John Bruce, 1981); and the more recent fiction film, *Good Vibrations* (Lisa Barros D'Sa and Glenn Leyburn, 2012). The clashes and the vistas offer various kinds of montage sequences, providing the viewer with different understandings of time and space. Music in the main accompanies these sequences.

Gilles Deleuze and Félix Guattari's work on the philosophical concept of the rhizome offers a way to consider the territorialised space of the vista montage sequence.[19] They argue that there are connections made between all elements. There is no hierarchy; the rhizome offers an endless middle space. In the vista montage sequences we obtain a labyrinthine view of a city, or a space; it highlights the expanse of the city or space that is clearly defined, although the limits of the space are omitted. In representations from Northern Ireland, these vistas offer a visualised territorialised space. These vista sequences are cut to a music track; quite often, this is punk music. The music creates a freeing up of space within the audio-visual representation, offering a contrasting aurally de-territorialised space.

To consider the clashes, it is worthwhile focusing on a couple of audio-visual representations of Devlin.[20] Within these montage sequences, attention is paid to the street protests, illustrating the tensions at the height of the civil rights movement. In Goldschmidt and Doolan's documentaries about Devlin, music is used within the clashes to create a direct commentary on the visual action. Goldschmidt's film uses the music of Thunderclap Newman, 'Something in the Air', in a central montage sequence. The montage is set up as a linear narrative: a DJ from Radio Free Derry announces what is happening on the streets, and then the music fades in as if it has been cued up live on air.[21] The

music is coded as diegetic, playing out onto the streets as the Battle of the Bogside is filmed.[22]

The soundtrack is stitched together very carefully to produce the effect of diegetic music that is coming from the streets, emphasising that there is something literally in the air. We start to make connections visually with the tear gas we are seeing and the revolutionary spirit of the people from the Bogside. This piece of music stops abruptly during the Battle and the scene returns to the DJ, and then to Devlin who is speaking on the telephone, before returning once more to the street protests as we hear the disintegrating sound of discordant piano music. The rhythm, timpani and speed in which the music is being played mirrors what we hear and see of stones and rocks being thrown at the armoured patrol cars. The piano music is heard breaking down in order to delineate the deconstruction of that space at that moment in time. We see the armoured patrol cars covered in paint and battered by rocks as musically the song starts to degenerate. We are positioned on the side of the people from the Bogside and the music is cut deliberately to make it feel as if it is part of that space, commentating on the action onscreen.

In a key montage sequence, Doolan's documentary uses Leonard Cohen's song 'Everybody Knows' to illustrate the global civil rights struggle in 1968/1969. Doolan's film does not use a narrator but instead uses the voice of Devlin to bring us into this montage sequence, and then uses a narrator from the archive to take us out of it. Again, this is a very skilful way of presenting narration, using other elements to provide the context within the documentary. 'Everybody Knows' also provides another layer of commentary within the sequence. There is footage here cut to a song written 18 years after the protests. The film itself was made 42 years after the initial action in 1968. Doolan utilises a song, which is written about a position of looking back within a film made explicitly to look back at Devlin's political career. Cohen's song is about defeat and pessimism and yet the film is centred on struggle and optimism. A duality is at play within the film: we see within the montage struggles from around the world, the song sets the tone, the lyrics are pessimistic yet the tempo and melody are upbeat to match the action on screen. It evokes a sentiment outlined by Antonio Gramsci in his prison letters: 'I'm a pessimist because of intelligence, but an optimist because of will.'[23] We are presented with a very complex narration of this action. We see time concisely compressed through a montage of struggles, but it is a troubled time from a position of looking back.

To consider the use of vista montage sequences, I will allude to two examples: *Shellshock Rock* and *Iris in the Traffic, Ruby in the Rain*. Both of these representations of Northern Ireland contain a similar use of the panopticon shot within the montage sequence that I would like to explore here. In *Shellshock Rock*, a creative montage sequence begins from on high looking down at the city, as we hear a brass band playing 'Good King Wenceslas'. The passage is first played at an *andante* ('walking speed') tempo and then is repeated at the faster *allegretto* pace. The camera zooms out from a shot of a block of flats and pans right while zooming out, and continues to pan right across the cityscape once the camera is fully zoomed out. The film cuts to street level as we see punks dancing around on the streets of Belfast to the same track but the music has now picked up to the *allegretto* pace. There is a rhythmic connection made between the earlier pan across the city and the circular dancing movement of the punks. The camera pans right and left following one punk and then zooming in to finally rest on another punk. Both edits occur at the end of the verse. The film then cuts to the second punk drumming at a concert. We hear the punk band, Rudi, playing 'Big Time'. The sound of wind can be heard in the mix and the film cuts to two punks battling the wind as their umbrella is blown inside out. 'Big Time' continues throughout this exterior shot. The film briefly cuts inside to a continuation of Rudi performing the song and then outside again as the band disembarks from a bus in rural Northern Ireland. They enter an Orange Hall. The handheld camera zooms out and tilts down from a portrait of King William of Orange to a young punk looking at the camera. What we hear is the sound of very loud wind mixed with much lower punk music; this is 'worldized',[24] but we do not see anyone playing this music in synchrony. Director John T. Davis offers a poetic way through the city out to the periphery of rural Northern Ireland. We began by hearing the sound of a traditional brass band and this then cuts to punk music and we hear how punk music can infiltrate both a city and a rural space.

In *Iris in the Traffic, Ruby in the Rain,* Jake Burns, the lead singer of Stiff Little Fingers, plays a minor role, as a punk called Ducksey. He gives a demo tape to his friend Iris to listen to. She places the tape into the cassette deck of her car. Burns can be heard counting in the band with 'One, two, three, four' and the television play cuts to a panopticon shot of the city. We hear the sound of 'Alternative Ulster' by Stiff Little Fingers as the camera tilts upwards, tracking Iris's car and then, when her car goes out of shot, the camera pans left offering a cityscape of Belfast that includes Samson and Goliath, the iconic cranes of the Harland and

Wolff shipyard. Iris drives through the city. We experience the city as she does. We see her passing a protest march and there is graffiti on the walls in support of the hunger strikes by republican prisoners, calling for the end of the H-Blocks, the name given to the Maze Prison where the hunger strikes were taking place. Her car then falls behind an armoured patrol car and a British soldier starts to make lewd gestures towards her. But, with her punk music to protect her from outside forces, she is easily able to rebuff his suggestive moves. The power of punk music within the car allows her a way through the city. Here the punk music is defiant, directly commenting on a time and a place, and offering a political alternative.

In *Iris in the Traffic, Ruby in the Rain* we start with an almost identical shot to that seen in *Shellshock Rock*, looking down over the rhizome of the territorialised city. This cuts to street level with Iris driving. The scene is perfectly timed to the music and sequence of action. We see the city space unfolding. The music allows for a way through and a way to survive Belfast in 1981. This is a moment of personal rebellion for Iris, although she is hearing this song for the first time. The music sounds loud on the soundtrack, but within the diegesis we know that it is not having any impact on the surrounding events or people passed on the streets. Music provides a way through the city, both aesthetically and as a narrative device.

Good Vibrations offers examples of both the clashes and the vistas. There are five musical montage sequences in the film. The opening montage sequence uses the music of Hank Williams. Two other sequences contain the music of Stiff Little Fingers, another uses the guitar music of Bert Jansch's 'Angie', coupled with a voice-over from the character of Terri Hooley (Richard Dormer), and a further sequence utilizes an original score by David Holmes. Except for the first montage sequence, all the montages use fiction and archival footage to weave together stories from Northern Ireland's punk scene. I will discuss two montage sequences in detail in order to illustrate the dominant aesthetic style utilized by the filmmakers and to explore further how history is being packaged within the film.

In the opening montage sequence, we are presented with a flash forward through history in Northern Ireland from the 1950s through to the 1970s based on Terri's memories of growing up in Belfast. The music used is a 1948 recording by Hank Williams, 'I Saw the Light'. The song is used here to allude to an incident when Terri loses his eye as a young boy. A light is shone directly into his eyes by a doctor, which leads into both a fast-paced montage sequence and the Williams song.

A connection is also made here to Terri as a young man in Northern Ireland who 'politically' sees the light and walks a path that is consistently anti-sectarian. In this montage sequence, we are looking and listening back from a place of voice-over; we hear Terri as an adult narrating his story as a way of introduction, but we are seeing him as Terri, the young boy (Cathal Maguire). There is a fractured representation of time as the film flashes forward from the image of the child that is seen on screen, but also flashes back in terms of where the narrator is positioned. The music is from an earlier time, but the music is clearly something with which Terri identifies. We see an imaginary cowboy figure appearing to him on occasion throughout the film, and we are led to believe that this is Hank Williams.

The montage sequence is made up entirely of archival material. Cut into this sequence are the following archival shots: idyllic children, rural pastures, church, markets, celebrations and snooker being played. Then the montage slows down for processions, Orange marches, the civil rights movement and a ship leaving. The music starts to reverberate as we see soldiers disembarking from a ship, women giving cups of tea to the soldiers, bomb explosions, fire engines, the wounded being carried, women pleading and blood-stained paths. The sequence speeds up and slows down on action: after a still shot of a bomb explosion, the camera hops – apparently as a consequence – and the same shot appears on the television screen of Terri's parents' living room in the 1970s. The bombs on the streets are being brought home.

What we have seen is a speeded up history of the beginning of the Troubles presented through a one-minute montage sequence. We have gone through the 1950s, the 1960s and into the 1970s at a frenetic pace. The edit slows down at certain incidents: when the British troops arrive in Northern Ireland the image starts to slow down to offer poignancy to this moment. The music at this point starts to reverberate; we hear it echoing through the space, and as the music becomes more discordant the image starts to play against it, speeding up and slowing down again. There is a loose connection between image and sound in terms of speed, pace and rhythm. History is presented here in a disjunctive manner, but within a neat package of a montage sequence. Time and speed are being played with; our attention is drawn to certain moments and is taken away from these incidents almost as quickly again.

I would like to argue that what is presented within this montage is an impossible amount of information to take in. I had to watch this sequence several times to make a note of all of the shots, speed changes

and sound shifts. The editing of this sequence, the jerkiness of several of the shots and the pace at which it is delivered, is too much for an audience to absorb in a single screening. There is no space offered for reflection to process all of this archival footage. It is an affective montage sequence; we are not meant to comprehend this material intellectually but rather to feel or experience it in some way. The disjuncture in pace also draws attention to this Trouble(d) time. Within the montage we get elements that are fractured and it illustrates a way of considering traumatic memory. The sequence flashes forward and/or back and this illustrates the impact of the Troubles. It is a jolting experience to watch and comprehend. As an affective piece of editing it is effective. However, it seems important to ask if this sequence helps to deepen our understanding of Northern Irish history. I contend that it does not because as an audience we are not able to take it all in.

To offer another example from the film, I will consider the use of the band Stiff Little Fingers within one of the montage sequences. A fictional Stiff Little Fingers does not appear within the film but they are presented within the soundtrack and they are featured twice on the soundtrack album, which, perhaps, can explain why the music is included in the film. The song 'Gotta Getaway' is used to gel archival footage to the fiction material, in order to offer a sense of cohesion, in terms of time, place and history. The band travels out from the city with Terri, leaving from the Good Vibrations shop in order to play a gig in rural Northern Ireland (this is reminiscent of the scene, discussed above, in *Shellshock Rock* when Rudi play a gig in an Orange Hall). The montage illustrates the dangerous nature of rural Northern Ireland in the late 1970s. This sequence is composed of fiction shots of the band Rudi getting into the van, Terri asking if anyone can drive, locking the van, the van on the road in rural Northern Ireland, archival footage of a road sign, showing directions to Dundalk, Newry, Crossmaglen and Castleblayney (towns close to the border), a helicopter overhead, armed RUC (police) officers walking through fields. The montage sequence then cuts back to the fiction footage of a wide shot of the van travelling on a rural road, then to an archival shot of a man taking aim with a rifle, and back again to footage of the van on the road in a closer shot, back to the archive of soldiers in a field, and then soldiers in a town, to a shot of a paramilitary soldier and then a group of paramilitary soldiers stopping a civilian car, before, finally, the montage cuts back to the van on the road passing a sign for Bellaghy.

The music begins just as Terri asks: 'Wait, does anyone know how to drive this fuckin' thing?' The band are heard cheering as Terri locks up

the van and when the montage sequence cuts to the van on the road, the music track can be heard but there is no other diegetic sound heard. The music is non-diegetic, and when the lyrics come to two renditions of 'Gotta Getaway', the diegetic location sound is reintroduced and the sound can be heard of the van travelling on the road. The non-diegetic music dominates the rest of the soundtrack within this sequence but fades down completely when the camera shows the inside of the van. The lyrics directly comment on the act of getting away. Importantly, the tempo of the music is speeded up within the film, although it used the original 1978 single release. The section of music used for the film from the original track is 88.6 beats per minute (bpm), but on the film version this has been speeded up to 99 bpm.[25] The music does not feel organic to the space, due to the increased tempo and non-diegetic usage. Similarly, the later use of 'Alternative Ulster' in another montage sequence in *Good Vibrations* uses a speeded up version of the song. It cuts between fiction and the archive to deliver an historical context to a punk song. The montage sequence attempts to place these characters in a specific space, with time and place drawn upon through the archival material. However, *Good Vibrations* fundamentally fails to deliver within these types of montage sequences as there is no attempt made to connect the fiction footage visually with the archival material. The image jars between each cut, due to the differences in lighting, grain and texture of the image. Adding additional speed to the music or the image does not aid the narrative understanding here.

The overarching history lesson in *Good Vibrations* is that the Troubles were all a bit mad, and if only more people listened to records and did not shoot each other so much, then wouldn't it all be grand? Problematically, Terri is offered as not only the saviour of punk, but also the only way forward for peace in Northern Ireland. This can be illustrated by an embarrassingly simplistic scene in a pub when Terri gathers together both Loyalists and Republicans and offers them some records in order to keep the peace and allow his business to stay open. Keeping both sides happy is reduced to a pay-off and nothing further is developed or drawn out from the film. Ultimately, the film caricatures a deeply complex and contested history.

To conclude, I would like to return to Dickinson's argument and pose the question of whether we can still say that speed is a characteristic of the young. Punk music was the last significant youth-based countercultural movement before MTV. The generation that grew up with MTV is now approaching or settling into middle age. In Western capitalist economies, those aged over 50 have an ability to consume

in ways that the young are denied. The 2008 economic crisis has seen consumption shift towards an older demographic.[26] It is now the middle-aged body more frequently seen on the treadmill in the gym, attempting to (re)gain the body they never appreciated or ever had to begin with. With amphetamines, super-caffeinated and sugared beverages, and wristbands that track your every step, the quantified self is attractive to the middle-aged as they race against time, consuming speed and exercise to ward off the immanency of old age and death.[27] A fear of the future may drive a nostalgia for a lost youth.[28] The middle-aged provide the audience who can pay for the cinema ticket, buy the DVD, CD soundtrack and Terri's 2010 autobiography, *Hooleygan: Music, Mayhem, Good Vibrations*.[29]

When an archival history within a montage sequence is speeded up to a beat and a rhythm, we have to question how this material is utilised. In *Bernadette Devlin* and *Bernadette: Notes on a Political Journey*, the music is used to comment directly on the action, either as the soundtrack as the events occurred, or from a position of looking back at past events. The music is used to frame the montage sequence. In *Shellshock Rock* and *Iris in the Traffic, Ruby in the Rain* the montage sequences are choreographed to the music, allowing the music a position of authority within the narrative. In *Good Vibrations* the various montage sequences tend to use the music as a backdrop to the action, sometimes fading in and out of songs, or speeding them up in order to move on to the next scene. Ironically in a film about the origins of punk music in Northern Ireland, the music track is not given the care and attention one might expect. The consequence of this is that the montages are ultimately less effective and there is no real sense of the audience being stitched into a time and a place. History is left as a backdrop, and in many ways is dispensable within the overall narrative.

Notes

1. Andre Bazin, 'The Evolution of the Language of Cinema', *What is Cinema? Vol. 1* (Berkeley: University of California Press, 1958, 2005), p. 25.
2. Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, Practice*, fifth edition (London: Focal Press, 1993), pp. 267–276.
3. Claudia Gorbman, 'Why Music? The Sound Film and Its Spectator', in Kay Dickinson (ed.), *Movie Music: The Film Reader* (London: Routledge, 2003), p. 39.
4. Gorbman, 'Why Music?', p. 39.
5. Kay Dickinson, 'Pop, Speed, Teenagers and the "MTV Aesthetic"', in *Movie Music: The Film Reader*, p. 147.
6. Dickinson, 'Pop, Speed', p. 149.

7. For a more nuanced reading of the London Riots, see Laurie Penny, 'Panic on the Streets of London', *Penny Red: Every Human Heart is a Revolutionary Cell* (9 August 2011) (http://pennyred.blogspot.co.uk, accessed 14 July 2014).

8. Paul Virilio, *Speed and Politics* (translated by Marc Polizzotti), (Cambridge, MA: MIT Press, 1977, 2007), p. 149.

9. Virilio, *Speed and Politics*, p. 30.

10. Ibid, pp. 61–72.

11. See Timothy Scott Barker, *Time and the Digital: Connecting Technology, Aesthetics, and a Process Philosophy of Time* (Hanover, NH: Dartmouth College Press, 2012) for a process philosophy reading of time.

12. Michelle Chen, 'What Labor Looks Like: From Wisconsin to Cairo, Youth Hold a Mirror to History of Workers' Struggles', in Daniel Katz and Richard A. Greenwald (eds), *Labor Rising: The Past and Future of Working People in America* (New York: The New Press, 2012), ebook, no page.

13. George McKay, 'The Social and (Counter) Cultural 1960s in the USA, Transatlantically', in Cristoph Grunenberg and Jonathan Harris (eds), *Summer of Love: Psychedelic Art, Social Crisis and Counterculture in the 1960s* (Liverpool: University of Liverpool Press, 2005), p. 57.

14. See Bernadette Devlin, *The Price of My Soul* (London: Pan Books, 1969).

15. See Eamonn McCann, *War and an Irish Town*, second edition (London: Pluto Classics, 1993).

16. Gerry Smyth, *Noisy Island: A Short History of Irish Popular Music* (Cork: Cork University Press, 2005), p. 49.

17. David Hendy, *Noise: A Human History of Sound and Listening* (London: Profile Books, 2013), p. 201.

18. Noel McLaughlin and Martin McLoone, *Rock and Popular Music in Ireland: Before and After U2* (Dublin: Irish Academic Press, 2012), p. 133.

19. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (translated by Brian Massumi) (Minneapolis, MN: University of Minnesota Press, 1987), pp. 3–28.

20. Due to the limitations of space, I am unable to discuss Duncan Campbell's film *Bernadette*, 2008, 38 minutes. Campbell's film does not use music or montage in the way that Goldschmidt and Doolan do; rather his approach is experimental and associative, utilizing sound effects much more frequently than score music or pop songs. For further reading on Campbell's film see Liz Greene, 'Placing the Three Bernadettes: Audio-Visual Representations of Bernadette Devlin McAliskey', in Jill Daniels, Cahal McLaughlin and Gail Pearce (eds), *Truth, Dare or Promise* (Newcastle Upon Tyne: Cambridge Scholars Press, 2013), pp. 112–134.

21. For more on Radio Free Derry see Paul Arthur, 'March 1969–September 1969: In Search of a Role', *People's Democracy 1968–1973* (Belfast: Blackstaff Press, 1974), (http://cain.ulst.ac.uk, accessed 14 July 2014).

22. For more on the Battle of the Bogside, see Russell Stetler, *The Battle of the Bogside: The Politics of Violence in Northern Ireland* (London: Sheed and Ward, 1970), http://cain.ulst.ac.uk, accessed 14 July 2014.

23. Antonio Gramsci, *Letters from Prison*, vol. 1 (New York: Columbia University Press, 1994), p. 299.

24. The term 'worldized' was coined by Walter Murch to describe a sound recorded or created in studio or elsewhere that is then treated to sound as if it is heard in another acoustic location and is often played to sound as if it is diegetic.
25. Here I used Beatunes software in order to perform a beat analysis of the tracks.
26. David Kingman, 'Spending Power Across the Generations', *Intergenerational Foundation* (London, December 2012), pp. 1–32.
27. 'The Quantified Self: Counting Every Moment', *The Economist* (3 March 2012) (http://www.economist.com, accessed 14 July 2014).
28. For an in depth discussion on nostalgia and punk music, see Andy Medhurst, 'What Did I Get? Punk Memory and Nostalgia', in Roger Sabin (ed.), *Punk Rock: So What? The Cultural Legacy of Punk* (New York: Routledge, 1999), pp. 219–231 and Martin McLoone, 'Punk Music in Northern Ireland: The Political Power of "What Might Have Been"', *Irish Studies Review* 12 (2004), pp. 29–38.
29. Terri Hooley's autobiography was written in conjunction with Richard Sullivan. Terri Hooley and Richard Sullivan, *Hooleygan: Music, Mayhem, Good Vibrations* (Belfast: Blackstaff Press, 2010).