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MONOGRAPH

**“DRUGS AND MUSIC: ANALYSIS OF THE
INFLUENCE OF DRUGS IN THE LIFE OF
MUSICIAN JOHN FRUSCIANTE “**

**STUDENT:
SANTIAGO VÉLEZ**

ADVISER: LCDO. NESTOR PÉREZ

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INTRODUCTION

In this monographic work, entitled "How drugs influenced in John Frusciante's life", it will try to immerse the reader in the life of this renowned musician. The text will be approached from different angles, in order to obtain an image of the context and environment of the musician.

Sociological and anthropological analyzes of the places and people surrounding Frusciante will be inserted during the different stages of his life. Psychological and psychiatric studies made by experts to Frusciante will be interpreted, especially related to his addiction to different psychotropic substances. And, undoubtedly, data and facts collected by different historians and journalists who collected information about the life of the musician and his social and musical environment.

In the first chapters we will address, its beginnings. We will try to understand where Frusciante lived, and see if that is related to who was made later. Mainly, to be able to analyze how his influences from childhood and adolescence are connected, tacitly, with the great musician that he came to be.

In the second chapter, the addict Frusciante will be addressed in depth. Corroborated data will be exposed by the press on its addition, to collect events and interconnect them. Then, we will specify what kind of drugs he used and the medical-psychological characteristics of each one. With all the aforementioned, we will try to understand why he fell into the world of addiction.

Finally, we will see how drugs affect him as a person and as a musician. Also understanding if this has influence with the musical world and trying to dispel prejudices and superficial stereotypes.

INDEX

Gratitude.....	2
Introduction.....	3
CHAPTER I:.....	6
Biography of the musician john frusciante.....	6
1.1 Childhood.....	6
1.2 Adolescence.....	7
1.3 Early in music.....	8
CHAPTER II.....	12
How was his life as a consumer addict.....	12
2.1 Early on drugs.....	12
CHAPTER III.....	18
3.1 John Frusciante in the eyes of others.....	18
3.1.1 Ismael Arcentales.....	18
3.1.2 Oscar Chávez.....	20
3.1.3 Gustavo Félix.....	21
Conclusions.....	22
Recomendations.....	24
BIBLIOGRAPHIC REFERENCES.....	25

CHAPTER I:

BIOGRAPHY OF THE MUSICIAN JOHN FRUSCIANTE

1.1 CHILDHOOD

John Anthony Frusciante was born in the neighborhood of Queens, in New York-United States, on March 5, 1970. We understand better his ethnographic context to be able to have a less hollow vision of his beginnings.

The district of Queens is not only the largest geographically of New York, but it is ethnically the most diverse in the entire world. Its population is approximately 3.2 million people. In a sociological study, Martin (2006) makes a study of this city: "30.7% are European or descendants of Europeans; 26.5% are Latin American or Hispanic (mainly Ecuadorian); 21.2% are Asian; 19.2% are African-American (African or descendants of blacks); and the rest are made up of people of other ethnic groups "(p.4).

In this same way, the musical influences have been rich and diverse. This site was a jazz epicenter in the 1940s. Jazz greats such as Louis Armstrong, Count Basie and Ella Fitzgerald found refuge from segregation in the mixed communities of the district, while a younger generation - Charlie Parker, Sonny Rollins, Thelonious Monk, Dizzy Gillespie, among others - they developed the bebop in clubs in Harlem.

His parents were John and Gail Frusciante. John Sr. was a pianist and judge. Gail was a vocalist who decided to move away from the musical world to dedicate herself to the life of an American housewife.

Elmer-Homero (2014) tells John Frusciante did not live much in Queens, although the place marked him for his future musical life. Some time later, the frusciante family moved to Tucson, Arizona. Subsequently, they moved to Florida; This is where he currently works, exercising his profession as a judge. With the passage of time, the marriage Frusciante separated. When this happens, John Jr. and his mother move to Santa Monica-California. A year later, they moved again, this time to Mar Vista, on the outskirts of Los Angeles, with John's stepfather. "According to him (John's stepfather), his mother's new boyfriend" supported "him, and "It felt good" "(Homero, 2007, p.8).

1.2 ADOLESCENCE

. Already in his adolescence, Frusciante came into contact with the angelina youth immersed in punk rock. At the age of nine, he began to listen to The Germs, and at ten he already knew how to play almost all the songs on the album (GI) on his guitar, and began to receive guitar lessons. At the age of eleven he discovered guitarists like Jeff Beck, Jimmy Page and Jimi Hendrix, and shortly thereafter he heard Frank Zappa for the first time. During his adolescence he would play his songs up to fifteen hours a day. At sixteen, Frusciante left school to pursue music, and moved to downtown Los Angeles to improve his musical techniques.

Harry Shapiro (2003). in Rock History, write that when Frusciante was sixteen, he saw the Red Hot Chili Peppers for the first time in concert, and became a follower of his career, in such a way that he learned the bass and guitar parts of the first three albums of the band. When he frequented the band's concerts, Frusciante became friends with the guitarist Hillel Slovak, with whom he spoke after the last concert that the Israeli guitarist would

give: "Hillel asked me," Would you still like the Chilis if they became so popular as to play? at the LA Forum? - I said, -No. It would ruin everything. That's the good thing about the band, that the audience does not feel different with respect to it at all. - There was really this vibration in their concerts, nothing of the frustration that the audience goes through when everyone is jumping and the rest can not get up from the site. I did not even watch the concerts. I felt part of the band, and I think the rest of the audience too. "

Frusciante befriended former Dead Kennedys drummer, DH Danger, in 1988. They improvised several times together, and Peligro invited his friend Flea (bassist of the Red Hot Chili Peppers) to improvise with them. Frusciante and Flea contacted in such a way that Flea said afterwards that it was the first time he had played the bass riff of the song "Nobody Weird Like Me" (present on the album Mother's Milk, at that time still without composing). Around that time, Frusciante was also going to do some auditions to join the band of Frank Zappa, but abandoned the idea when he learned that the members of the band of Zappa could not use drugs of any kind. In an interview, Frusciante said: "I realized that I wanted to be a rock star, take drugs and be with girls, and that I would not be able to do that in the Zappa band."

1.3 EARLY IN MUSIC

Shapiro (2003) affirm tha in 1988, Hillel Slovak died of heroin overdose, and the Red Hot Chili Peppers drummer, Jack Irons, left the band after not being able to assimilate the death of his friend. The remaining members of the band, bassist Flea and vocalist Anthony Kiedis, decided to continue their career and hired DH Danger as drummer and DeWayne "Blackbyrd" McKnight as guitarist, former member of Parliament Funkadelic.

However, McKnight did not quite convince the Flea-Kiedis duo, and decided to look for a substitute. A Flea came to mind that improvisation with John Frusciante, and quickly decided to submit to an audition and then accept him into the band as a perfect replacement for McKnight, since, according to Kiedis and Flea, John played and moved like Hillel Slovak on stage. Frusciante, who was about to join the punk band Thelonus Monster, accepted without hesitation.

Blood Sugar Sex Magik was a real success since its publication on September 24, 1991. The album reached third place on the Billboard 200 list and sold more than seven million copies in the United States alone. The unexpected success of the work turned the Red Hot Chili Peppers into superstars, and Frusciante began to feel uncomfortable with his new status. Shortly after the release of the album, he began to dislike the broad popularity of the band. Kiedis wrote in his autobiography, entitled Scar Tissue, that he and Frusciante used to hold heated arguments after the concerts. "In Kiedis 'opinion: John would say,' we are too popular. I do not need to be at this level of success. I would only be proud to be playing this music in the clubs where you played two years ago »" (Sabina, 2003, p.12). Frusciante would later say that the popularity increase of the band was "too high, too far, too soon. Everything seemed to be happening at the same time and I could not face it ». He also began to believe that fate was driving him away from the band. When the Chili Peppers began their world tour, Frusciante was convinced that he could not do it during the same, so he had to do it now.

Frusciante once admitted that it had been a pleasure to live in a hedonistic existence; However, "when I was twenty, I began to behave well and to look at

music as an artistic form of expression instead of a way of linking to a lot of girls.

To balance myself, I had to be very modest, very anti-rock. " In another interview, the guitarist said: "It was not a good time, we did not get along as people, it's not fun to be in a band that you do not enjoy. I do not play to earn a living, I make music because I love doing it and I spend time with people who do not love making music with me »(Jaimes, 2004, p.18).

Frusciante refused to go on stage in a performance at the Quattro Club in Tokyo on May 7, 1992, saying he had left the band. In the end, his companions managed to convince him to play in that concert, but the next day he left for California. When the band's manager asked him how he could explain to the fans his sudden departure, Frusciante replied: "Tell them I went crazy."

Frusciante developed a strong addiction to drugs during his four years as a member of the Red Hot Chili Peppers. Apart from his high doses of marijuana, the guitarist became addicted to heroin. He returned to his home in California and fell into a deep depression, feeling that he could never again write or play music, and that his life was over. For a long period of time, he focused on painting and producing four songs recorded during the Blood Sugar Sex Magik sessions. To cope with his depression, he began to consume even more heroin, and his life was threatened by his addiction. According to Frusciante, his decision to take heroin to cure his depression was clear; This is what Cruz and Alexander (2018) recapitulate about what Frusciante said:

"He was very sad, and he was very happy when he was taking drugs; therefore, he had to take drugs all the time. I never felt guilty, I was always very

proud to be an addict ». The guitarist himself explained that his musical inspiration came from his talks with spirits in the form of voices, waves or astral bodies. In his own statements he said: "Oh, that's where my music comes from, when I was part of outer space. My music is a representation of beings of other dimensions that appear in my body, they speak to me and give me ideas “. (p 18)

CHAPTER II

HOW WAS HIS LIFE AS A CONSUMER ADDICT

2.1 EARLY ON DRUGS

In a section of the previous chapter, a phrase that John Frusciante said when he desisted to be part of the Frank Zappa band was quoted. "I realized that I wanted to be a rock star, take drugs and be with girls, and that I would not be able to do that in the Zappa band," Frusciante said in an interview in 1998. Here we already see a beginning of his intentions or affinity to the use of narcotics. Now, it is true that wanting to use drugs does not make you a drug addict; It has been proven that you can be a recreational consumer.

Homero (2010) write that Joining the Red Hot Chilli Peppers band was not only a before and after his musical life, but a before and after his life as a drug addict. During his first four years in the band, Frusciante developed a strong addiction to drugs. He not only used marijuana, which he did in large doses, disqualifying it as recreational; but he started using heroin. In the fourth year, Frusciante returned to his home in California. There, he developed a chronic depression, which affected him greatly. He felt that he could never again devote himself to music and song writing, so he felt his artistic-musical career finished.

In this tortuous time of his life he gave time for a second art. Frusciante, apart from being a musician, also had great affinity for painting. So he spent part of this time creating pictures. But he did not give up music altogether, it was not in his nature. Frusciante, apart

from the puncture, created four songs recorded during the sessions of Blood Sugar Sex Magik.

During this time of heavy depression, Frusciante consumed even more drugs, which sounds contradictory. Her most consumed drug was heroin, as she had been throughout her life. According to Frusciante, his decision to take heroin to cure his depression was clear: "He was very sad, and was very happy when he was taking drugs; therefore, he had to take drugs all the time. I never felt guilty, I was always very proud to be an addict “.

As is likely, Frusciante was affected psychologically and neuronally by his abuse and excess of drugs, especially heroin. He repeatedly revealed one of his main sources of inspiration: on repeated occasions he had conversations with spirits in the form of voices, waves or astral bodies. In his own statements he said: "Oh, that's where my music comes from, when I was part of outer space. My music is a representation of beings of other dimensions that appear in my body, they speak to me and give me ideas” (Homero, 2010).

2.2 DRUGS AND MUSIC; FOR SOME REASON, INSEPARABLE

For some reason, from the beginning, drug abuse and musical life are strongly connected. This statement does not pretend to foment prejudices or stereotypes; but to describe reality, as far as humanly possible.

Although mostly the use of drugs is related specifically to rock stars and the counterculture; the use of them in music is born from the oldest ancestral spiritual rituals (Woodside, 2014). It was believed that the use of these drugs released a kind of non-

material sense that man alone could not; all this, in a multisensory, almost cathartic experience.

Julian Woodside (2014) assures the following:

“The consumption of drugs stimulates the perception and imagination of alternate realities and intensifies the sensations; music violates the human being, causing an intimate experience (when perceiving the sound), locating it as a conscious individual, as well as external (feeling the vibrations and recognizing the exterior) and dancing is a translation of the emotions and sensations physically to release energy; so the individual interacts with his consciousness and the environment. Whether through a shamanic tradition or through a rave, the experience is related to the search for rites of passage, with both internal and external exploration of the individual and the world around him, often being something completely intimate with nature or a social experience of interaction and metalinguistic communication” (p.1)

That is to say, in short words: it seems that drugs are a common thread between the immaterial-spiritual and the real, the ability to live these two realities at the same time; and music plays a stimulating and transcendental role.

During the history of the twentieth century, the drug-music relationship has been a constant. From Jazz to Pop (including Rock). Woodside (2014) states that: "people who live different musical cultures have used drugs either to maintain the rhythm of life that is required or for mere exploration and personal pleasure" (p.2). For this same reason, explained by Julian Woodside, is that there is so much variety of drugs with different

psychotropic effects, all depending on the emotional needs preconceived with the culture where they are generated.

What is worth emphasizing is that music is also a drug, because it stimulates emotions and sensations; and, interestingly, it gives us an interaction with the other almost religiously. "It is addictive, it tastes and possesses, it is strange in its absence and reaches a point where life could not be conceived without it, the primary drug that every individual eagerly consumes and whose market is constantly growing" (Woodside, 2014, p. 4).

2.3 TYPE OF DRUGS USED

John Frusciante basically abused two specific drugs: marijuana and heroin. Then we will give an explanation of each, but we will put more emphasis on the heroine, because it is the one that led the musician to the debacle.

2.3.1 MARIJUANA

The main psychoactive (mind-altering chemical) substance in marijuana, responsible for the intoxicating effects sought by those who use it recreationally, is delta-9-tetrahydrocannabinol (THC). This chemical is found in a resin prepared from the leaves and stems of the female cannabis plant. The plant also has more than 500 chemicals apart from this, including more than 100 compounds chemically related to THC, called cannabinoids, according to the National Institute of Drugs Abuse.

According to the National Survey on Drug Use and Health (NSDUH) of 2013, marijuana is the most commonly used illicit drug in the United States (19.8 million people used it). in the month before the survey) .3 In that year, 81.0 percent of the people surveyed who were illicit drug users (referring to people who had used illicit drugs at some

time during the last 30 days before the survey) had used marijuana, and of them marijuana was the only drug used by 64.7 percent.

2.3.2 HEROIN

NSDUH affirm Heroin is an opiate drug (derived from opium) made from morphine, a natural substance that is extracted from the seed pod of certain poppy (poppy) plants that are grown in Southeast and Southwest Asia, Mexico and in Colombia. Heroin can occur in white or brown powder form, or as a sticky black substance known as "black tar." Other common names for heroin are H (hache), horse, queen, black sugar and "smack".

Heroin enters the brain quickly and adheres to cell opioid receptors in several areas, particularly those that are associated with sensations of pain and pleasure and those that control heart rate, sleep and respiration. Heroin is extremely addictive. Often people who use heroin on a regular basis develop tolerance, which means that they need more or more frequent doses of the drug to obtain the effects they seek. When the continuous consumption of a drug causes health problems or problems in the performance of responsibilities in school, work or home, occurs what is known as drug use disorder. These disorders can be mild or severe. Addiction is the most serious disorder.

Those who are addicted to heroin and stop using the drug abruptly may experience strong withdrawal symptoms. These symptoms, which can begin only a few hours after the drug has been used for the last time, include: restlessness or restlessness, strong pains in muscles and bones, problems sleeping, diarrhea and vomiting, cold waves with "goose bumps", uncontrollable movements of the legs, intense desire to consume heroin.

Researchers are studying the effects of long-term opioid addiction on the brain.

Studies have shown that there is some loss of white matter in the brain that is associated with heroin use, which can affect decision making, behavior control and responses to stress situations.

CHAPTER III

3.1 JOHN FRUSCIANTE IN THE EYES OF OTHERS

Through the tour given by the first two chapters, we can know who was the musician John Frusciante . Is that the human being is who is under the social construction of others. It is essential to be able to understand what ideas and thoughts swarm by those who travel in the world of music. For that reason, it was decided to open interviews, since they are much more enriching, to three people who live day to day in the world of music and lyric.

3.1.1 ISMAEL ARCENTALES

Ismael Arcentales, the music teacher and professional guitarist. We talked with him to understand the vision of an academic who was Frusciante as a musician and as a human being.

Professor Ismael is a faithful fan of John Frusciante . Arcentales (2018): "Before starting this interview, I was listening to *Do not Forget Me* and *Wet Sad* . I think Frusciante is an excellent musician and it is almost impossible not to be influenced by his creativity. In short, there is so much to learn from him. " He describes it as an example to follow musically. Among his most outstanding characteristics and artistic abilities, he highlighted his melodies. Make sure your melodies. unlike other musicians of the time, it did not prioritize speed, if not in content.

According to scholar, one of the main reasons for its greatness is that he 's Inspired of "guitar gods", as they are Jimmi Hendrix and Van Halen. J uan Pablo Gonzales (2012):

It is evident that the avant-garde art impulse of the fifties and sixties had reached the popular culture of the time, as happened with the irreverence of the Tropicalia , the experimentalism of free jazz or the renewal of the language imposed by progressive rock. This impulse installed the need to have an experience, to enter into a state with the artistic fact. Are You Experienced ? The Jimmy Hendrixasked Experience on their debut album of 1967. (p.2)

One of the most striking things about the artist is his emotion. But he says that you can not forget that he is a teacher in the choirs. Ensures that, if you listen to several songs of Red Hot Chili Peppers , we can notice their ability in the choirs and second voice.

As for Frusciante's addiction , he says that public opinion is very hard on him. "I know more drunks and drug addicts who have nothing to do with music, than those who do," says Ismael (2018). But with them José Fouce differs a bit (2003):

The most representative message and, therefore, more appearing in Rock music, is the one that refers to the consequences of drug use. The lyrics speak more of the physical consequences, leaving aside the social ones. They basically have short-term consequences, from which some ambiguity emerges, or it is clear if their effects are considered positive or negative. The long-term consequences that are discussed in the issues are as serious and drastic as death. (p 234)

3.1.2 OSCAR CHÁVEZ

Oscar Chávez is an Ecuadorian musician, vocalist and guitarist of the band Van Der Moon. The musician has a different position to that of Professor Ismael. "Personally, I do not consider myself a fan of John Frusciante , but I totally respect him as a guitarist and consider him a genius in terms of composition," says Oscar (2018). In general, the vocalist does not identify with the music of Frusciante .

As for Frusciante and its relationship with drug-dependent substances, it is very clear. He believes that the use of drugs is unnecessary and negative in any way. He even says that it was an act of "lack of intelligence" on the part of the artist.

He says that drugs brought him many prejudices, among them, leaving the band. And, in general, he does not like the music he composed in his darkest times, full of drug addiction.

In a personal way, he tells that in all his years of life he has never tried drugs. Therefore, he says that it is a prejudice that should be eradicated from the social imaginary, in terms of the world of rock. He says that, unfortunately, due to the fame of some, the association of drugs and music has become widespread in a macabre way.

He considers that his years at RHCP were the best. It even qualifies them as "beautiful". Although he does not deny that he is still a great guitarist and that he will continue to make great grades.

Finally, he says that he feels it necessary to highlight the strength, as a person, that Frusciante had to leave the perverse world of drugs. "Getting away from drugs was one of his best decisions, thanks to that he was able to leave all his demons

behind". Fouce (2003): "Even the problem of drugs is trivialized, highlighting other social problems. This style has been characterized by the protest of society in its themes "(p 253).

3.1.3 GUSTAVO FÉLIX

Gustavo Félix is, like Oscar, guitarist of the band Van De Moon. Felix believes that John Frusciante is one of the best musicians of the late twentieth century and early twenty-first century. In large part, for its versatility and expressive simplicity.

Felix, unlike his bandmate, thinks that there is a strong correlation between drugs and rock. "It's because of their lifestyle: concert here, from one continent to another, party everywhere," says the musician. Although, he adds, "it's not always like that; for example, Frank Zappa would throw you out of his band if you use drugs. "

VIDEOS:

<https://www.youtube.com/watch?v=LuEeXbs75lA>

<https://www.youtube.com/watch?v=cnrebkZhaPY>

<https://www.youtube.com/watch?v=n1bKGaj71aw>

CONCLUSIONS

It is different to judge a human being for what we build from what the media wants to give us of him, and how we recognize him by joining missing pieces of that person. For that same reason, an in-depth investigation was made of who was and is John Frusciante , the musician and the human being.

We could understand that there are many psycho- social factors that intervene in the behaviors and tastes of a person. This is how the life of Frusciante confers a different and deeper meaning. Otherwise, it would be addressed in a superficial and biased manner. We understood that Frusciante was always linked socio-culturally, in the world of drugs, violence and alcohol. This is how his greatest tendency towards these drugs is understood. In addition , we also saw how throughout his childhood and adolescence he was exposed to stranic situations , which upset his mentality. For example, the suicide of his mother. This and other situations may have created or enhanced a more artistic and lyrical side, since these events mark in different ways.

We also realized that the case of Frusciante is not an isolated case. Historically, art and drugs and mental problems have been linked. And not only in the musical field. In all areas of art, it seems like its creators go through different and heavier psychological processes than the rest. Enter the many things that may result, are the great burdens of creativity and drug addiction. We could also corroborate the great cultural and artistic contribution that Frusciante gave, especially in the eighties and nineties. This can be seen in the strong influence of his rock in current music.

On the other hand, he delved into the topic of drugs, in a pure and hard way. This is how the great damages they cause were concluded. It could be deduced that, among one of the reasons, drugs are linked to music due to their ability to increase sensory abilities. Even, from ancestral times, they are related to spiritual processes and experiences. But this It has catastrophic consequences on the human body and mind. Among the most serious physical causes is the nervous system (mobility), and in the mind problems of psychosis and dementia at an early age.

Finally, we can corroborate the great influence that the musician had on local artists. This is how we interviewed three musicians, one from academia and two from the world of shows.

RECOMENDATIONS

Through multidisciplinary research (histological, sociological, psychological and clinical), you can reach some important recommendations to highlight.

First, we must break stereotypes about what musicians are. Mental maps that create strong relationships between rock and roll and drugs, sex and alcohol. Human beings are much more than that, we are more complex and interesting.

Second, see beyond the reason for the high rate of drug addicts or alcoholics. It is true, statistics and history tells us that many of them suffered and suffer addictions. But we should not fall into a banal "is that this is the world of music." Actually, music is not what brings them to them. It's not that A (the musical world) takes you mostly to B (the world of addictions). To think in this way would be to take a reductionist and simplistic attitude. Understand that A (a depressive personality) leads to B (the world of drugs) or C (music).

Third, and finally, not only soak up the information to fall prejudice and stereotypes, but try to meet people involved in this world. See them for what they are, humans; and humans are a bag full of psycho-social conflicts.

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