

T1616

NC 0033320 4



Acknowledgements

I am very grateful to the following, who were of great assistance to me in compiling this study.

Dr. Frances Ruane.

Ms. Elaine Sisson.

Cathy Walkins.

Lynn Kenny.

Maura McGill.

Joan Shore.

Trinity Library.

Illustrations.

1. Winship, 1987, P166.
2. Ferguson, 1983, P207.
3. Ferguson, 1983, P79.
4. Jackie, 21-03-1987.
5. Jackie, 20-12-1986, Jackie 11-05-1987, Jackie, Annual, 1990.
6. Jackie, 07-12-1985.
7. Jackie, 21-03-1987, Jackie, 11-05-1987.
8. Jackie, Annual, 1980, Jackie, 11-04-1981.
9. Winship, 1987, P166-7.
10. Jackie, 31-05-1986, Jackie, 23-05-1987.
11. Jackie, 23-05-1987, Jackie, 11-04-1987.
12. Jackie, 11-04-1981.
13. Jackie, 30-05-1987.
14. Jackie, Annual, 1980, Jackie, 23-05-1987.
15. Jackie, 11-04-1987.
16. Jackie, 20-12-1986.
17. Jackie, 11-04-1981.
18. Jackie, 25-05-1987.
19. Jackie, 11-04-1987.
20. Just Seventeen, 19-05-1993, Just Seventeen, 05-05-1993.
21. Just Seventeen, 19-05-1993, 12-05-1993.

22. Just Seventeen, 12-05-1993.
23. Just Seventeen, 19-05-1993.
24. Just Seventeen, 23-09-1993.
25. Just Seventeen 12-05-1993.
26. Sunday Independent, 17-12-1995.

Contents:

Introduction	Page No.
Chapter 1 The Development of <u>Jackie</u> since 1964	
Teenage Magazines.	6
The 1980's - A Period of Change.	7
Contents and Layout.	8
Ideals and Preconceptions.	10
The Editorial in <u>Jackie</u> .	12
Changes in <u>Jackie</u> in the 1980's	12
Chapter 2 <u>Jackie's</u> Ideology	
Ideology.	19
The Problem Page.	20
Male/Female Relationships in <u>Jackie</u> .	22
Beauty, Fashion, Pop Stars.	23
Chapter 3 <u>Just Seventeen</u>	
Content.	31
Ideology of <u>Just Seventeen</u> .	33
Fashion.	35
Sexuality.	37
Music.	38
Problem Page.	38
Conclusion	41

INTRODUCTION

Introduction

The main function of girls' magazines is to inform, entertain, educate, and amuse their readers. In tangent with social influence and everyday events which shape and define outlooks, the role of teenage magazines cannot be underestimated. They assist in shaping a woman's opinion of herself and also how society views her.

By the very existence of girls magazines is shown that unique and distinctive treatment is required for this special branch of society. Biological predestination maps out the path that females will have in this culture. The expectations and roles that female^s are laden with in this society have not changed dramatically, despite influences from many directions. The role of wife and mother remain paramount. This remains, despite the emergence of the independent woman and indeed the new man. The psychological tension created by the double standard now expected by society is largely overlooked. Women must aspire to be both homemaker and career woman and succeed at both.

Circulations – women's magazines 1950–1985

		Frequency	Title	Launch date	Publisher	Price	Circulation (1000s)								Six month
						1986	1950	1957	1965	1973	1978	1981	1984	1985	
Romance/ fiction	M	<i>True Romances</i> <i>True Story</i> <i>Woman's Story</i>	Argus women's three	1934	Argus Press	70p	NA	NA	NA	438	338	298	244	241	
	W	<i>Red Letter</i> <i>Secrets (My Weekly)</i> <i>Living</i>		1922 1929 1932 1910 1970											D.C. Thomson IPC
Young women/ pop	W	<i>Jackie</i>	Thomson's teenage three	1963	D.C. Thomson	24p			250	1,000	550	439	384	329	
	W	<i>Blue Jeans</i>		1977	D.C. Thomson	26p					NA	211	179	176	
	W	<i>Patches</i>		1979	D.C. Thomson	26p						157	131	127	
	W	<i>Just Seventeen</i>		1983	Emap	45p							268	270	
		<i>Oh Boy!</i>		1976	IPC	32p				NA	146	129	141		
		<i>My Guy</i>		1978							202				
Mass weeklies	W	<i>My Weekly</i>		1910	D.C. Thomson	22p	188	87.3	305	858	872	786	713	696	
								(1958)							
	W	<i>Woman's Realm</i>		1958	IPC	27p		1,300	1300	951	781	660	619	637	
	W	<i>Woman</i>		1937	IPC	33p	2,150	3,480	2,960	1,760	1,540	1,330	1,150	1,120	
	W	<i>Woman's Own</i>		1932	IPC	33p	1,760	2,560	2,150	1,570	1,600	1,410	1,190	1,147	
	W	<i>Woman's Weekly</i>		1911	IPC	30p	1,600	1,760	1,480	1,490	1,460	1,380	1,380	1,390	
Young women/ Non-domestic	W	<i>People's Friend</i>		1869	D.C. Thomson	22p	NA	NA	425	665	700	670	656	653	
	M	<i>Look Now</i>		1972	Carlton	70p				203	198	149	140	129	
	M	<i>Over 21</i>		1972	MS Publishing	75p				106	136	107	100	91.9	
	M	<i>Honey</i>		1960	IPC	80p			193	189	195	163	122	118	
	M	<i>19</i>		1968	IPC	75p				178	177	140	132	128	
											(1979)				
	M	<i>Company</i>		1978	Nat. Mag.	80p					284	252	212	214	
	M	<i>Cosmopolitan</i>		1972	Nat. Mag.	80p				349	440	435	387	395	
Domestic	M	<i>Woman's World</i>		1977	Carlton	80p					288	246	213	222	
	M	<i>She</i>		1955	Nat. Mag.	70p		300	299	302	292	257	221	228	
	M	<i>Annabel</i>		1966	D.C. Thomson	55p				160	257	243	184	172	
	M	<i>Living</i>		1967	Standbrook	60p				608	516	485	423	411	
	M	<i>Family Circle</i>		1964	Standbrook	49p			779	1,060	718	635	543	566	
	M	<i>Woman and Home</i>		1926	IPC	75p	957	776	722	655	645	603	600	611	
	M	<i>Options</i>		1982	Carlton	90p							220	221	
	M	<i>Good Housekeeping</i>		1922	Nat. Mag.	85p	200	207	159	257	333	349	353	353	
	M	<i>Woman's Journal</i>		1927	IPC	85p	373	258	222	179	188	247	237	237	
	M	<i>Vogue</i>		1916	Condé Nast	£1.60	143	130	139	99	98	116	137	164	
		<i>Harpers Bazaar</i>		1929				56.5	42.9						
	M	<i>Harpers & Queen</i>		1970	Nat. Mag.	£1.70	NA	50.0	NA	60	64	68	88	103	
		<i>Queen</i>		1861											
	M	<i>Ideal Home</i>		1920	IPC	90p	113	233	191	184	197	208	207	202	
	F	<i>Slimming</i>		1969	S.M. Publications	80p				330	350	311	277	287	
	W	<i>The Lady</i>		1885	Lady	43p	76.5	81.4	79.1	76.0	71.0	73.9	71.1	76.1	
	M	<i>Spare Rib</i>		1972	Spare Rib	80p					Estimate 20-30.0				

Estimate 20-30.0

1. Winship, 1987, P166.

Jackie magazine is an ideal vehicle to explore the changes and trends which took place in the following, gender roles, advise on fashion, beauty and the shifting role in the value system of the cult in problem solving. The author attempts to analyse the contents of Jackie, concentrating on five areas, fashion and beauty, problem page, music and male/female relationships in the story lines

By contrasting the content and editorial ideology of Jackie with Just Seventeen the diversity and distance between the two magazines becomes apparent. By exploration and analysis of Jackie magazine throughout the 1980's, the reason for its demise becomes clear. A brief examination of the history of Jackie since 1964, when it first hit the shelves is also undertaken. The purpose of this study is to build on existing research and to illustrate that the rise and fall of Jackie magazine mirrored the changes that took place in society during this period of time.

The aim of this thesis is to analyse the once popular magazine Jackie and to assess if its decline in sales was related to changing attitudes among teenage girls in the 1980's. Jackie is an excellent magazine to monitor these changes as it was Britains top selling teenage magazine in the 1960's, 1970's and into the 1980's. Jackie was launched in 1964 as a weekly magazine for eleven to sixteen year olds, by D.C. Thomson, of Dundee, and the statistics demonstrate its popularity among teenage girls of this period, (illustration 1). Jackie was flicked through and read by all the family so its readership was far greater than its actual sales (600,000 weekly in 1981). (McRobbie, 1981, P113) Jackie a good example therefore to use for this thesis for two reasons:

1. Its high sales must in some way reflect what teenage girls sought in a magazine at that time.
2. Jackie's sales, which were maintained over two decades, began to decline in the 1980's. This is reflective of a change among youth culture.

Having decided to research this topic the author had great difficulty in locating primary sources, for example copies of Jackie magazine. This proved time consuming as despite Jackie's huge sale figures, old copies were difficult to obtain, due to the fact that girls tended to dispose of them after a period of time. Through extensive advertising, searching in second hand book shops, jumble sales and flea markets in both Dublin and London, a collection of relevant magazines were gathered and a start was made on the research. The publication library in Trinity College proved to be in-valuable.

In tandem with these magazines, many articles and books on women's issues were read and analysed from both an historical and feminist viewpoint. Specific studies based on the Jackie magazine in the past 15 years were examined and this study will unite these together to form a concise cohesive account of the Jackie magazine in the 1980's. Its relationship to the changing ideals of the youth culture within society is explored.

Jackie has received much attention since publication due to its popularity among teenage girls. It has also received criticism from feminists due to its traditional views on sex-role stereotyping and its promotion of romance. Angela McRobbie studied girls' lives in our society for many years and she used Jackie in many of her articles. This thesis has looked at three of her studies. (1981, 1982, 1991). In 1982 she argued that Jackie was bearer of "a certain ideology: an ideology which deals with the construction of teenage femininity". (McRobbie, 1982, P251) This study supported some of the arguments used and gave an insight into the content of Jackie in the 60's and 70's. In 1991 McRobbie updated her study on Jackie attributing its decline in sales, to the decline in romance among teenage girls. She researched romance in depth and also looked at other magazines on the market.

In 1987, Elizabeth Frazer, utilized empirical data (derived from a questionnaire) to explore the concept ideology used in social theory and research. She used Jackie magazines in her study, to prove that ideological meanings in a text fail to influence readers as some studies have suggested.

Janice Winship briefly reviewed Jackie (1985) in relation to other magazines. Winship observed that a lot of attention was devoted to the male sex and criticized "the media's belief that adolescent girls are (or should be?) obsessed with boys". (Winship, 1985, P42) Her study offers an interesting comparison to other magazines at that time.

Ron McKay (1984) interviewed the editor of Just Seventeen Dave Hepworth to establish how Just Seventeen was better than Jackie. Hepworth stated that he "would be flicking through Jackie and other magazines and thinking any fool could do better than that". (McKay, 1984, P32) McKay's interviews show some of Jackie's failures.

This thesis will tie these studies together. The following chapters will attempt to assess the reason for the decline in sales of Jackie during the 1980's. Although the design of Jackie is an important issue, it will not be tackled in this study. The author believes that a visual communication student would be better qualified to assess this area.

Chapter One will begin with a brief history of teenage magazines and the role that magazines play in women's lives. Developments that took place in the 1980's are also examined. It will also discuss the content of Jackie and examine the ideals and preconceptions Jackie promoted. This chapter will also examine any changes that took place in the magazine during this period. Illustrations from Jackie will be used to support these arguments. Chapter One will discuss the content and layout of Jackie and examine the ideals and preconceptions Jackie promoted. This chapter will also examine any changes that occurred in the magazine during the 80's period. Jackie magazines shall be used as a primary source for these arguments.

Chapter Two will discuss the ideology Jackie promoted throughout the magazine. The content of the magazine shall be explored in depth. The problem page, romance, beauty, fashion and pop music features will be examined. There are other elements of Jackie one could look at such as horoscopes, short stories and advertisements. However due to the word limit it would be impossible to examine every feature.

Chapter Three will examine Just Seventeen, the magazine which replaced Jackie. Its content which includes music, fashion, sexuality and the problem page will be examined and explored. This chapter will attempt to analysis the growth of Just Seventeen's popularity demonstrates significant changes within youth culture and their expectations from a magazine.

CHAPTER ONE

Table 1 Britain, 1965–81: adult and young women's magazines circulation compared with the total periodical market (measured in terms of copies sold)

Year	Adult women '000	Young women '000	Total consumer periodicals '000
1965	555,346	51,516	2,144,922
1966	558,796	67,954	2,206,815
1967	547,399	67,855	2,200,708
1968	523,228	67,200	2,123,108
1969	529,081	68,307	2,125,720
1970	491,269	79,990	2,092,833
1971	475,183	80,198	2,019,324
1972	481,182	84,549	2,061,780
1973	479,934	81,252	2,139,069
1974	479,737	75,960	1,941,448
1975	449,872	73,259	1,782,137
1976	442,825	65,251	1,728,241
1977	441,497	65,664	1,717,690
1978	449,817	61,843	1,739,153
1979	450,404	59,008	1,739,402
1980	440,494	56,036	1,666,361
1981	407,428	50,732	1,538,054

Sources: ABC, Publishers' statements, BRAD, IPC, 1965–81. All figures represent total home and overseas sales.

2. Ferguson, 1983, P207.

Table 4.1 Age structure of the female population, United Kingdom (millions)

	16–29	30–59	60 and over
1951	4.9	10.8	4.6
1961	4.8	10.8	5.3
1971	5.4	10.0	6.3
1981	5.8	10.2	6.6

3. Ferguson, 1983, P79.

This chapter will describe the history of teenage magazines and the role they partook in girls lives. The history of conception and the evolution of Jackie will be discussed. It will also explain the target audience and the principals used to promote, sell and captivate its readership. It is also hoped to explain the ideals behind the editorial regime used and what changes occurred in the 1980's, which ultimately affected its demise.

Teenage Magazines

It was during the 1960's that the intermediate phase between childhood and adulthood was recognised and termed adolescence. The 1960's recognition of adolescence was reflected in the publication of several new magazines, for this teenage market such as Jackie, Mirabelle, Petticoat and Fab 208. (Davies, 1987, P20) it was during the Second World War that young womens spending power was recognised within the economic structure. Ferguson stated that teenage magazines "in the United Kingdom are directed at the 22.9 million females aged fifteen and over." (Ferguson, 1983, P2) Ferguson demonstrated this in a table, illustration 2.

Uncertainty surrounds the impact magazines had. McRobbie stated "it is always difficult to be precise about the effect the media has. Their power inevitably works insidiously, obliquely". (McRobbie, 1981, P117) Magazines along with other socializing agents such as family, society, and the multi-media contributed to the cultural process of defining women's position in society. They help to establish women's views of herself along with society's views of her. (Ferguson, 1983, P1) According to Davies "the media provide us with models of behaviour aimed at shaping us into socially acceptable females." (Davies, 1987, P4)

It could be argued that while the media works obliquely, it had control in voicing the acceptable and unacceptable. Davies believed that "children acquire traditional concepts of sex-related roles.... the media being among the prime socializing agents." (Davies, 1987, P4) Children were taught gender roles in childhood and during teenage years the ideals were put into practice. McRobbie explained the function of the media in our society and stated that

the power lies in the hands of the media whose role it is to define the appropriate language to provide the readers and viewers with the correct terminology and to make out for these social subjects, how they are meant to feel, to react. (McRobbie, 1991, P164)

Magazines unlike other media forms were specifically designed for a single sex. Men did not have equivalent magazines as women. Magazines which were geared toward young men were founded on a particular sport or activity such as fishing, computers, etc. Dancyger explained how magazines act as a permanent record of changing tastes, ambitions, status and lifestyles Unlike any other country in the world, magazines are mainly bought by women, or men it seems still prefer newspapers. (Dancyger, 1978, P5)

Girls were provided with a variety of magazines from an early age and according to McRobbie, magazines chart their readers lives chronologically and with such exactness they seem all the more natural. From Mandy and Bunty to Jackie, 19, Honey and Cosmopolitan the real career for a woman is spelt in such a way as to leave the reader in little doubt. (McRobbie, 1991, P18)

The 1980's - A Period of Change

During the 1980's there were many social, economic, political and cultural changes in Britain. There were changes in age profile in the United Kingdom due to the post war baby boom. Ferguson's table (Illustration 3) showed that sixteen to twenty nine year olds increased from 4.8 million to 5.8 million in twenty years. There was a mood of change and liberation among women in the 80's due to the women's movement. Politically women were beginning to occupy equal positions to men. Socially girls were more in control of their bodies, due to freely available contraception and wider access to information on abortion. Due to free third level education and improved social benefits girls could be economically independent. These changes along with influence from the media, girl's values were changed and women's expectations were increased. Therefore Jackie's target audience had varying ideals.

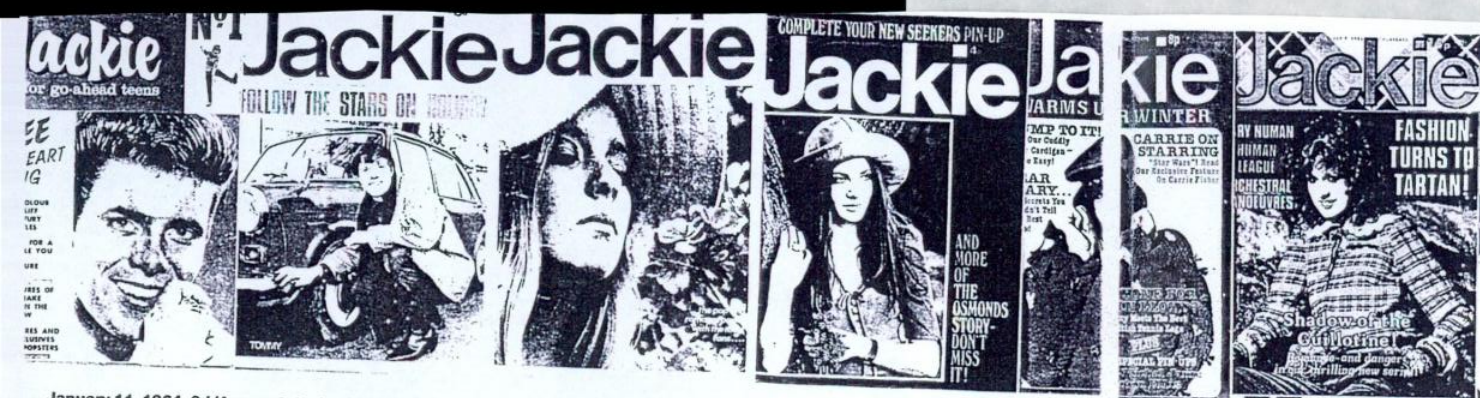
Content and Layout.

According to Angela McRobbie

"it would be difficult to imagine an adolescent without magazines like Jackie. Jackie is something of a national institution.... few of us are likely to have been totally unaffected by it." (McRobbie, 1981, P113)

Jackie changed little since publication in 1964. "Jackie - The Baby Pics !" "illustrated a historic development of the magazine from its first appearance to 1982. (Illustration 4). This article featured a selection of Jackie covers over the period, discussed the contents of the magazine while outlining the developments. Jackie "was the first magazine for girls who were not interested in recipes or housekeeping hints." (Editor, Jackie, 21-03-1987) Teenage girls in 1964 were reading a similar magazine to girls in 1982. The model featured on the front cover was always white, conventionally attractive and smiling. The magazine always contained pop pin up posters, a problem page, fashion and beauty features and two picture stories.

The layout of Jackie had a nonchanging style which ensured familiarity for the readers. It facilitated uneven reading, similar to newspapers. Girls glanced through the magazine and reread articles when they had more time. Articles and features were organised in such a way that serious articles were segregated. Black and white pages were broken up by coloured advertisements, fashion and beauty features. Jackie did not sell or promote expensive qualities; the paper was cheap, prices for fashion and beauty products were affordable and advertisements were focused on a low budget. Cynthia White criticized publishers who were unwilling to invest in teenage magazines; "cheap paper, poor printing and flimsy editorial combine to produce superficial and ephemeral journalism." (White, 1970, P39) However Jackie did offer value for money to its readers, who were depending on pocket money for their weekly income.



JACKIE - THE BABY PICS!

Yes, it's pretty embarrassing when the baby pics come out but we're fearless here and don't mind digging up some old Jackies for you to wonder at.

January 11, 1964. 6d (Approx 3p)

Yes, the very first Jackie — for go-ahead teens! Jackie was the first magazine for girls who weren't interested in recipes or housekeeping hints. So what were they interested in?

Well, there was plenty of pop for a start — pin-ups in this issue were a very baby-faced Paul McCartney, the Beatles, Elvis Presley and Billy Fury. There are also features on Frank Ifield and Cliff Richard... "Everybody knows that Cliff earns a fab income — 'I lash out on my car and clothes,' he confessed. 'I used to dig colourful clobber — y'know, vivid pinks 'n' purples — but I guess I'm growing up now. I go for a really well-cut suit or dinner jacket these days.'" So said a very mature 23-year-old Cliff!



Fashion this week is raincoats (for £7 19s 6d or £7.98) and anoraks (£5 10s or £5.50).

Transcend was divided into three sections — "If you're going steady", "If you're on the loose" and "For the boyfriend only" — and here's some star advice for an Aries boy in 1964... "Should be the start of an upbeat session. Sport, driven, dancin' — what's your poison? You name it and it should be swinging for you soon." There were some well-groovy hepcats around at that time!

And, of course, the problem page... "My poser? Simple. I want a boyfriend. Although I'm considered pretty, fun and sometimes witty, it's no go. I just can't find anyone eligible. Help, please."

The reply... "Solution? Easy. Get with a swish hairdo and a snazzy dress, slosh on lots of perfume and go where the boys are." "Oh, if only it were so easy!"

Translation: swish hairdo — fashionable hairstyle fab — pretty good clobber — clothes dig — like a lot upbeat session — good time swinging — going well generally hepcat — 'with it' person.

Beauty consists of a feature on

choosing the right perfume for the sort of life you lead... "you like sketching, designing and making your own clothes, huge antique rings, classical and mainstream music and tall, quiet-thinking males."



There were no photo-stories then. Instead Jackie had illustrated stories — all about too luv, of course. Some things just never change. Even boys had their say on this subject — a lad writes about the art of being kissable... "Be prepared — if there seems to be some likelihood that you are shortly to be kissed, make subtle moves to get rid of your chewing gum." Now there's a handy hint that hasn't dated!

January 9, 1965. 6d

"Follow the stars on holiday!" it says and there's a chap called Tommy on the cover but we don't have a clue who he is and there's no reference to him inside so he'll have to remain a mystery!



Issue No. 53 of Jackie has its finger on the pulse of teen Britain with many a pin-up — The Manfreds (?), The Rocking Berries (!), Herman's Hermits (!!!) and Dusty Springfield — ah yes, we've heard of her. There's also the story of Dave Clark

of The Dave Clark Five and an instant guide to John Lennon (who, as any with it, groovy and happening teen person knew was John Lennon). Apparently, you only needed to have a square inch pic of The Beatles in Jackie at that time to sell a million issues!

And here we are — the stars on holiday as promised on the cover. There's a very young Mick Jagger talking about Ibiza... "There're lots of quiet rocky coves between those white beaches and I like to go there sometimes and have a picnic. Great, man." "Picnics? We bet! Oh, and there's Cliff again — Hi Cliff!"

Turn over and there's a feature called "Getting To Know Him" which is all about chatting up boys... "Don't put on the pressure and, above all, never try to blind him with your brilliance! He's looking for a girlfriend, not a school teacher!" Well, don't think we'd get away with that one now, eh girls?

Herman's Hermits are still going strong and here the lead singer, Peter Noone, is featured on a farm... "feeding the chickens... riding the horse... didn't pop stars do the wildest things in those days?"



A Beatnik

The problem page is hotting up nicely... a reader writes to say that her brother is a beatnik (a groovy sort of hepcat who looked like a bit of a slob and listened to jazz) and stayed away from home for weeks at a time doing all sorts of anti-social and incredible things no doubt, and this little gem... "I've been going out with a boy for some time now and he thinks the world of me but I can't stop myself going out with other boys, too. He doesn't know I have these dates. What's wrong with me please?"

The answer is short and to the point... "You're a flirt!"

Fashion this week consists of photos of the worst mini dresses you ever saw — and all for under a fiver.

July 12, 1969. 6d

There's good value for you — no price change in five years! Of course, those

were the days when you could buy a new outfit, go to the pictures, have a meal, then take a taxi home and still have change from a shilling (5p)!

The cover model's wearing enough eye-liner to keep the Jackie office supplied for a month. Big floppy hats were extremely popular and centre partings a must!

Pop's still big news, even though, with a few exceptions, we've never heard of any of them. Pin-ups are Elvis Presley (Hi Elvis), Moody Blues (OK, so we've heard of them) and Wayne Maunder (Hi! Told you so!).



There's an interview with Elton John who had a sight more hair than he sports these days and he's talking about meeting his girlfriend's parents for the first time. Jack Wild (the Artful Dodger in "Oliver") talks about his new TV series and Pop Gossip has Harmony Cross, Blood, Sweat and Tears (yuch!), the Isley Brothers and Idle Race! Where are they now, these pop stars of yesteryear? Probably shouting at their kids and telling them to turn that racket down!



Fashion is yet more mini dresses. Flowery ones this time and all costing about 55 shillings (£2.75 approx). Minis

were worn by everyone, regardless of length of leg or width of thigh. There were some appalling sights around as you can imagine!

The stories are still drawn (girls with huge eyes, masses of long curly blonde hair and impossibly long legs), but there are four of them so there's plenty to read.

March 3, 1973 4p

Meritocracy arrives! The cover is v. tasteful in various shades of purple — the only colour to be seen in, guys 'n' gals! Teenyboppers rule in '73 — here we have part two of a drawn Osmonds story, part three of a special on David Cassidy and part two of a New Seekers giant poster. Phew!



Pop Gossip features a v. young and pre-cosmetic surgically altered Michael Jackson telling us he gets ten dollars a week pocket money!

There are two drawn stories (not counting The Osmonds life history) but the girls still have foot-long eyelashes and long wavy hair.

Fashion is somewhat confused, with a mini skirt, maxi skirt and a cat suit — take your pick — all going for the sort of price you'd expect to pay for a Mars bar today.

Other pin-ups are Ben Murphy (star of the v. popular TV series "Alias Smith and Jones" — yes, that's where they got the title from!) and Rick Springfield (?).

Interviews are with Cat Stevens, Simon Turner (two well-known superstars) and Olivia Newton John talking about her tour with... you guessed it... Cliff Richard (Hi Cliff!).

Ah, here's the letters page. A sender writes to say that her mum can't understand why pop stars wear make-up and glittery clothes and other such girly things. Helen has a pin-up of Marc Bolan on her bedroom wall and on it he's wearing a purse on a string. Shock! Horror! Lock up your daughters! Well, it gave her mum the heebie-jeebies when she saw it! What was happening? Were all

hunky pop stars turning into girles?

No, actually. Pop was just getting louder in every sense — with a full supporting cast of Jackie readers by the look of it! There's an advertisement here for Miners new 'Posh Look' and the model is wearing a shovelful of vivid green matt eyeshadow — there's posh!

January 28, 1978. 8p

The cover girl is wearing a v. sporty corduroy cap. These unflattering things which made you look like someone had chopped the top of your head off were well-popular in '78.

Right, let's see what's inside... first of all there's a 'Jackie teach-in' on how to give him up, with examples from some not-too-likely readers... Clotilde Finwhistle fired a machine gun from the roof at her unwanted boyfriend — but missed — and Alicia Stroppe parcels hers up and sends them to Reading!

Hunky Jean-Michel Jarre is the centre pin-up and he's followed by beauty which is also drawn and gives advice on make-up for all skin colours.

What's this? An interview with Carrie Fisher who stars in the new box office sensation "Star Wars"? "I really want to do a sequel with lots of swings over chasms in it!" she says, somewhat prophetically.



And who's this? It's Peter Powell being interviewed but we nearly didn't recognise him... long brown curly locks (snigger), checked shirt and multicoloured scarf with mega-fringes.

Patchwork (a former incarnation of Backchat) shows you how to decorate your bags with sequins! Passing over that quickly we find the letters page where we see a letter from a v. trendy reader who tells us how her v. trendy false eyelashes stuck to her new boyfriend's jacket!

There's a Cathy & Claire special on keeping a diary (just in case you're famous 'er) and the fashion is jumpers and rdis (and lots and lots of corduroy ps!).



There's also a really cute cartoon about Madge and her talking teddy, Beryl. Beryl's planted a bulb but she's a bit worried because it's not growing. Madge discovers that it's a light bulb! (The old ones are the best!)

Hot Gossip features Generation X, Shaky, Wings and Suzi Quatro, then there's an interview of Peter Duncan in his pre-Blue Peter days. He's got lots of brown curly hair, too!

Jenny from Jackie gets to meet tennis star John Lloyd and gets some well-handy hints on how to play tennis, Wimbledon-style.

January 9, 1982. 14p

A fairly large leap in price but it's definitely getting brighter! The cover's in red and yellow tartan and wouldn't go unnoticed in a drawerful of The Steve's psychedelic lies!

Turning to page two we find Write This Way (the letters page) where Helen Weir from Solihull asks what happened to 12-inch singles because there aren't any around!



Hot Gossip has a new jazzy title and features Jimmy Pursey of Sham 69.

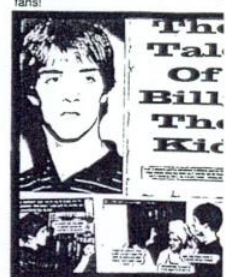
Nicholas Lyndhurst, Madness and Cliff Richard (Hi Cliff!).

Fashion is yet more tartan — just I find our sunglasses and we'll check out some prices... aran style jumper for £8.99 and tartan trousers for £7.99. Wistful sighs.

Another reader meets Gary Numa and gets to see inside his plane — from the ground, of course. There probably wasn't anyone around who was brave enough to venture into the air with him.

OMD interview on a very bright star background. Just slip the sunglasses again before turning to a Human Leag interview and pin-up. Phil still has the legendary lop-sided hairdo here.

This is followed by a searching fee to determine your personality by your favourite instrument — a must for all y well-adjusted trumpet lovers and shy fans!



What's this — a photo story! And what's this — another one! Looks like drawn stories have bitten the dust and Jackie gets well-trendy by not only having two photo-stories but by having one c them mostly in colour!

So there it is, a swift flick through the pages of Jackie's history. But what about the Jackie of the future? Imagine you were born this year: so would be 13 in the year 2000... what sort of magazine would a girl from the future want to read? What would the stories be about? Who would be the pin-up? What sort of problems would be sent to Cathy & Claire?

If you've got some ideas, write us and describe your Jackie of the future... the best ones will be printed and receive a mystery gift from Steve's store! Send your letter to Jackie 2000 AD, Jackie, P.O. Box 305, London NW1 1TX.

Illustration 4. "Jackie - The Baby Pics!" Jackie, 21-03-1987.

Ideals and Preconceptions

Jackie was presented as the magazine for the perfect teenage girl. It was an image girls could aspire to. The cover of Jackie showed a girl or a couple smiling at the readers, (Illustration 5). Jackie girls were never from subcultures, were never unattractive or never represented any image other than the "acceptable". Janice Winship studied the psychology underlying magazine covers. (Winship, 1987, P9) She found that the Jackie girl was always white, attractive, young and immaculately groomed. Jackie girls represented the image teenage girls admired and attempted to emulate. McRobbie found that the name Jackie had significant metaphorical meanings.

"The short snappy name itself carries a string of connotations; British fashionably modern; and cute; with the pet-form "ie" ending, it sums up all those desirable qualities which the reader is supposedly seeking. (McRobbie, 1982, P252)

Jackie sold qualities of white skin, youth, beauty and charm as valuable attributes of femininity. However "the ideal of femininity is impossible to achieve for the majority of women who are not white, young, able-bodied, heterosexual and affluent." (Davies, 1987, P5)

Jackie was designed to create feelings of pleasure, interest and leisure. The smiling girl on the cover reflected this and the feeling was carried throughout the magazine. Jackie cheered up the reader and was what girls could look forward to at the end of each week. Readers were invited to share Jackie's world. Girls were introduced into the difficult period of adolescence as the magazine outlined the landmarks and discussed the problems. Jackie "... sets the frameworks within which a whole range of adolescent themes and issues are dealt with." (McRobbie, 1991 P147)

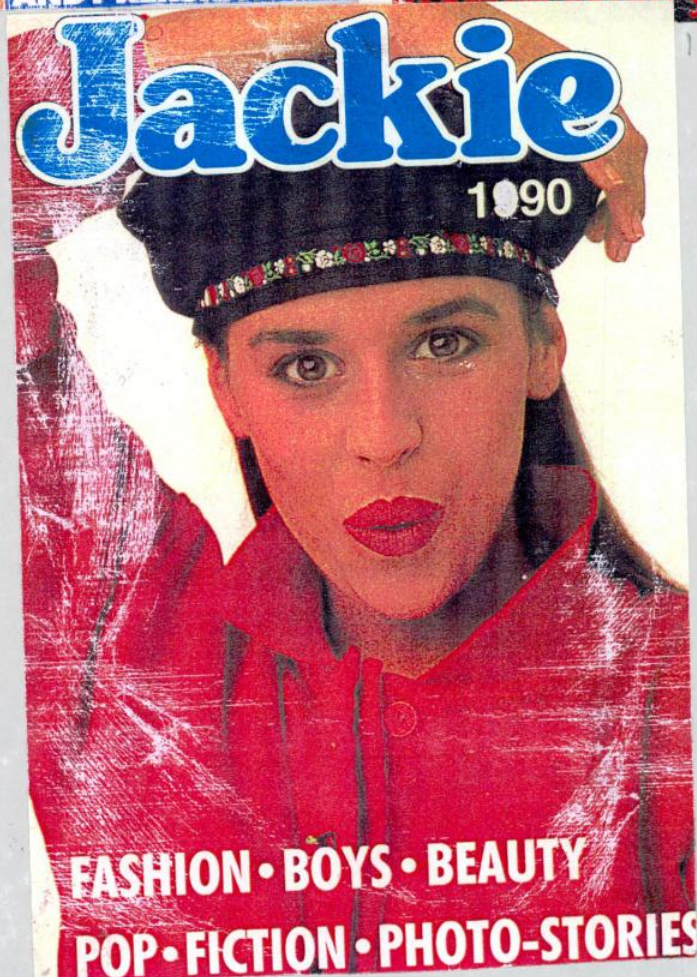
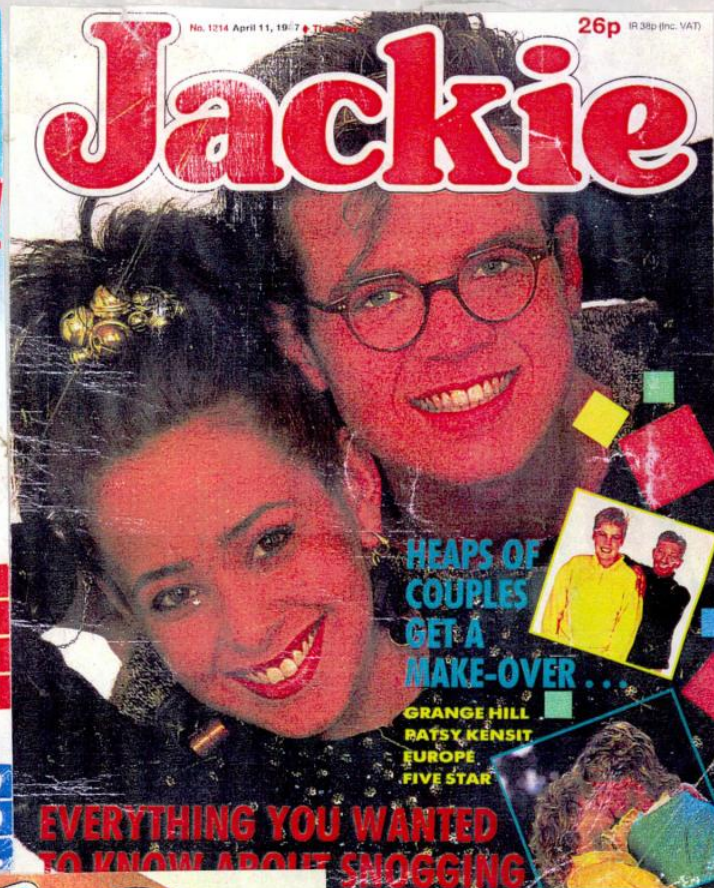
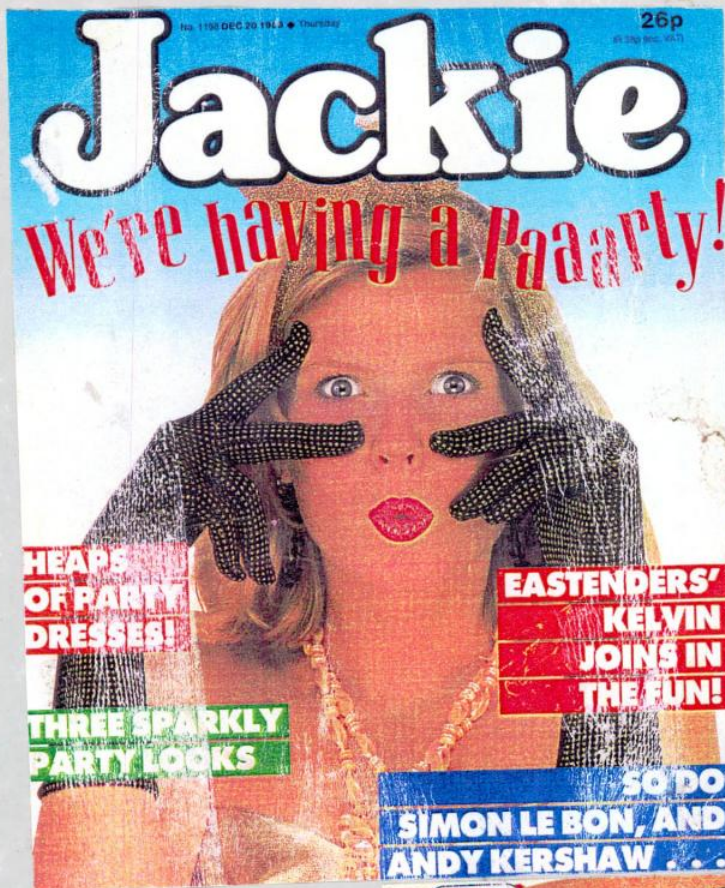


Illustration 5. Jackie, 20-12-1986, Jackie, 11-05-1987. Jackie, Annual 1990.

WHAT BACK



LEND A HAND

● You lot must have to work so hard to bring out such a fantastic and brilliant magazine, and it must be extremely tiring having to run around all over the place to interview all those incredibly boring and extremely big-headed pop stars, who think they're God's gift to the world.

So, being the modestly helpful and generous person that I am, I thought it my duty to write and offer to help you out. Next time any of you are feeling totally exhausted, rushed off your feet and are dying for a cup of tea, but have to dash off all over the country to interview another sickeningly rich pop star, think of me.

Yes, I know that it's a great hardship on my part, but I'm actually willing to do it just to help you out! No, you don't have to grovel at my feet in thanks and appreciation — just make it Wham!, Spandau, Paul Young, Tears For Fears, Howard Jones, Frankie, Q.M.D., etc.

□ (On your bike, matey. That's the part of the job we like best! — Linda.)

KNOCKED FOR SIX!

My six-year-old sister was feeling a bit under the weather recently so my mum ripped out to the chemist to get some medicine for her. It was for six-year-olds and under, but the label read, "Please do not drink alcohol, drive or operate machinery as the medicine might make you feel drowsy!"

Lynn, Garrington.

DOUBLE DUTCH?

● Just recently I bought a pair of reversible jeans from a local boutique. And when I got home I decided to give them a wash to freshen them up. Imagine my surprise when I found that the instructions said, "Please wash these jeans inside out!!!"

Nicola, Skipton.

□ (You'll just have to wash them outside-in instead! — Linda.)

GIVE HER A CHANCE!

In nearly every issue of Jackie there has been a complaint from readers that you never print any of their letters. Well listen, all you annoyed Jackie fans out there! Linda can't help it if there are so many fans who want to get a word in edgeways, can she? So next time you put pen to paper to complain that your fantastic letter hasn't been printed, spare a thought for poor Linda, desperately trying to please all her fans!

Jackie Fan, Harrogate.

□ (This is what I want to hear! — Linda.)

From page 17

"London can be cruel," he said. "I can take it," I said with new bravado. He laughed. "I'm sure you can."



We drifted through the streets. I was surprised at how much activity there was. There were the all night havens, strapping cars and couples with women tottering on high heels and men in smart tuxedos. We wandered along into Chelsea down the King's Road with Ned telling me about his college, his music and art and the characters on his course.

"Have you known Mint long?" I asked, fearing the worst.

"She's cool," he said and I could tell by the tone of his voice there was a lot of affection.

"First time I asked her out she said OK, but it'll be after eight."

He smiled at the memory. "It was always after eight, never before, some sort of discipline she had for working — so we christened her Mint." "She's nice," I said hesitantly.

We arrived back at thirty-three with the fingers of dawn tickling the night.

"So are you," he said and for a fleeting moment his arm fell across my shoulder before it dropped back to his side.

"But funny," I said.

"But funny," he said.

Apart from that brief contact and the slow dance we didn't touch again. I was on a high and realised Ned was going to have influence.

We eventually arrived back at thirty-three with the fingers of dawn tickling the night. Our farewell was simple — we bid each other goodbye and each went for our own rooms.

Inside mine I sucked in a huge breath. I was suddenly desperately tired and collapsing into bed I only just remembered to set the alarm.

Shorthand and typing tomorrow — how drab!

And I fell into a deep sleep with the images of the night fresh in mind.

I was awakened by a hammering on my door.

"Hey! Kerry — it's two o'clock."

I sat bolt upright — two o'clock!

"Are you dead?" called Ned. "Or alive?"

I had a letter this week (I do get more than one letter a week, by the way, just in case you were feeling sorry for me. You weren't? Oh, well, after all I've done for you...). Anyway, to get back to the point, I had a letter requesting Steve, super-hero of the fan clubs, to put a photo of himself in the magazine. At the moment he is refusing, wanting to remain anonymous. (I would too if I looked like that!) Sorry Steve, before you hit me.

Anyway, why don't we get up a petition and make him change his mind? Only thing is, you might be sorry — so don't say I haven't warned you!

'Bye,
Linda

P.S. Keep sending in your letters, original ones only, please. The address to write to is Chat Back, Jackie, 165 Fleet Street, London, EC4A 3HS. Each letter printed gets £2, but the Better Letter has a choice between a fiver, a radio, a Boots 17 Facemaker Compact and a hair dryer. Remember to tell me your three favourite things in Jackie.

BETTER LETTER

I am a 15-year-old girl and I go to the Speedway at Dudley Wood. When I tell anyone what my hobby is, most of them laugh and ask what enjoyment there is in watching motorbikes racing round a track.

It's a competition, just like football. But it's even better because you can also meet all the riders.

I've met Erik Gundersen, had a photo taken with him, and got his autograph.

(And for all you people who are missing out on the fun, he is the World Champion.)

A Speedway Fan,
Cradley Heath.

P.S. If I get this letter in the Better Letter space I would like the £5 so I can get into the speedway three times.

□ (C'mon — it's the boys you're watching, not the bikes — isn't it? — Linda.)

GIRLS AND BOYS

I can't understand why people are always on about the battle of the sexes. I don't think there are any problems for us, as far as boys are concerned. My mum probably had to fight for her right to work and earn a fair wage, but nowadays there are few cases of sexual harassment. Girls and boys have more ambition and drive than where they work and they should have no problems doing so.

Boys used to be much more macho about how they spent their time and got on with what they are all individually good at, things would work out themselves.

□ (Feminists are no longer needed! — Jackie Fan, Manchester.)

□ (As far as I'm concerned, girls have always been loads better than boys at everything. Well, perhaps not quite everything... What do other readers think? — Linda.)

DOG FOOD

Our next-door-neighbour gave my five-year-old sister a cake which she'd baked. My sister ran up the path to show it to me and promptly dropped it. I told her just to feed it to our dog as it wasn't a good idea for her to touch it.

Later I heard my neighbour ask Simone if she'd enjoyed the cake.

"Well, I didn't eat it," she replied.

"Claire said to give it to the dog!"

Claire Kelly,
Eire.

LEFTOVERS?

I am getting fed-up with being laughed at because I am left-handed. It's not a disease, a lot of famous people in this country are left-handed. For instance, Bob Geldof, George Michael, Paul McCartney, Nick Heyward, Cheryl Baker and Prince Charles — I don't hear people laughing at them.

Also, think about this. As the right side of the brain controls the left side of the body, then only left-handers are in their right minds!

Just remember, all of us left-handed people have a right to be left and we are just as good as the rest of you, if not better.

An Angry Left-Handed Person,
Portsmouth.

Y.T.S. SUCCESS STORY

In Jackie recently I saw the letter about the Youth Training Schemes. It said that the Y.T.S. was not all bad.

Well, I went on a Y.T.S. last year and finished the course a couple of months ago. I didn't get a job from any of the places I went to and left to go on the dole.

On the Y.T.S. I did five months in an estate agent's and would have loved to have stayed there, but I couldn't.

Yesterday, I heard that I had got a job in an estate agent's due to my five months' experience and training. Although I didn't get a job whilst on the scheme, the training helped me in the end.

Lisa, Kent.

6. Jackie, 07-12-1985.

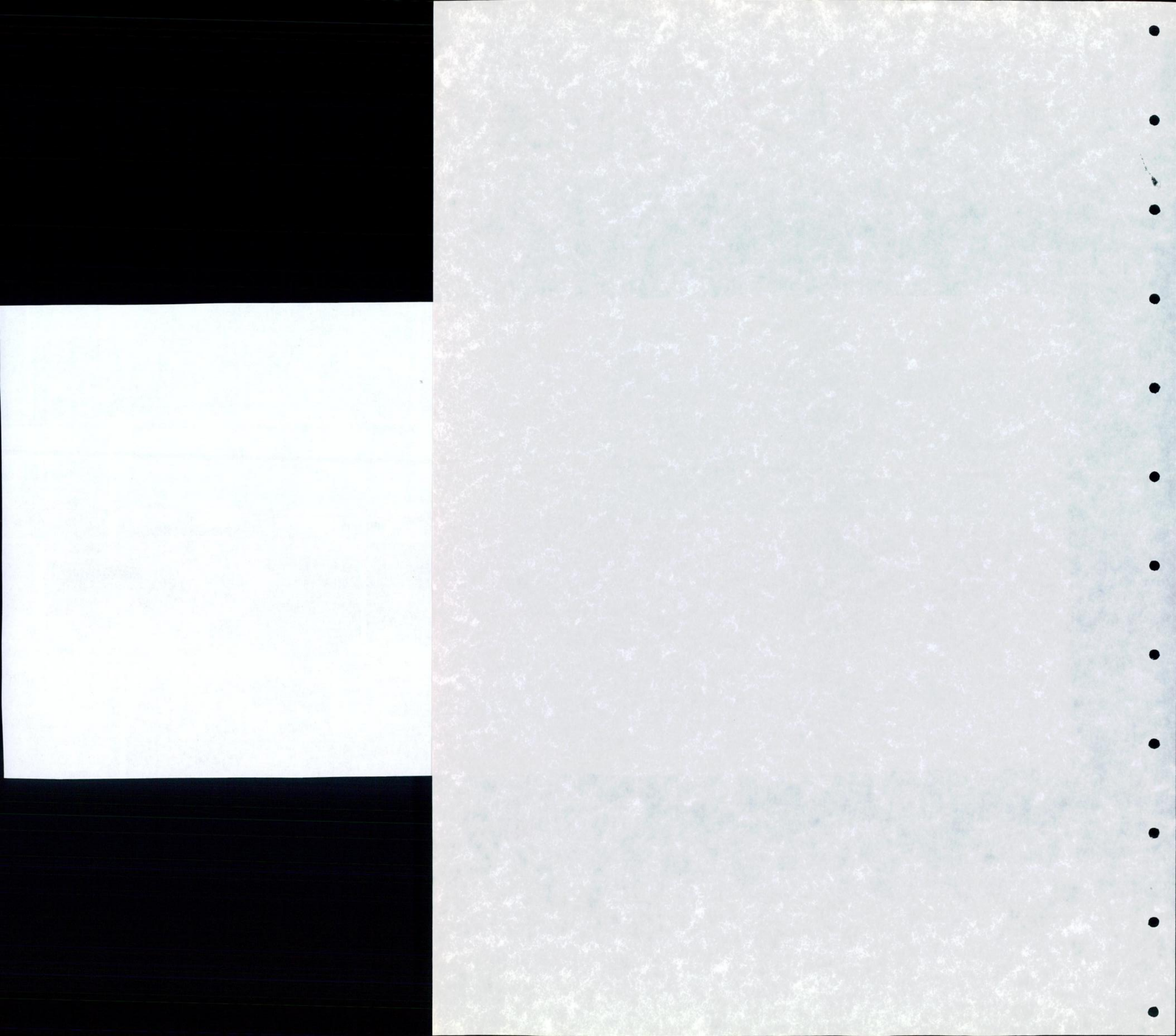
The Editorial in Jackie

The editorial staff represented the "voice" of Jackie as they controlled what was published in the magazine. Janice Winship (1985) studied the editorial regime used in teenage magazines and criticised Perricks' opinion that "magazine publishers have turned with a sigh of relief to the charming simplicity of the teenage girl". (Winship, 1985 P8) Winship found this view both patronizing and incorrect. She stated that in the 1980's the editorial staff of teenage magazine listened to what their readers wanted in a magazine. McRobbie observed that "editors admit that for too long teenage and pre-teenage readers were treated with amusement if not outright ridicule". (McRobbie, 1991, P154)

Jackie's editorial staff addressed readers on a weekly basis in the "Chat back" page (Illustration 6). Jackie's editor Linda adopted the style of a friendly letter which allowed girls to feel that they were being addressed on a personal level. Jackie's editors were aware of changing values among girls during the 1980's period. In a response to these varying attitudes, new developments were introduced to the magazine in an effort to satisfy the readers.

Changes in Jackie in the 1980's

In 1982 illustrated images both in the stories and in the fashion pages were replaced by photographic images, in an effort to keep up with the new technological advancements of the time and to compete with its rivals. Jackie's editor remarked that in 1982 "drawn stories have litter the dust and Jackie gets well-trendy by not only having two photo-stories, but by having one of them mostly in colour". (Jackie, 03-21-1987) Photographic stories however were not as successful as Jackie's editors had hoped. The stories were arranged in rigid frames (Illustration 7), that resembled film clips. They were stiff in format when compared to the illustrated stories. (Illustration 8). Although as McRobbie observed, readers were familiar with the; pace of televisual realism which shifts slowly from one character to the next..... on the flat page of a magazine, photo romance becomes a stiff awkward form. (McRobbie. 1991, P147)



JILLY BY HERSELF...

Jilly and her sister Sue were finding it more and more difficult to get on with each other as the night of the play approached, and things came to a head one evening when Sue discovered her boyfriend, Steve, had asked Jilly out. Jilly wasn't at all interested in Steve—she fancied Richard Graves, the producer of the play—but Sue jumped to the wrong conclusion and wouldn't listen to Jilly's explanation...



THIS IS IT, THEN. OH, I DO HOPE EVERYTHING GOES WELL. I COULDN'T BEAR IT IF IT WERE A FLOP, NOT AFTER ALL THAT'S HAPPENED.

WHAT'S WRONG WITH SUE, JILLY? SHE'S SHAKING SO MUCH SHE CAN HARDLY GET HER MAKE-UP ON, AND SHE WON'T LET ANYONE HELP HER...



COME ON, SUE! YOU KNOW YOUR STUFF, AND YOU LOOK GREAT, REALLY YOU DO!

YOU... YOU REALLY THINK SO? I—I FEEL AWFUL!

She looked so relieved...



THANKS, JILLY, AND—AND I'M SORRY I WAS SO NASTY. I WAS JUST SCARED, I SUPPOSE...

YOU CAN STOP WORRYING THEN.



OF COURSE I MEAN IT—YOU'LL STEAL THE SHOW! THE ONLY OTHER FEMALE AROUND IS ME, AND I LOOK LIKE AN ADVERT FOR RENT-A-TENT!

ALL RIGHT, JILLY. I'LL DO MY BEST.

IF ANYONE HAD TOLD ME A FEW WEEKS AGO THAT I'D HAVE TO REASSURE SUE LIKE THIS, I'D HAVE LAUGHED THEM OUT OF THE ROOM. FUNNY HOW THINGS CHANGE...



I didn't think she'd let me help, but...

IT'S ONLY NATURAL FOR YOU TO BE NERVOUS, SUE. YOU'LL SEE—THE MINUTE YOU GET ON STAGE, YOU'LL BE FINE...

VERY KIND OF YOU, I'M SURE! I DON'T NEED YOUR HELP, JILLY. THANKS VERY MUCH!

Things were really getting beyond a joke now, so...



LOOK, I'VE HAD ENOUGH OF THIS, SUE! BOTH OF US HAVE GOT BETTER THINGS TO DO THAN NARK AT EACH OTHER ALL NIGHT. IF WE DON'T STOP IT, THE WHOLE PLAY WILL BE TERRIBLE, AND EVERYONE WILL BE SO DISAPPOINTED...

That was what was really bothering her—competition...



AND—AND WHAT ABOUT STEVE, JILLY? I—I DON'T WANT TO MAKE A FOOL OF MYSELF, AND IF YOU TWO ARE REALLY KEEN ON EACH OTHER...

OH SUE! STEVE DOESN'T MEAN A THING TO ME. HE WAS ONLY TEASING THE OTHER NIGHT—ABOUT ME LOSING WEIGHT AND COMING OUT OF MY SHELL A BIT. HE'S YOUR BOYFRIEND, NOT MINE!

Still, I thought I ought to have a word with Steve...



I THINK YOU OUGHT TO GO AND SEE SUE. SHE'S REALLY NERVOUS, AND I DON'T THINK THE OTHER NIGHT HELPED VERY MUCH!

I.P.A.O.L.J.W.T.F.
L.I.A.W.T.H.S.A.H.

The Pathetic Attempts Of Leonard J. Atkins To Find Love In A World That Has Something Against Him.



Nothing would stand in our way!

I WANT CHRISTMAS TO BE PERFECT THIS YEAR, LEONARD!

CHRISTMAS! I CAN SEE IT ALL! JUST MYRTLE AND ME—ALONE TOGETHER! LOVE WOULD TAKE US SOARING TO THE FROSTY TWINKLING STARS.

IT WILL BE, MYRTLE. YOU'LL SEE...



A REAL FRENCH CHRISTMAS, LEN. THAT'S WHAT I REALLY WANT.

MYRTLE! HOW WONDERFUL! YOU CAN'T MEAN YOU AND I ARE GOING TO ST. TROPEZ FOR CHRISTMAS?



DON'T BE SILLY, LEN! I JUST DON'T WANT PIERRE TO FEEL HOME SICK. THAT'S ALL!

PIERRE? THAT FRENCH TWIT? THE MEANEST MAN IN FRANCE?



HE'S GOING TO COME AND VISIT US AGAIN THIS YEAR AND JUST GUESS WHERE HE'LL BE STAYING.

NOT WITH ME AND RUSS?



I KNEW YOU'D BE PLEASED! BUT THERE'S MORE GOOD NEWS. NICOLE'S COMING TOO!

NICOLE? THE HUMAN DUSTBIN? THE GIRL WHO NEVER STOPS EATING?



And sure enough...

PIERRE! AT LAST!

MY BEAUTIFUL MYRTLE, HERE I AM, AS HANDSOME, VIRILE AND PASSIONATE AS EVER, YOU LUCKY GIRL.

BUT, MYRTLE... YOU'RE SUPPOSED TO BE IN LOVE WITH ME, REMEMBER?



LEONARD, I HAVE THE HUGE SURPRISE FOR YOU!

HUGE IS THE WORD.

I AM ARRIVED! BUT LEONARD—WHERE IS MY LOVELY LEONARD?

Illustration 8. Jackie, Annual, 1980. Jackie, 11-04-1981.

<i>social status</i>	<i>head of household occupation</i>
A upper middle class	higher managerial, administrative or professional
B middle class	intermediate managerial, administrative or professional
C ₁ lower middle class	supervisory or clerical and junior
C ₂ skilled working class	skilled manual
D working class	semi- and unskilled manual workers
E those at lowest level of subsistence	state pensioners or widows, casual, lowest-grade workers.

Table IV Readership profiles: women's magazines January-June 1984, women readers only (percentages)

	Age						Social grade					
	15-24	25-34	35-44	45-54	55-64	65+	A	B	C ₁	C ₂	D	E
Estimated population aged 15+	19	16	15	13	14	22	3	13	23	27	19	15
<i>Woman's Weekly</i>	15	13	14	15	17	25	2	13	25	28	18	13
<i>Woman's Own</i>	25	19	14	13	12	16	2	13	27	29	18	11
<i>Woman</i>	26	20	14	14	12	14	2	13	26	31	17	10
<i>Woman's Realm</i>	17	14	15	15	16	22	2	13	25	30	18	13
<i>My Weekly</i>	13	12	14	15	18	28	1	9	22	30	22	17
<i>People's Friend</i>	6	9	11	15	21	38	1	7	20	27	22	22
<i>Woman and Home</i>	14	14	16	18	19	18	5	21	27	23	15	8
<i>Family Circle</i>	19	24	22	16	12	7	4	19	28	27	15	7
<i>Annabel</i>	25	16	14	11	16	18	3	13	24	31	18	12
<i>Good Housekeeping</i>	18	21	19	15	14	13	8	27	31	18	11	5
<i>Ideal Home</i>	20	23	20	14	13	11	7	24	25	24	13	6
<i>Options</i>	44	22	17	8	6	3	7	21	33	24	11	4
<i>She</i>	29	20	17	16	9	9	6	20	29	26	13	6
<i>Cosmopolitan</i>	49	22	13	9	5	2	6	19	36	23	11	5
<i>Slimming</i>	29	25	22	15	7	3	3	15	29	32	16	5
<i>Harpers & Queen</i>	26	18	16	15	15	10	11	30	29	19	8	3
<i>Jackie</i>	64	8	15	8	2	3	2	10	19	36	21	12
Argus women's three	37	20	14	12	9	8	less than 0.5	5	17	37	27	14

Photographic stories were set in a working class environment and statistics showed that Jackie's main readership came from a working class group, (Illustration 9) McRobbie (1991) studied photographic stories in Jackie over a three year period (1985 - 1988) and observed that they were "expressive of key issues and tensions in the area of love and sexuality experienced by working class girls in the 1980's". (McRobbie, 1991, P147) The storylines became concerned with social problems relating to teenagers such as petty theft and bullying, (Illustration 7). However in these stories they retained the boy/girl relationships but showed serious problems rather than dealing with relationships on the purely romantic level that existed in the illustrated stories. Jackie's assistant editor remarked that

with the advent of the photo story.... the romance seemed to lose that nice emotional quality they had. It all became much more realistic, like the problem page set to pictures.
(McRobbie, 1991, P146)

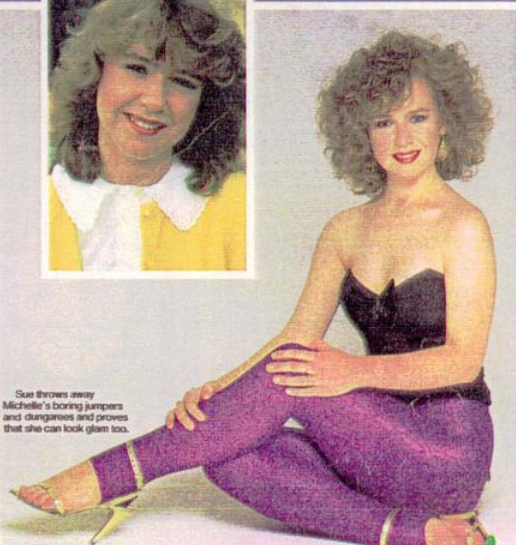
McRobbie claimed that the changes in Jackie were due to "female discontent with the kind of stereotypical behaviour which was such a stable part of picture romance." (McRobbie, 1991, P149) One could agree that the change could have been due to the new wave of sexual equality which was felt among female youth culture. This change could also have been influenced by television, as television was a very influential medium and was central to young peoples leisure activities. Jackie interviewed stars from popular T.V. series, which their readers could identify with, (Illustration 10). Jackie's photographic story "The Grap Pack" was based on the popular T.V. series Grangehill. This series and other such as Brookside and East Enders showed girls having the best of both worlds and went "to great lengths to overturn rigid gender - stereotyping." (McRobbie, 1991, P148) Girls in these television series were strong minded, assertive, independent yet also enjoyed both platonic and romantic relationships with boys. Illustration 10) featured an interview with Cornation Street star Sally Ann Matthews and when asked about a boyfriend she replied "that side of things isn't really relevant at the moment." (Jackie, 31-05-1986) Girls clearly did not place great emphasis on a romantic relationship.



One has started University and is trying to assert her independence, one got pregnant but isn't letting on who the father is and one is feeling confused after her mum died. Karen, Michelle and Jenny are three completely different characters but with one thing in common. Thousands of people believe they're real and tune in twice a week to see what they're up to...



Doing her tapestry in the dressing room between scenes.



The Young Ones!

FLIP OVER



SUSAN TULLY

The *Forresters* are one of the central families in *EastEnders*, and Susan plays Michelle, daughter to unemployed ARTHUR and his wife PAULINE, and granddaughter to LOUISE, the matriarch of the

"I'm addicted to soap operas and as a result watch for too much TV," she admitted. "One of my favorites is the Australian series, *Sons and Daughters*. I feel it's got a lot of bite to it. I don't like *Emmerdale Farm* much, it's a bit wacky-wacky. *Dallas* and *Dynasty* are pure fantasy and have very little to do with real life, but sometimes it's good to lose yourself in them and escape into another world for a few hours."

These grown-ups are much more true to life, though. I like *Entendoyers* because it's a thinker's novel. The writing's much more realistic and tends to deal with social rather than domestic problems. It's not thick in plot like *Belvoir*, like *Coronation Street*, it's more up to date.

I've no qualifications, and I couldn't bear working nine to five every day. I don't worry about the security of a steady job, probably because I don't

Acting's great fun, maybe after a couple of years

LETITIA DEAN

Letitia plays SHARON WATTS, the spoiled daughter of wealthy ANGIE and DEN, Cockney publisher of the *Old*

"I don't feel I'm any thing like Sharon," Lettice laughed. "I did a bit of homework on pitilesses: daughters in the East End and found them to be thick, pretentious, loud and outrageous. Sharon's a bit like that — she's either loved or hated, but she definitely can't be ignored."

"I really like *Buffy* and *Dynasty*. They're so over the top and not at touch with reality! British soap tend to be much more down to earth. My favorite is *Brookside*—it's a lot better than most."

Islanders work well for a number of reasons. Firstly, the cast just on well and as a result work well together. Secondly, it's much more down to earth than other shows.

and I feel it's going to have greater mass appeal than *Coronation Street*, simply because that programme doesn't cater for young people and their problems. We'll see — the ratings are what counts in the end.

"This is the first time I've actually been involved in TV. I've done some singing and a bit of live theater before — I'd like to end up doing musicals!"

100

EAST SIDE STORY!

The Becks has always been inclined to leave soap operas to The Other Side — well, British ones, anyway! But all that changed three months ago when the BBC launched *Eastenders*, the first time they've committed themselves to a twice-weekly serial since the early 1970s. *Eastenders* is doing very nicely in the ratings now, thank you. Even hunched Coronation Street watchers like May, our typist, have been won over. We trotted down to Albert Square in the London Borough of Waltham to speak to a few members of the younger generation and ask them what they thought about their rules, their secrets and The Rest . . .



PAUL J. MEDFORD

Paul plays KEVIN, who comes from a broken home and lives with his father (CANN), a working builder by trade.

"I don't see any similarity between myself and Marilyn. In fact, if Marlene Dietrich's house were to crumble and I did Marilyn, I'd get a lot worse as he gets."

"I think that *Duffer and Dynasty* really smell awfully intelligent. I mean, how could anyone take the tinge of *Fear* and *Black*?"

Talcen Crest is probably just about possible, but my favorite American songs are **900 Street Blues**, **All My Children**, and **Another Country**. All my

Children and Another Country. Out of the British ones I like *Brookside* best. I much prefer hearing the drama in the language itself.

I think *Eastenders* appeals to people my age because it has more of them in it, with its own sitcom, for instance — that of a troubled teenage

Acting's nothing but work to me, but I

I love it all the more! Most of my friends are in show business, too, but often a day or two out I like to go home and forget about it. I love Joe DiMaggio, but the nation

business is really mature, so I think I'll go back to college to study business management when Eric finished in **Eastford**. I want to have something to



Jackie did change slightly to accommodate the shifting attitudes among teenage girls regarding romance. Despite this, photographic stories were not very successful. This could have been due to the lack of imagination, the rigid format of the stories and the story lines used in the strips. Just Seventeen's editor Dave Hepworth stated that;

The greatest boom to Just Seventeen was the photo strip stories, the fact that everyone else did them, because it immediately stamped them as carry photo - strips magazines.... it staggered me the letters we got all saying " thank God you haven't got photo-strips." (McKay, 1984, P32).

It has been shown that the editorial staff were aware that attitudes and needs of teenagers were changing rapidly and that with a wider sphere of influence affecting their readers, their magazine was fast becoming obsolete. Jackie did adjust to accommodate the 80's girl, however they were not equipped to deal with this phenomenon and ultimately lost the battle.

CHAPTER TWO

This chapter explores the ideology Jackie represented. It will attempt to show that the reason for the magazines decline in popularity was Jackie's refusal to change its traditional conventional view point regarding girls and their role both in relationships and in society. Jackie presented an ideology which was old fashioned and no longer acceptable among teenage girls. Jackie supported the belief that a young girl may be a "Tomboy", but on reaching puberty "she has to hang up her jeans and put on a bra and tights". (W. Faulker & E. Arnold, 1985, P64) The magazine did not mirror the new beliefs and ideals that young girls were now experiencing, nor did it acknowledge the new developments which occurred in society as a result of the women's movement. Jackie refused to present girls with a choice, it merely illustrated one ideal and left no room for variations. In examining the features in Jackie this becomes more apparent

Jackie's Ideology

Elizabeth Frazer (1987) carried out a study involving seven groups of teenage girls from mixed social, economic and cultural backgrounds. Frazer studied the concept "ideology" and according to her agreement it

Predicts a certain sort of relationship between readers and the texts which are said to be bearers of ideological meaning as is taken as an explanation of people's beliefs or behaviour. (Frazer, 1987, P407)

The traditional ideology of femininity showed women to be passive and lacking the assertive strength of men. This notion was supported by women's biological capacity to nurture and care for babies and children. Women have never fought in wars or held powerful business positions. Girls were brought up with this ideal and tended to act accordingly. McRobbie stated that women's magazines acted on "key cultural forms reflective of distinctly feminine pleasures". (McRobbie, 1991, P135).

Women and girls magazines addressed a female market and promoted a feminine culture for their readers. These magazines helped to form a cult of femininity which was "a social group of which all those females can belong, as a set of practices and beliefs... whose periodic performance reaffirms a common femininity and shared group membership". (Ferguson, 1983, P184) Jackie was reflective of this ideal. McRobbie looked at Jackie in this context when she indicated that "Jackie is a bearer of certain ideology... one which deals with construction of a teenage "femininity". (McRobbie, 1982, P263)

Jackie was focused toward girls between the ages of eleven and sixteen and within its ideological construction Jackie dealt with subjects whose connotations would be thought to be of interest to adolescent females. Jackie had its own conventions and style and the readers were presented with a set of values within its practices.

CATHY & CLAIRE

This week, just for a change, we gave Cathy and Claire a week off and asked some readers to answer your most common problems.

Thanks to: Carla Kelly, Birmingham; Louise McDaid, Paisley; Sharon Carroll, Belfast; and Tina Stuart, Croydon, for their good advice!

I DON'T WANT TO GO OUT

This may sound like a strange problem but I can't be bothered going out. After school I just want to stay in and collapse in front of the TV. There's a school disco coming up next week and I can't be bothered going. But I know if I don't go then I'll feel left out the next day when they're all talking about it.

The solution is simple. Go to the disco! It's only for one evening and even though you don't enjoy it at least you'll be able to join in the gossip the next day. Who knows, it might be worth the effort. You might enjoy yourself or meet someone!



HE CALLS ME NAMES

I've been going out with my boyfriend for four months. When we're on our own he's really nice to me, takes me to the pictures and even buys me little presents. But when he's with his mates he's really nasty to me, calls me names and says I'm stupid. But then the next day everything is all right between us again. Please help. I really love him but I don't think he should be treating me like this. I'm scared to mention it to him in case he finishes with me.

Your boyfriend really has no reason to act this way. It sounds as if he has a lot of growing up to do. The best thing you can do is try to talk to him about it and explain how you feel. But if you can't talk to him then try to avoid his friends as much as possible.

28 Jackie

I'VE NEVER HAD A BOYFRIEND

I'm 14 and I've never been out with a boy. All my friends have been asked out by boys but not me. I don't think I'm ugly and some of my friends say I'm quite pretty but boys never look at me. Some girls at school pick on me because I've never been out with anyone. What's wrong with me?

Absolutely nothing. Lots of girls much older than you haven't been out with boys yet. Your time will come. Just ignore the girls at school and try to do something positive to help yourself. Be more outgoing, talk to the boys at school and try to get to know them.

I FEEL LIKE RUNNING AWAY

My mum and dad are always picking on me. No matter what I do they always find fault with me. I can't seem to do anything right. If Mum's getting on at me about something then Dad butts in and backs her up, so there is no-one to take my side. What can I do? They hardly speak to me now. I'm so miserable I feel like running away.

I know things look bad just now but they will eventually settle down. If you have any brothers or sisters talk to them about it and ask them to have a word with your parents. Failing that, try to help out at home a bit more and don't give them any reason to criticise you.

SHOULD I DIET?

I am 13 and quite tall but I weigh nearly nine stones. I think I'm fat but most people say that I'm skinny. Can you tell me if I need to go on a diet?

It's very unlikely, if you feel healthy enough then you shouldn't go on a crash diet. Listen to what other people tell you, especially your mum. However, if you still feel overweight or a bit flabby here and there, try some exercises to tighten up and make sure you're eating properly.

I STILL FANCY HIM

About a year ago I started going out with a boy I really fancied. This lasted for about three months and then he finished with me. He said that we'd still be friends but since then he's ignored me. A couple of weeks ago I met another guy and he asked me if I would go out with him. Trouble is, I still like the first boy and have done everything to make him notice me. What should I do?

Forget about him. It's obvious that he's just not interested in you and he's acting like a rat at the same time. If you like the other boy then stick with him, but don't string him along just because you want a boyfriend.

I CAN'T FACE THEM

Please help. I'm 14 and my periods haven't started yet. Some girls at school found out — my so-called best friend told them — and now they are teasing me about it. What can I do? I'm not speaking to my best friend and she's now friendly with these other girls. I cry every night and dread going to school.

You're not alone. Many 14-year-old girls haven't started their periods. The girls who tease you are just immature and are best ignored. They'll soon get fed up with it. Try and find some new friends and forget all about these stupid girls. And don't worry about your periods. They'll start when your body is ready. You can't rush nature.

I FEEL LEFT OUT

I go around with two other girls. Until recently everything was fine but now one is going on holiday with her family and she's asked the other girl to go with her. I feel so left out. I don't know why she hasn't asked me but when they told me about it they were both giggling. I feel so miserable. I'm hardly speaking to them now, until I'm older (I'm 13) so I haven't told my mum about him. But she suspects that I'm seeing a boy and now she's stopped me going out during the week because she doesn't believe me when I say that I'm going out with my friends.

This is a horrible situation and you have every right to feel left out. But your mates might not be enjoying it either. Maybe they were giggling because they were embarrassed or nervous. Her parents have probably told her that she can only take one friend on holiday with her and she's chosen the other girl.

This isn't very nice for you but if you still want to be friends with them you'll have to accept this and start talking to them again. Maybe you could arrange to do something while they're away so that you'll have lots to talk them when they come back.



I'M SO FAT

I'm 12 and quite small for my age. I'm also fat. Everyone calls me chubby. My mum won't let me go on a diet because she says I'm too young, and I try to cut down on sweets but it's very difficult. I sometimes go running and I go swimming every weekend but I never lose any weight. I fancy a boy at school and he sometimes smiles at me but I'm sure that he'd never want to go out with me 'cos I'm fat.

Your mum is right, you are too young to diet. Instead ask her to help you out with junk food and eat lots of healthy things. If you stick with this and keep on exercising you should notice a difference. As for the boy, next time he smiles at you, say hello, and see what happens. He obviously likes you or he wouldn't smile at you.

SHE WON'T LET ME SEE HIM

Four months ago I met this boy at a party and we started going out. Trouble is, he lives about two miles away so I can't see him very often. Also I'm not allowed to go out with boys until I'm older (I'm 13) so I haven't told my mum about him. But she suspects that I'm seeing a boy and now she's stopped me going out during the week because she doesn't believe me when I say that I'm going out with my friends.

It's really not a good idea to go behind your mum's back to see your boyfriend. She's bound to find out eventually and then you'll be in real trouble. She already suspects that you have a boyfriend anyway, so you might as well come clean and tell her about him. You could always suggest bringing him home to meet her.

No. Not a lot. It sounds as if you're very shy. You're telling all this time and energy into a boy who just doesn't know exist! What you want is to keep saying that he might fancy you if he said no that dream would be shattered. So, you've a choice — either take a risk and risk a bit of harassment, or do nothing hold on to your dreams. Why not try to break the ice by asking to him? There are lots of ways to get a conversation started — from grabbing him and giving him a bit of all right to giving him a bit of physics. How you break the ice will depend on how much you like to stick your neck out. But I've got to risk a little bit if you're to step out of the kground.

WANNA BE FAMOUS

I want to be famous, I want to be something big. I want to make use of my life. But how I do it being stuck in front of T.V. most of the time? I'm a 13-year-old.

Gosh — you mean you're actually chained in front of the arms and legs? Poor you, you're being forced to watch a single episode of sroads. . . Seriously, there's nothing wrong with wanting to be famous, with wanting to do something with your life. The trouble with huge ambitions is they can seem so daunting, so, well, impossible! So you settle down in front of the box again, we suppose. All career plans divide into small steps, like the links in a big chain. And what's the first step for you? You've guessed — pull the plug on that television — and take a break!

Cathy & Claire

HE DOESN'T NOW I EXIST!

I'm madly in love with Paul but he doesn't know I exist. I cry every time we pass in the corridor at school. At nights I cry myself to sleep just thinking of him. My friends say I should ask him out but my life would end if he said I wear glasses. Do you think I have anything to do with it?

No. Not a lot. It sounds as if you're very shy. You're telling all this time and energy into a boy who just doesn't know exist!

What you want is to keep saying that he might fancy you if he said no that dream would be shattered. So, you've a choice — either take a risk and risk a bit of harassment, or do nothing hold on to your dreams.

Why not try to break the ice by asking to him? There are lots of ways to get a conversation started — from grabbing him and giving him a bit of all right to giving him a bit of physics. How you break the ice will depend on how much you like to stick your neck out. But I've got to risk a little bit if you're to step out of the kground.

HE MAKES MY LIFE A MISERY!

My teacher is always picking on me for no reason. I dread getting up in the mornings because I'm so sick of him and the way he treats me. He's always giving me detention and one evening when I was supposed to go and visit my mum in hospital he gave me detention 'cos I didn't know the answer to a question. He wouldn't listen and kept me in so late that by the time I got home Dad had come back from the hospital and there was a row.

Think about this one. Sometimes you're in hot water with a particular teacher because you give them reason — perhaps knowing the answer to that question was homework you were supposed to have prepared, or perhaps you cheek him? If you've thought about it and think that you're picked on more than anyone else, and that he's being unfair, then talk to your form teacher, or your guidance teacher.

Teachers aren't perfect beings and it could be that the two of you just get underneath each other's skin. A change of class, or perhaps a more civilised approach to each other, like a determined attempt to be polite and to obey the rules might help. But talk to one of the staff you like and trust first of all, and take it from there.

HAVE I GOT A CHANCE WITH HIM?

I've fallen in love with this twenty-year-old lad. I've felt like this for over five months. I'm only thirteen and he knows I like him but I don't know how he feels about me! Every time I see him he comes over to talk but he's always with his mates so I get pretty shy. My friend thinks I've got a good chance with him. What do you think?

Whether he fancies you or not, chances are he's pretty flattered that he can set your heart fluttering, but compared to you he's not a lad — he's an old man! Drool over him if you like, but he's strictly a dream lover, and you'd be wise to keep it that way.

Got a problem? Don't worry, Cathy and Claire are here to the rescue! Write to Cathy and Claire, Jackie, 185 Fleet Street, London EC4A 2HS. Please enclose a stamped addressed envelope if you'd like a personal reply.

CHILDHOOD SWEETHEARTS

Ian and I have been going out together since I was ten. I'm fifteen now, but we've never been steady. We go out together sometimes for as long as five months and then we fall out and we don't speak. It's always happening. When we're apart I go out with other boys, but none of them seem right. When we get back together again I'm happy, but I find I'm just waiting for the next time there's a row and we split up.

Maybe if you didn't have this on-off relationship the friendship just wouldn't have survived? This way, you can stay close, yet still have plenty of chances to meet other people and make friends. If you'd stayed together, you'd probably both be a bit bored and the relationship might well have gone stale. Perhaps it's because your relationship is a bit stormy and you don't have the chance to feel too tied down that you're still together.

I CAN'T SNOG

I can't snog. At a disco I met this wonderful boy, who held my hand and started to kiss me, but I pushed him away. I told my older sister who's seventeen and she says snogging's easy. All you do is open and close your mouth. It's all right for her — she's got plenty of boyfriends. Is she telling me the truth? Please help me because I've lost a dead nice boy.

Well — she makes kissing sound like The Complete Guide To Impersonating a Goldfish. And if you follow her advice you probably will find that kissing is about as exciting as an encounter with a wet fish. He looked wonderful, but maybe the chemistry was missing? Maybe when it came to the crunch — or the kiss — you just didn't fancy him? Or maybe you were just shy, and backed off at the last minute. Forget all about the do's and don'ts of kissing — there aren't any. Next time a really fanciable boy tries to kiss you, don't panic! Forget the rules, and get on with the kissing — you'll be surprised how easy it is!

SHORT OF CASH

I'm getting really depressed over pocket money. I'm thirteen and I only get 75p a week. It's really embarrassing when friends ask me to go somewhere with them as I can never afford it. I've tried talking to my mum and stepfather about a rise but they won't listen. They say I've got everything I need. I've thought of getting a job, but I visit my father in London so often I would have to have days off. I can't babysit because Mum says I'm irresponsible. I try to save but I have to buy all my own cosmetics, toiletries and often shoes.

Perhaps you could work at home and earn a little more that way — talk to your parents about that. It would help you in two ways — you'd have more money and you'd be learning a little responsibility. Think about casual work during the holidays and weekends if you can't commit yourself to a regular job. And save all birthday and Christmas money for those treats. The simple truth might be that your parents can't afford to give you more. Or they may feel you don't need more. If there's a disco or concert you're desperate to go to with friends, talk to them, and perhaps they'll help you work out a way you can stretch your cash.

I LIED ABOUT MY AGE

My boyfriend's 20 and I'm 14. I knew Mum would go mad if she knew, so I told her he was only 18. I know I should have told her the truth, but I couldn't. I'm scared that if she finds out how old he is she'll stop me seeing him. He's kind and gentle and I love him.

Six years' age difference is a lot when you're only 14 and he's 20. However, since your mum accepts you going out with an 18-year-old we can't see that his being two years older than that can alter the picture very much.

But if Mum finds out that you've been deceiving her, she might well be angry, and even try to stop you from seeing him. So we think it would be best to come clean with Mum, and tell her yourself how old he really is, before she finds out for herself.

Why not arrange a meeting between them, so she can find out how nice he is for herself?

PLAYING IT COOL

I was very badly hurt by a boy and I swore I'd never get involved again but two friends of mine introduced me to Scott and we began going out together. Gradually I really fell for him because he was — well, smashing! Then he told me that he knew how I felt and he wanted time away from me to think.

I went to the disco where we met and I saw him kissing a girl, and I was really jealous, though his mates said she was just a friend from America and that she already had a steady boyfriend.

They told me Scott had been really cut up about a girl a few months ago and hadn't really got over it. He told them he really did care about me and they say if I play it cool I'll get him back. That's what I want more than anything.

Both of you are still reacting to something that happened in the past. The danger is you're getting each other on the rebound, so a break just now is probably the best thing for you both. You seem sure of your feelings, but perhaps if Scott had come on a bit more strongly you'd have backed off? The advice from his friends is probably spot on. Keep things friendly and perhaps that will give you both a little space?

STILETTO PROBLEM

My friend Jill and I are both 12. She's not allowed to wear shoes with little stiletto heels because her mum doesn't like them. Recently when we were in town together, she bought a pair with her birthday money. She asked me to keep the shoes at my house so that her mum wouldn't see them, and she'd be able to wear them when we go out together. My mum lets me wear shoes like that, but I'm scared she'll find out what's happening and tell my friend's mum. I'd hate to lose Jill's friendship.

It's not really fair of Jill to put you in the position of being deceitful, so we think you should give Jill the shoes back and let her take the responsibility for what she's done. If she wants to disobey her mum it's up to her, but she shouldn't involve you. In any case, flat shoes are very fashionable at the moment, so it's all this lying really worthwhile?



11. Jackie, 23-05-1987, Jackie, 11-04-1987.

Jackie's ideals were presented through its editorial style and topics chosen for inclusion. However Jackie was not the sole agent in the promotion of a feminine ideology, nor can anyone measure exactly how influential the magazine was because "people are only partially subject to ideology or are subject to multiple and conflicting ideologies". (Frazer, 1987, P410) Elizabeth Frazer criticized theorists who claimed texts had a major impact on people's ideals and claimed they "...commit the fallacy of reading the meaning of a text and inferring the ideological effect the text must have on the reader". (Frazer, 1987, P411)

One can determine therefore that it was unsure the impact Jackie had on teenagers, that is, if it had any. However by examining the ideology Jackie promoted, and by looking at its popularity one can determine what youth culture wanted from a magazine. Frazer's study involved questioning the girls on the Jackie text. She concluded that the text had no influence on the girls' attitudes and he

empirical evidence suggests that the kinds of meanings which are encoded in texts and which we might want to call ideological, fails to get a grip on readers in the way the notion of ideology generally suggests. (Frazer, 1987, P149)

The Problem Page.

The problem pages are the area of women's magazine discourse which consistently strive to strike the most intimate tone of voice.... provided a form of psychological and social support. (Ferguson, 1983, P41)

The problem page dealt with feminine troubles. As women tended to be the more caring and nurturing of the sexes, it was not surprising that they were more likely to seek help and share problems from their personal lives. This was apparent by the almost exclusively female focus of the problems page. Problems pages have received much criticism from feminists. Winship believed that their presence within a magazine led to a presumption that girls were alone with their problems. Writing to a problem page was a sign of loneliness and isolation. As there was no support from a female network, the problems experienced were seen as personal failures rather than a product of an unequal society. Winship also claimed that while responses were on a one to one level, for many problems concerning class, race and sexuality, there were no solutions so, in effect, matters never went beyond the problem page. (Winship, 1987, P163) Winship believed the problem page to be anti-feminist, as there were no encouragement given to solidarity amongst women.

Jackie's agony aunts Cathy and Claire dealt with such issues as self image, health, beauty, family and boyfriend problems, (Illustration 11). Jackie avoided publishing problems regarding sexual matters. Angela McRobbie suggested this was due to attitudes of the publishers, D.C. Thomson. Jackie ignored cultural and social changes in society. As the editorial staff were responsible for what was published, the problem page was not truly representative of youth culture's problems in the 1980's, it was only representative of the ideology Jackie represented. The problems published in Jackie during the 80's did not differ greatly from those published in 1964. One problem published in Jackie on 01-11-1964 asked "I want a boyfriend. Although I am considered pretty, fun and sometimes witty, it's no go. I just can't find anyone eligible. Help please". (Jackie, 03-21-1987) This problem was not unisimilar to one published in 1987. "I am 14 and I've never been out with a boy. I don't think I'm ugly and some of my friends say I'm quite pretty, but boys don't look at me... What is wrong with me?." (Jackie, 05-23-1987) These problems illustrate that Jackie did not acknowledge social developments in teenage culture during this twenty year period. (McRobbie, 1991, P159)

Jackie never gave adequate coverage to issues such as contraception, teenage pregnancy, incest or abortion. Most problems were focused on female development, school, family etc. The problems published were similar from week to week and ranged from, "I've never had a boyfriend", "I still fancy him", to "Should I diet?", "Stilotto Problems". Replies from Cathy and Claire were safe and conservative. One girl age sixteen years asked for advice as she had a crush on a man in his thirties. The reply did not provide a solution; "Despite what you've told us, we're sure what you're going through is a crush, which will pass in time..." This reply was not very helpful and the reader did not get an explanation as to why young girls often tend to fancy older men. It was perhaps Jackie's refusal to deal openly with sexual issues and practical problems that led girls to turn to other magazines.

Jackie avoided the subjects of lesbianism and homosexuality. Jackie always promoted the heterosexual romantic relationship and this also extended to the problem page. Illustration 11, represents some of the problems published in Jackie's problem page. In Chapter Three, when Just Seventeen's problems page is discussed, one can see what advice the female youth culture needed and wanted. The problem page in general had a selective role in, for example, the field of sexuality, where society had strong views on the acceptable and unacceptable. It occupied a position in the

"...creation of a number of discourses designed so that they may be used by teenage girls to make sense of their complex and frequently contradictory feelings in relation to their own sexuality." (McRobbie, 1991, P165).

In Frazer's study (1987), she questioned girls on the topic of the problem page in Jackie. The girls' question concluded the problems published were "stupid, that the problems were not real problems, that the answers were pathetic and not helpful at all". (Frazer, 1987, P149)

When Robin came on the scene, things soon seemed to be getting more and more interested

I WISH I'D NEVER MET ROBIN NOW! IT'S OBVIOUS HE FANCIES VICKY AND IF THEY START GOING OUT TOGETHER, I'LL NEVER BE ABLE TO FACE HER AGAIN.

WHERE'S THE BOY FOR ME?

PART TWO

I couldn't stop thinking about it...

IF I LOSE VICKY, I WON'T HAVE ANY FRIENDS AT ALL. OH, WHY DID ALL THIS HAVE TO HAPPEN?

JANE, THERE'S SOMEONE ON THE PHONE FOR YOU. IT SOUNDS URGENT. LOVE—YOU'D BETTER HURRY.



JANE? I THOUGHT I'D BETTER PHONE TO FIND OUT HOW YOU WERE—YOU SEEMED SO UPSET. TONIGHT, I'D LIKE TO SEE YOU TOMORROW—IF YOU WANT TO. THAT IS...



had to say yes...



And next day...



ROBIN!—I WASN'T EXPECTING YOU! YES—YES, TOMORROW WOULD BE FINE. I'LL SEE YOU, THEN...

I'M SORRY IF YOU WERE HURT, JANE. IT WAS JUST THAT—WELL, A MATE OF MINE THOUGHT HE SAW MARK WITH ANOTHER GIRL LAST WEEK, AND I WONDERED IF VICKY KNEW. I SUPPOSE I SHOULD'VE MINDED MY OWN BUSINESS.

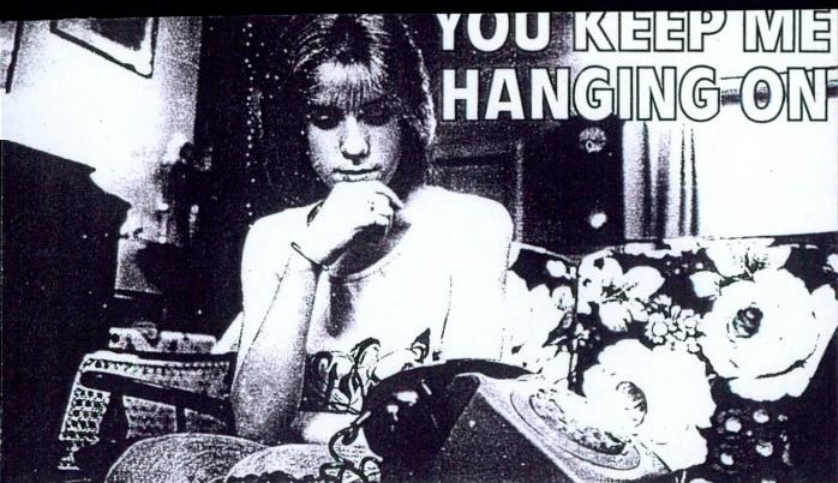


This discourse has shown that the problem page was one area of Jackie in which the true ideology of the editorial staff was apparent. In summary Jackie published conservative questions in the problem page and avoided all subjects relating to sexual issues. Jackie ignored the developments in youth culture so the problems published were not representative of what girls were experiencing. The problem page emphasized the heterosexual relationship and according to Angela McRobbie "... it is the problem page that we find in the 1980's the strongest definition of teenage femininity. It is here... that female identity is given shape". (McRobbie, 1991, P165)

Male/Female Relationships in Jackie.

A strong criticism of Jackie: There was a complete focus on the supremacy of a heterosexual romantic relationship. Jackie constructed male and female roles very clearly and left no room for choices. According to McRobbie (1991) all magazines including Jackie regarded girls as a monolithic group and ignored differences between them. Jackie instead assumed a common definition of girlhood. Women and girls were constantly encouraged to seek fulfilment in union with a man; she was not perfect without one. This viewpoint was reflected in many of its features, such as; "Where they'll be... how to catch them", "I really thought I loved him", "Catch him if you can", and "How to make him want you in winter". (Jackie, Annual, 1980)

Romance was an underlying theme throughout all of Jackie's features. Love was an element that prevailed throughout the magazine. Jackie promoted love as "a state of existence to be sought out and welcomed just as its absence was to be avoided and feared". (Ferguson, 1983, P47) Some of the articles featured on Jackie's front covers illustrated the importance of love in a girls life. They ranged from "Everything you want to know about snogging", "What's sexy about boys" to "he is the best looking boyfriend in Britain". McRobbie stated that "stories about boys and images of boys with information about them is a psychic pre-requisite for the transition from a pre-pubertal femininity to a more overtly adolescent femininity". (McRobbie, 1991, P187) As Jackie's romantic relationships and images were focused on the heterosexual, Jackie was giving a very traditional view point to an audience who were at an influential stage of their lives and many had not yet fixed attitudes regarding their own and others sexuality. Jackie's traditional values extended not just to girls sexuality but also to their role in a male/female relationship. Illustration 12 "where's the boy for me", introduces Jane who never had a boyfriend until Robin came on the scene. However Jane feared that Robin was becoming interested in her best friend Vicky. Jane was then caught between jealousy and fear of losing her best friend and her boyfriend. Jackie reinforced the view that the ultimate achievement was not just to get a man, but girls also had to keep him. They had to be careful of other girls, even best friends, trying to steal them.



In 1987 Jackie's editor stated that the illustrated stories in 1964 were "all about true love of course. Somethings just never change". (Jackie, 21-03-1987) Little has changed as the romance element was carried through to the photographic stories. Jackie depicted girls as passive and controlled by romance. In the photographic story Illustration 13, "You keep me hanging on", Sharon was the victim of romance, waiting for Colin to phone her. He promised yet never did. At the end of the story, Colin still had not phoned and Sharon was left waiting, thinking, "What she talking about, asking is he still going to ring! He said he would didn't he?. Didn't he..... ?" Jackie did not provide Sharon with an alternative to waiting for Colins phone call. Sharon never considered ringing him or just forgetting him.

Frazer analysis could be taken as accurate and representative of girls attitudes. She concluded that girls preferred the undemanding hero's in the photo-stories, as real boys did not conform to the romantic ideal and were more sexually demanding. Frazers disquisition confirmed that girls did enjoy non-threatening romances but were no longer interested in the passive female roles depicted in the photo-stories. Jackie failed to meet the demands and retained the traditional view regarding romance. Jackie's editorial staff were unwilling to change their views to accommodate the new girl.

Girls were not given an option to a romantic relationship with a boy. This seemed to satisfy the girls of the 60's and 70's yet, the 80's, girls wanted something more. The wanted an equality in their relationship and were no longer satisfied with female passivity. This was one of the main areas in which girls attitudes changed and contributed to Jackie's demise.

Beauty

"The media project the idealized experience and often inaccurate preconceptions of a small but priviledged minority of the population as though they were reality". (Davies, 1987, P1) The media including magazines like Jackie placed pressure on girls to improve their bodies and personalities. There was a constant focus on self improvement. These efforts were self deflating as trends in fashion, hair styles and body size change constantly. Ferguson stated that "physical beauty is more than a goal in its own right. It also symbolises a seperate power structure within female society". (Ferguson, 1983, P47) This ideal was supported in magazines such as Jackie.

flipped from page 8.

ALL CHANGE



Problem



Verdict

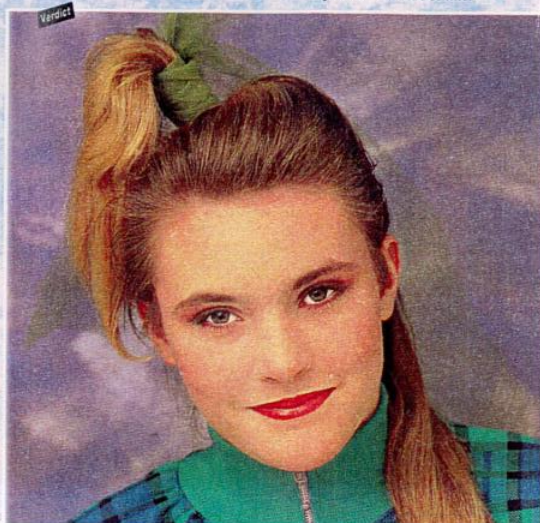
Charlotte Stadler is 14 and from London.

"My hair is very straight and fine. I had it permed a while ago and there's still a bit of that left which makes it difficult to deal with."

"I like my new look but I wouldn't wear it like this all the time as it's a bit too wild. I'd definitely go to a party like this and I don't mind it having been back-combed. I do that myself because it's so fine."



Problem



Verdict

Emma O'Connell is 14 and from Surrey.

"I'd like your advice on what to do with my hair as I usually wear it in a ponytail because it's such a mess."

"It's a great transformation and very different from what I'd imagined it would be. I don't usually wear make-up and I was surprised to see how much it changed me. I love the hair, especially the way it goes to the side. The bow's a bit much though!"

10 Jackie

14. Jackie, Annual, 1980, Jackie, 23-05-1987.

TAKE A GOOD LOOK!

The NATURAL LOOK

The natural look means clear, healthy skin, shining eyes and just a little make-up to define eyes, cheeks and lips. Skin care is really important and a regular cleanse, tone and moisturising routine is what you need to keep your skin clean, soft and healthy.

Remove eye make-up with an eye make-up remover lotion. Soak a pad of cotton wool in the lotion and hold it over your eye — never rub the delicate skin around your eyes.

Use a lotion cleanser or cleansing milk to clean make-up from the rest of your face, then wash gently with a very mild soap and water to remove dirt and grime.

Tone with a gentle toner for your skin type, then moisturise with a light moisturiser for your skin type. Even greasy skins need a little moisture!

Make-up should be really light and fresh

for the natural look. It should be used to help make the best of your features — not to cover up blemishes! A greasy skin should be treated with great care and kept really clean — use medicated products for cleansing and treat existing spots with a treatment cream.

A great number of spots which never seem to go away could mean that you have acne. The best idea is to visit your doctor as there are several treatments available for acne now in different forms from special lotions to courses of tablets.

Whatever your skin type, your skin and hair can be improved if you eat a balanced diet, take regular exercise, get lots of fresh air and lots of sleep. Be kind to yourself and cut out sugar and processed foods which are so full of additives that their natural goodness has disappeared completely.

Now, follow these simple steps to perfect make-up and a perfect natural look!



1. Make-up artist Mary Vango cleansed, toned and moisturised model Arabella's skin. The moisturiser makes a smooth surface for the base colour.



2. Base colour is a cream in ivory-beige shade, applied all over face and neck with a dampened cosmetic sponge for a really smooth finish.



3. Next Mary used a cream blusher in a dusky pink, applied with a sponge from cheek-bones to temples. The edges are blended so there aren't any hard lines.



4. On eyes Mary used a golden brown for lids and a frosted ginger shade for brow bones. Powder colours, applied with a brush, last longer than cream colours.



5. Black mascara next, with two coats for a perfect finish. Allow the first coat to dry before you apply the second — the last thing you want is thick, clogged lashes.



6. Lip colour is the final step and Mary used a russett automatic lip colour to give colour and shine.

Fashion and beauty interest's were taken for granted as natural features of femininity. Girls were expected to have an interest in such activities which were all part of being female. According to Ferguson "beauty is taken for granted as both means and end of the female world and physical appearance is a highly normative cult message". (Ferguson, 1983, P58) Jackie promoted a variety of beauty products as vital feminine accessories. Readers could choose from a range of routines and products presented in Jackie, however this choice did not go so far as to include a refusal to participate in these routines.

Jackie secured girls in a firm gender position and established them in a grown up world where a females physical attractiveness was of major importance. Beauty "... reflects the extent to which a woman's worth is defined in terms of her appearance". (Ferguson, 1983, P42) Jackie encouraged girls to be consumers of beauty products. Beauty products according to McRobbie, helped to "... anchor femininity while at the same unsettling and undermining it". (McRobbie, 1991, P176) Jackie "thrived on this undermining principal... Bettelheim has called "narcissistic" disappointments". (ibid)

Jackie used conventionally pretty slim, well groomed girls to promote beauty products. Not only were the products being sold but so too was the image. Slim women were used as they represented a quality of self discipline and "... because of the apparent powerlessness of the emonciated bodies suits a patriarchal society like ours in which men are the ones with strength and power". (Davies, 1987, P176) Beauty products were symbolic of the transitional phase from childhood to adulthood. Teenage girls had no time off from their feminine work. Jackie showed girl's main hobbies as fashion and beauty and girls were expected to spend hours devoted to this practice while their male contemporaries were excused. Beautification was considered the perfect pastime for girls and it helped to secure a boyfriend.

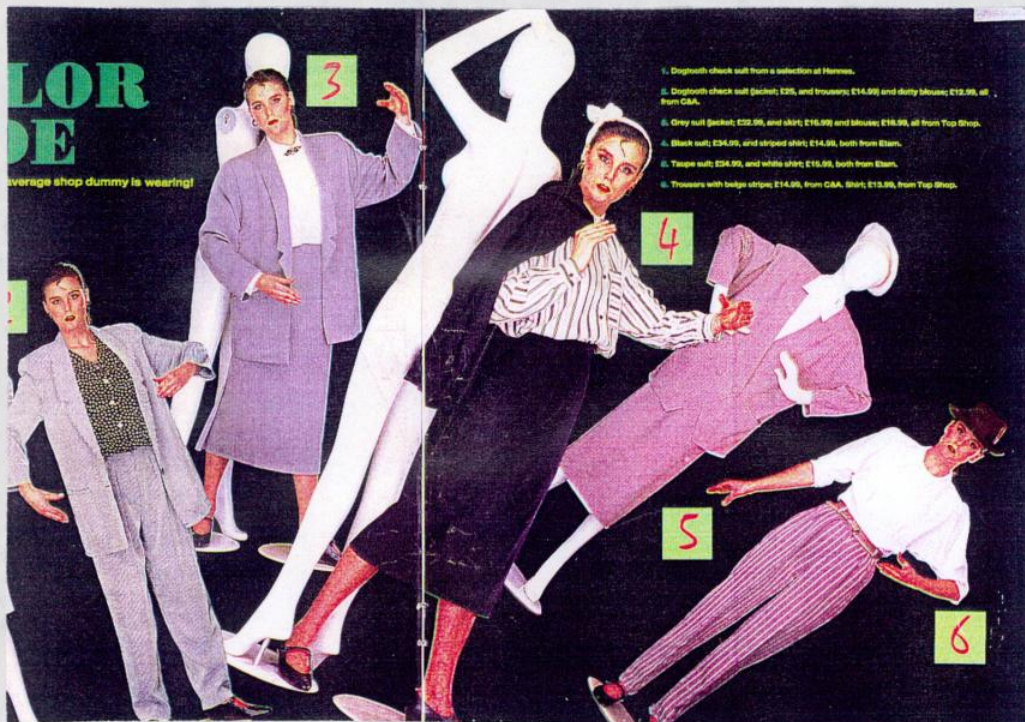
Beauty features in Jackie were arranged on double paged coloured spreads in conjunction with some fashion items. Girls were photographed before and after a make over. Illustration¹⁴ showed step by step instructions to achieve the desired natural look. Jackie promoted self improvement on a daily basis, "with the application of a little more effort, self control or starvation - end a few step by step instructions - every female could become that bit more beautiful". (Ferguson, 1983, P94) Change was always a strong element in Jackie and advice was given to subtly improve looks in a natural way. Features such as

"Pretty Natural... Beauty Edition helps you achieve the natural look."
(Jackie 21-03-1987)

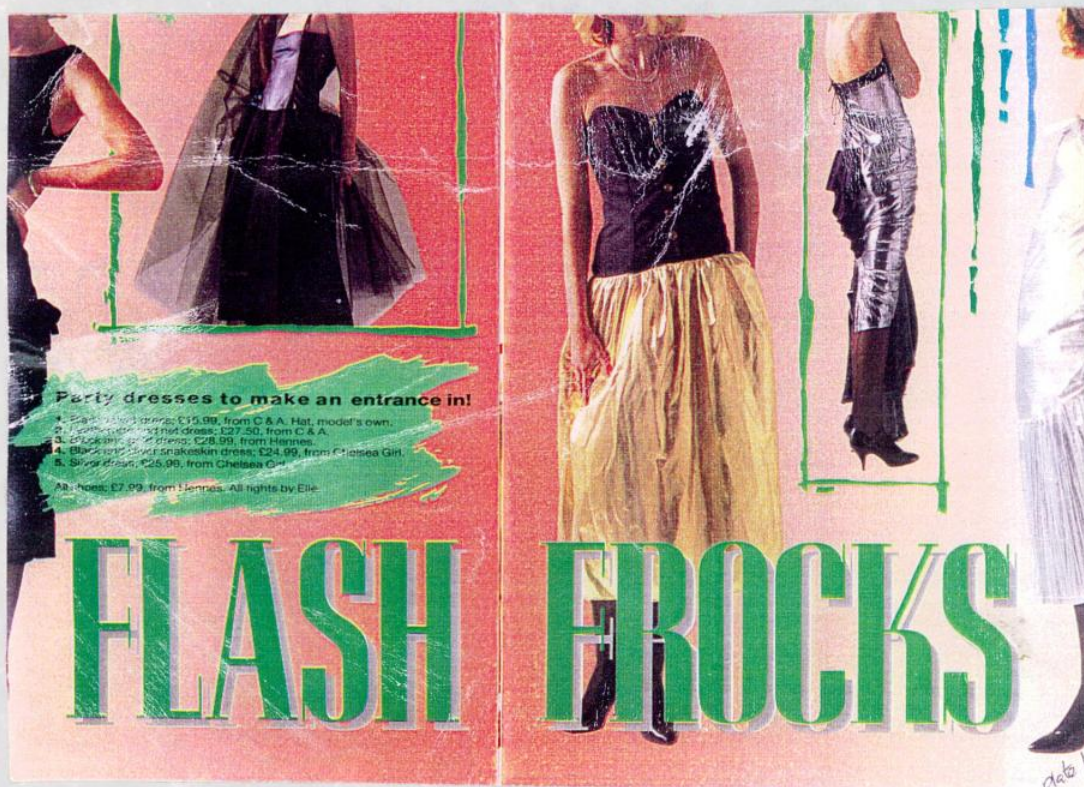
"All Change; Fancy a new look? The Jackie makeover team come to the rescue..." (Jackie 23-05-1987).

"I'd like a new look please". (Jackie 08-11-1986).

indicated this thought.



15. Jackie, 11-04-1987.



16. Jackie, 20-12-1986.

Jackie seldom encouraged girls to be creative with their make-up or wear outlandish colours. One feature advised

Lips and nails should tone with cloths you're wearing and go with your skin tones too... if you have quite sallow skin and dark hair a blue/red lip colour would look terrible.

(Jackie, Annual, 1980)

Jackie offered girls a very limiting outlook on their appearance. Girls were no longer interested in beauty features for the purpose of gaining a boyfriend but used cosmetics to make them feel good, as a means of self expression and for the benefit of self. Girls found Jackie's conventional outlook both old fashioned and out of date. This becomes very apparent when compared to Just Seventeen in Chapter Three.

Fashion

Traditionally womens cloth were designed by men and hence reflected male ideals. It followed that fashion trends had transformed women into objects of desire. The stiletto heel made the everyday routine of walking a painful process for women. Such fashions were reflective of womens dependant fragile status. Jackie promoted this ideal and was not in favour of challenging traditional conceptions of femininity.

Jackie promoted cheap, affordable chain store clothes, such as B.H.S., Top Shop, Chelesca Girl and Hennes. Models were white, young, thin and pretty and dressed in conservative dress. Illustration 15 and illustration 16 shows a typical double page fashion spread. Models were arranged in poses accross the page, however the overall effect was stiff and boring. The fashions pages featured one model wearing different outfits based on similar theme. Models were always photographed in a studio setting and the overall effect lacked imagination and creativity. Fashions drawings, (illustrations 17) in the early 80's were more free and more fun than these fashion pages. Jackie never encouraged girls to be expressive, individual in their dress or to see clothes as a machanism of self expression. Youth culture often created their own style through their dress. Jackie never covered the fashion of sub-cultures and trends such as "punk" fashion which was very popular among youth culture in the 80's.



2. Pink/Mauve padded cotton jacket from Chelsea Girl. Price: £15.99. Sizes: 10-14. Colours: Assorted. From all Chelsea Girl branches. Readers' enquiries to Chelsea House, Westgate, London W5. Enclose an s.a.e.
Pale pink fluffy mini-skirt by No? Yes! Price: £8.00. Sizes: 8-12. Colours: Pink, Blue. From BAR ROD, Kensington Market, Kensington High Street, London W8. By post from No? Yes! 47/49 Charlotte Road, London EC2 (p. and p. £1.00).
Pink metallic lace-up shoes from Ravel. Price: £11.99. Sizes: 3-7. Colours: Pink, Blue. From Ravel, 103 New Bond Street, London W1.
Pink duffel bag by Sunzac. Price: £9.50. Stockists as for shoulder bag in 1.

3. Pink and white striped sweater dress by Harold Ingram. Price: £10.95. Sizes: 1, 2, 3. Colours: Pink/White, Blue/White, Yellow/White, Green/White. From Dickins & Jones, London W1, and branches of D. H. Evans, London W1; Peter Richards, Cheltenham and branches.
Pink leather sling-back shoes with white trim. Price: £23. Sizes: 3-8. Colours: Pink, Lilac, Blue, Yellow, Gold, Silver. From all branches of Medway. By post from 84a Marchmont Street, London WC1 (p. and p. £1.).
Pink lacy beanie hat, gloves and scarf from Jump accessories. Prices: Beanie — £3.99; Scarf — £2.99; Gloves — £3.99. Sizes: One size. Colours: Assorted. From Peter Robinson, Oxford Circus; Cavendish House, Cheltenham. Readers' enquiries to Jump Accessories, 63-64 Margaret Street, London W1. Enclose an s.a.e.

Now that spring is sprung and summer's not far off, it's nice to get out and about in lighter, prettier clothes — so think pink and spring into colour!



6. White top with pink trim by Emreco. Price: £7.99. Sizes: 10-14. Colours: Eggshell/White, Navy/White, Azure/White, Mousse/White. Stockists as for 4.
Pink and white striped webbing belt from Salisbury. Price: £1.99. Colours: Assorted. From main branches of Salisbury.
Pink Bermuda shorts by Razy. Price: £13.95. Sizes: 8-14. Colours: Blue, Lilac, White, Emerald, Lemon. From branches of Top Shop, Chelsea Girl, Westerner and Clobber.
Pale pink and white striped ankle socks by Sunarama. Price: £1.25. From most major department stores.
Pale pink canvas pumps with pink/white elasticated strap from a range at Debenhams. Price: £4.99. Sizes: 5-7. From Just In departments at Debenhams branches.

7. Pink and grey checked skirt with front zip, from Pepe. From a selection of Pepe clothes at Stride-In, Hounslow, Reading, High Wycombe, St Tropez, King's Road.
Pink/grey Fair Isle patterned jumper from Kendalls. Price: £8.99. Sizes: 10-14. Colours: Pink, Black. From selected branches of Kendalls.
Bright pink leather briefcase from Ravel. Price: From £19.99. From a selection at Ravel shops.
Pink metallic pumps with ankle strap, from Ravel. Price: £11.99. Sizes: 3-7. Colours: Pink, Blue. From Ravel, 103 New Bond Street, London W1.

8. Pale pink cotton jeans by Pepe. Price: £14.95. Sizes: 26 in. waist-34 in. waist. Colours: Lilac, Citron, Sky Blue, Khaki, Pink. From Fenwicks, Bond Street, London W1.
Stride-In, Reading; UFO, Ramsgate; Plus Four, Newcastle-upon-Tyne.
Pale pink hooded jacket with towelling lining, by Experience. Price: £32.50. Sizes: Small, Medium, Large. Colours: Pink, Blue, White. From: Rackhams, Birmingham; Chesmans, Basildon; Oscillation, Marlow; J. & A. Warehouse, Liverpool; City Slickers, Belfast; Piggys, Edinburgh. By post from Lisa Experience Clothing, 76/78 Mortimer Street, London W1 (p. and p. 90p.).
Pink quilted bag from Chelsea Girl. Price: £3.99. Colours: Black, Lemon, Grey, Pink, Blue. From all branches of Chelsea Girl. Readers' enquiries to Chelsea House, Westgate, London W5. Enclose an s.a.e.
Pale pink canvas pumps, as for 6.



Illustration 17. Jackie, 11-04-1981.

WHO IS THIS GIRL? WHY DOES SHE KEEP CHANGING HER IMAGE? WHY DO WE ALL COPY HER???



● Shock? Horror! Who is this hussy with all those crucifixes, bits of lace, hairy armpits and oft-seen tummy button?
It's 1984 and mothers are tutting at "The Queen Of Sleaze."
Songs included 'Holiday', 'Lucky Star', and 'Like A Virgin'.
The craze for crucifixes and lacey leggings has begun...



● 1985 sees Madonna co-starring (but taking all the limelight) with Rosanna Arquette in the film 'Desperately Seeking Susan'.
It's goodbye to the lacey bits. Ray-bans and brocade jackets become the trademark... several weeks later Top Shop's full of the stuff!
Songs included 'Material Girl', 'Into The Groove', 'Borderline' and 'Dress You Up'.



● 1986 — The Wedding, the film with hubby Sean Penn, the hair's chopped and that boy in her Papa Don't Preach video.
Mmm... Crucifixes and lace are passé (much to the annoyance of everyone who lashed out 15 quid on diamanté crosses). The heavy make-up's gone too.
Songs include, 'Papa Don't Preach', and 'Live To Tell.'



(This was all done in high-pitched screams. Everyone yelled together so we're not exactly sure who said what.)

Which magazine are you from? Jackie? Oh great. I'm going to buy this!

From left to right you are...
Nick from Mordsey near Ormskirk
Helen from Mordsey near Ormskirk
Jo from Southampton
Maria from Winchester. "We both work at PW Woolworths in Winchester, Hants, we're checkout girls."

Do you all know each other?
No, we've just met. We've accosted each other.

What do you think of Madonna?
She's a slag.
SLUT, SLUT!
She's all right, I like her dancing.
Go away!
She's a bit of a slut, and anyway her marriage is falling apart at the seams.
Ha-ha.
idealism

Are you going to see her new film?
No! No!
Oh, don't know, might do.
I saw a clip of her film on 'The Tube' and it looked totally pathetic, so no way.

Did you like Madonna best when she first came out or now?
She was all right then.
No!
I think she's got a bit better in a way 'cos now she's showing that she can actually sing.
Yeah, yeah.
That latest song is just appalling. It's got a really good verse but the chorus is just useless.

What's her all-time best single?
Borderline.
Holiday.
Yeah, Holiday's good but I like Borderline.

Want to get some pictures taken?
Oh GREAT!
Oh, quick, a bit of lipstick!



Steven Hughes and Nadeen Potter from St Helens

Do you like Madonna?
Steven: She's not bad. I liked her when she first came out, not so much now though.
Nadeen: No.

Are you going to watch her new film Shanghai Surprise?
Steven: No.

Which of her records do you like best?
Steven: That first one she did, 'Like A Virgin'.



Justine Kerrigan (Tracy Corkhill, Brookside)
"I think Madonna's brilliant. I'd love to be her. She looks lovely now with her hair short n' that but I think I prefer the way she was before 'cos the music was better."

ALTERED IMAGE!

Jackie encouraged fantasy in girls dress. Many fashion features displayed this trend for example;

"Acting up! When one's a famous actress, dahling...
a glamour girls shopping is never done"

"Let's pretend", "A touch of class... Timex Watch,
floaty silk scarves, Chanel No. 5". (Jackie 1990, Annual)

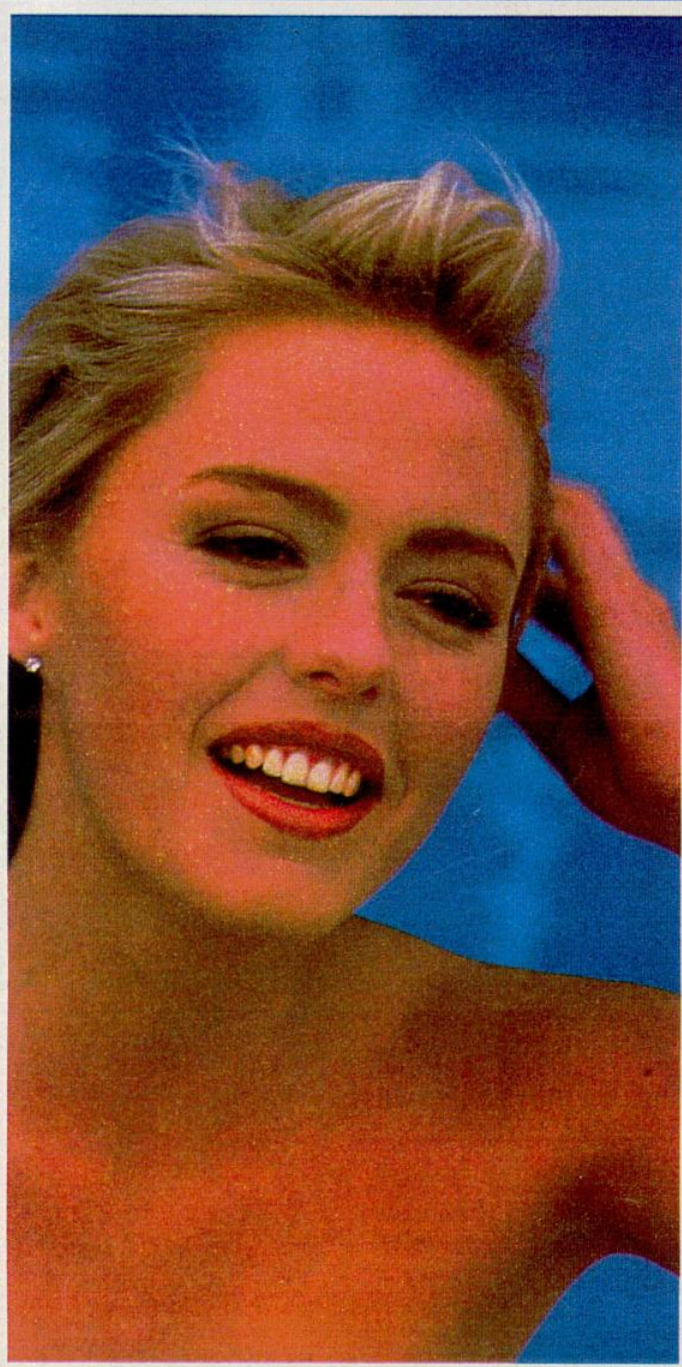
These articles illustrated girls dressing up to become a pop star look alike. Heather state "my life is boring.... I need Jackie to help". (Jackie 23-05-1987) Jackie arranged that these girls become Kate Bush, Cyndi Lauper and Annie Lennox, lookalikes. However these girls were not encouraged to either create their own individual style or wear these images on a daily basis. It was clearly a "Lets Pretend" exercise.

Girls in the 80's looked to Pop Stars for inspiration on dress trends. Jackie however did not conform with this ideal. In a article on Madonna, the pop singer (illustration 18) the question was posed "Who is this girl". Why does she keep changing her image? Why do we all copy her". (Jackie 08-11-1986) Four girls were interviewed and asked "What do you think of Madonna?" The replies were clearly negative and ranged from "She a slag, Slut, Slut", to "She's a bit of a slut, and anyway her marriage is falling apart at the seams, ha-ha". (ibid) Jackie's own opinion of Madonna was similar "Who is this hussy with all those crucifixes bits of lace, hairy armpits and oft-seem tummy button? The Queen of Sleaze". (ibid) Jackie judged Madonna by her appearance and dress code. She clearly did not conform to Jackie's ideals, her clothes were too revealing, she refused to partake in beauty routines such as hair removal and she committed the ultimate sin, she was unable to keep her man. Madonna was not considered a suitable role model for Jackie girls. Jackie presented clear views on the acceptable and the unacceptable and Madonna despite her enormous success and huge popularity during the 80's was not acceptable.

Jackie accommodated mainstream fashion yet never covered girls individual tastes. Clothes represented in Jackie were never "funky" or "trendy", instead they were conservative. Girls were never encouraged to wear revealing clothes or dress to look sexy and attractive. The 80's girl wanted to express themselves through their dress and create an individual look. Jackie's editors were not prepared to satisfy these girls, or acknowledge the new influence of pop music on youth culture.

F-F-F-FOURTEEN

Patsy Kensit tells us what it was like being 14 and in love with Nick Heyward



OK Patsy, spill the beans — what were you really like when you were 14?

"I was a very dizzy sort of person — a lot more so than I am now. I was also madly in love with Nick Heyward and all I thought about was Haircut 100. I was absolutely potty about them! I like to think I was a nice person, too."

Did you ever meet Nick?

"Yes! I was in his video for 'Nobody's Fool' which was the very last Haircut 100 single. I met him and he remembered me because I was such a fan of his and we became friends. I was so in love with him. He was really sweet to me because he knew it all along!"

Tell us what life was like for 14-year-old Patsy.

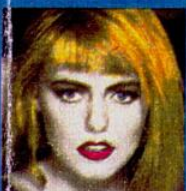
"I was at school, the band had started and it was quite exciting. And, of course, the year I was 14 was my Nick Heyward year. He took up most of my thoughts — the others were about the band."

Sounds like you were a happy little soul!

"Yes, I was. I'm always happy, really. I seldom get upset, and when I do it's over in half an hour because I let it all out."

Did you have a boyfriend?

"I did. He was my first boyfriend and he was lovely! I went out with him because I thought he looked like Nick Heyward — he was blond and had freckles and a racer bike! Funnily enough, I saw him again about a year ago and he was still nice. I used to be madly in love with him — until I met Nick who was the real thing!"



What was the worst thing about being 14?

"Being too young to go to the places I wanted to see. I wanted to do adult things, but at 14 you're really limited."

Were there any advantages?

"I suppose there must have been, but I love being 18 and I can't imagine a better age than this!"

What were your ambitions at 14?

"I knew that I wanted to pursue a career in entertainment but I didn't know if it'd be singing, acting or whatever. When the group took off, I knew that would be my main thing."

Did you think you would turn out like this?

"I don't think I could ever have imagined that I would be as together as I am now. I've got a very exciting career — I couldn't have imagined that at 14. I always knew I would be OK, though. I've never worried about not having money or anything like that — I always felt that somehow everything would turn out all right."

What was important to you at 14 that isn't any more?

"I suppose friends are more important to you then. Not that they aren't important now, but at 14 you really depend on them. I'm a bit of a loner really. I enjoy going off by myself."

What do you think has changed most about you since you were 14?

"I'm a lot stronger than I was. Things used to bother me a lot then and I used to get very upset about nothing. Now I don't really bother what anyone thinks. I think that's the biggest change that's happened to me."

Jackie 29

Pop Stars

Jackie featured the standard pin-ups in the back and centre pages and pop gossip was slotted throughout the magazine. Pop stars had replaced the romantic heroes found in fictitious stories. McRobbie claimed that pin-ups provide a sexual function; "Magazines also offer one of the few cultural spaces in which girls can stare unhindered and unembarrassed at pictures of boys". (McRobbie, 1991, P169) She went on to say that "the reader looks and knows and thereby acquires the necessary accoutrements of contemporary pop femininity". (McRobbie, 1991, P171)

Posters in Jackie and other such magazines created a multitude of spin off media effects. Readers bought the record, listened to the radio, saw the latest videos on television and went to the concerts. Popular bands featured in magazines, helped promote magazines sales so they worked in conjunction with each other.

The stars interviewed in Jackie were usually white, although occasionally coloured bands were featured, but never mixed groups. Stars featured were usually male and relatively attractive. Female pop stars who did not conform to the Jackie standards were featured in the magazine as objects of criticism. This was evident in Jackie's article on Madonna. (illustration 18). Jackie never discussed Madonna's career or her music. Interviews focused on the stars personal life. Their music careers were of little interest and the inspiration behind the music was never mentioned. This was apparent in a interview with Patsy Kensit, (illustration 19) She was asked questions such as "What were you really like when you were 14?, Did you ever have a boyfriend?" (Jackie, 11-05-1987) Jackie never encouraged girls to join bands, learn musical instruments or aspire to be a pop singer, their dream was to be the object of desire of a male pop star.

Jackie featured mainstream music that was popular at that time. There was no information on new bands, alternative music or subculture music, such as punk. Jackie once again covered what was safe and girls were never encouraged to explore or develop individual taste, which was very restricting. Pop music became an important part of teenage girls lives in the 1980's and it "was virtually impossible to separate pop context from other material in the magazine". (McRobbie, 1991, P170) Girls were looking to the stars for dress codes and new trends. Leisure time was spent listening to music and pocket money was invested in records and tapes. This new pop culture restricted Jackie as it was unable to compete with the new music magazines such as Smash Hits and Just Seventeen, which used sophisticated technology and faxes from the stars.

This chapter covered an examination of vital elements of the magazine. Problems were not solved, only platitudes offered, which re-enforced the vulnerability of the reader. The editorial staff had no empathy with the reader and promoted their own ideology regardless of the changes happening in the real world. The submissive and controlled role of women was encouraged with no aspirations and desire for change encouraged.

CHAPTER THREE

This chapter will attempt to show you the contrast between Just Seventeen and Jackie. It hopes to illustrate that Just Seventeen was more astute in reading the minds of teenagers. The psychology used to sell Just Seventeen will be examined and the subtle ways in which individuality was encouraged.

Just Seventeen was issued in 1983 produced by East Midland Allied Press, the same editorial team that produced Smash Hits. Editor David Hepworth wanted

to create a proper magazine for girls who hadn't a proper magazine before... we wanted it to feel like a pop magazine... to be fashionable, not just about fashion... communicate with girls of that age on a more mature level than was previously being done... a pretty intelligent magazine. Certainly when you compare it with Jackie. It was hunk of the month and all that sort of stuff. (McKay, 1984, P32)

Magazines such as Just Seventeen recognised that teenagers were intelligent young adults. Hepworth stated that teenagers were the most discriminating and discerning of people and will not wade through reams of irrelevancy as adults appear willing to do, to get the reason why they parted with 45 pence. (Mckay, 1984, P32)

Content

Just Seventeen was visually striking with a colourful layout and a mood of fun throughout the magazine. The glossy pages and expensive looking print gave the magazine a sophisticated image that other magazines could not match. The short time lead between print and publication gave Just Seventeen a vitality Jackie could not manage. Small print out quotes from the stars cover the cover the pages of Just Seventeen which gave the magazine an immediate quality as though faxed directly from the office of the stars. Models in Just Seventeen were young and attractive and both male and female models were featured on the front covers, illustration 20. Unlike Jackie models of different cultures and races were used throughout the magazine. Just Seventeen's content varied from "Hunks of the month", "I just can't say no; Why some girls sleep around" to Domestic Violence; as advice report" Just Seventeen also contained fashion and beauty features, problem pages, pop music articles and interviews with pop stars. Illustration 20 shows the content of Just Seventeen.

ush of rainbow brightness to your summer closet with easy tie-dye ideas
ection of the best tie-dye clobber from the High Street.

Ve

for



How to tie-dye yourself

(if you see what we mean!)

- 1 For a circle tie-dye print:** Take a clean white T-shirt, pinch the centre of the material with one hand, and pull with the other to form a cone shape. Tie string firmly round the cone. Repeat several times down the length of the cone, a few inches apart, for a circle within circle effect.
- 2** Read the instructions inside the packet very carefully and put the tied cloth into a dye bath for 60 minutes.
- 3** Rinse until the water runs clear. You can add a second colour by leaving in the previous fix and adding new ones. Then put the tied cloth into the second colour for another 60 minutes and rinse off excess dye until the water runs clear.
- 4** Untie the material, wash in warm soapy water, then rinse and leave to dry.

DYLON COLOURS USED:
A22 Shiva Sun
A23 Dharma Blue mixing the blue and yellow gives you an overall green colour on the T-shirt.
White V-neck T-shirt £9.99 from New Selfridge

- 1 For a random pattern tie-dye print:** Take a clean pair of flared, crumpled chunks of material in your hand to form a ball, and tie up tightly with string.
- 2** Follow the instructions as for the T-shirt, and if you want to use more than one colour, follow instructions 1 and 4 above.

DYLON COLOURS USED:
A22 Shiva Sun, A23 Dharma Blue and A201 Mexican Red.
Dylon Cold Water Dyes are available from department stores and cost £1.39. For more info on tie-dying contact: Annette Stevens, Dylon, Wansley Bridge Road, Livers, Wykeham, London SE26 (tel. 081 450 4801).
White flared £24.99 from New Selfridge

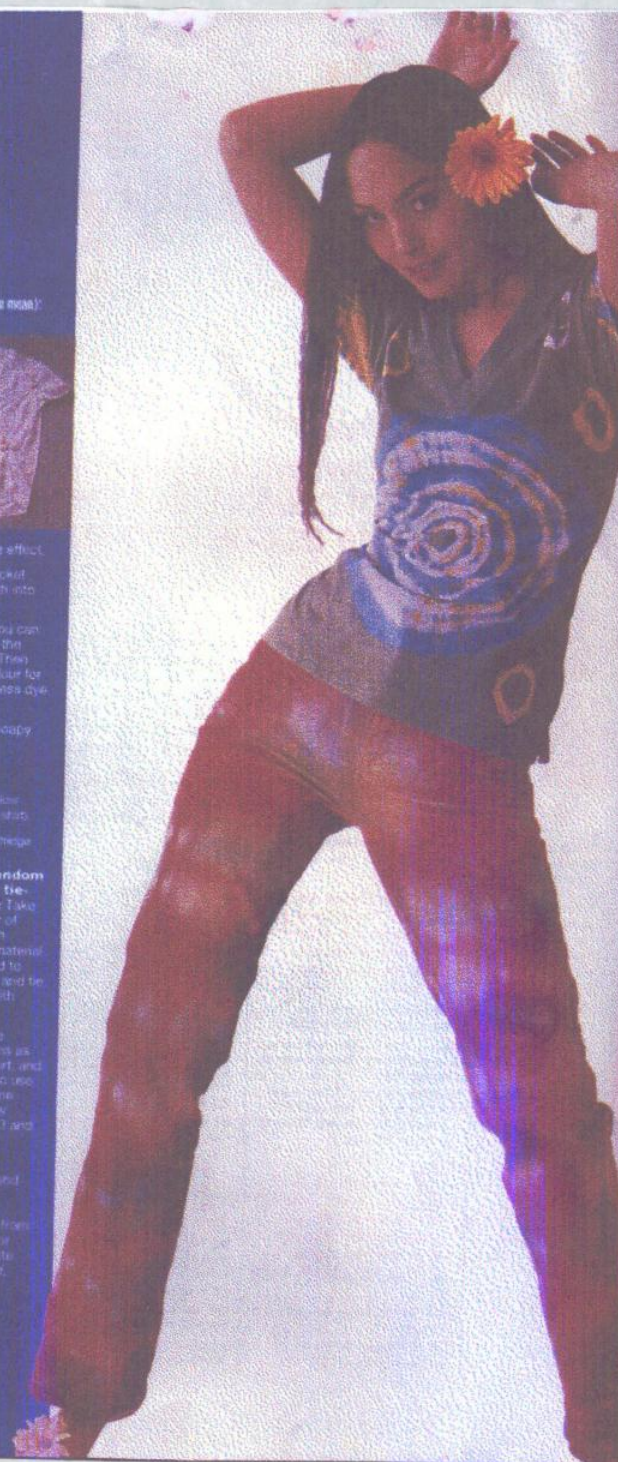


Illustration 20. Just Seventeen, 19-05-1993. Just Seventeen, 05-05-1993.



Ideology of Just Seventeen

Just Seventeen was very different to Jackie in the ideology it promoted. Just Seventeen had very open views regarding girls sexuality and relationships with boys. The editorial staff were very much in tune with what their readers wanted in a magazine. Toni Rogers, illustration 21 the assistant editor of Just Seenteen was someone the readers could relate to. She acknowledged that girls were interested in pop music and fashion and no longer placed the same emphasis on romantic relationships. In referring to new magazine in the 80's such as Just Seventeen McRobbie stated

The celebrity system combines with the information society and with the culture of narcissism; to supersede and make almost redindant, the old world of girls comics with their staple dieb of stories, followed by problems and with pop and fashion trailing behind. (McRobbie, 199, P144)

Just Seventeen was aware that teenage girls were no longer just boy mad, but had interests in pop music and fashion not just as Jackie promoted, to impress boys, but for self satisfaction. Just Seventeen did not place the same emphasis on romance as Jackie and there was a absence of photo stories and romantic stories in the magazine.



See page 30? And see that bed – the one adorned by a near naked youth? Well it's mine. HA! I'd been moved into my new flat for only two

days when the photographer started location hunting for the Boys'R'Us shoot. "Boys'r'us" say I, "it's got... er... boys in, right?" "Yup", says she. "You can use my pad," I proffer, helpfully. And they did. The sad thing is, unlike puppies, you can look after The Boys for a day, but you don't get to keep them for life. Ho hum.

You do get to keep the 12 page pull-out in which they star though. The section was put together by a lad, for the lads. Give it to those who need it. I've ear-marked 66 copies for the blokies in my life (that's 33 each!).

Tomix



Poor Harvey. "Forgot to shave, did you?" scoff the *Just Seventeenies* when he walks in with his new goatee beard. Last week I wondered aloud if anyone could "suggest someone who's got really

crap dress sense to write about why boys dress, erm... crappily". "Harvey," they chorused with little hesitation.

This week he started blethering on about how proud he was to be a 'new lad' (Harvey, bless him, thinks pushing a trolley around Sainsburys shows his sensitive side) so we saw fit to issue the following challenge: Go and purchase the 10 most embarrassing girl-related things a boy could buy. Turn to page 9 to see how he got on. As far as we're concerned, he got top marks on the "If-not-for-the-chinnywig-I'd-wish-he-was-my-boyf-o-meter".

Tomix

Illustration 21. Just Seventeen, 19-05-1993. Just Seventeen, 12-05-1993.

Just Seventeen MAY 5 1993

WHICH CHEST BEST?
Vote in our boys' chest beauty contest

F DRESSERS INC.
— a style-free zone?

WOMEN SAY NO
Some girls have said no to Mr. Sordid

POOR BABY PENGUINS
How YOU can save them (and the rest of the planet)

13 pages of FASHION & BEAUTY

Just Seventeen MAY 19 1993

CHRISTIAN SLATER
"I'm a bit like Winnie The Pooh"

BARGAINOUS BEAU
On minimal funds

NEW MODEL ARI
Long live fashion superwarrior

boys'r'us
snogging! pumpy-pumpy! Advice for the lads!

boys'r'us
a 12 page bible for the boys, brothers and geeks in your life

J-17 THE WORLD'S COOLEST MAG... DEFINITELY

CELEB SPESH!

- ★ **Katie Holmes**
She's Dawson's It Girl
- ★ **Leo's Posse**
Join our fave babe's inner circle
- ★ **Backstreet Boys**
EXCLUSIVE pics
- ★ **Will Smith**
giggly

LADS YOU DON'T DATE
You just got close to em

NEW IMP FORM

"I'D DIE IF I UP LIPST"
And other weird add

CREEK SHOW!

Joey, Jen, Pacey and Dawson are back, back, back!
Their first UK interview and behind-the-scenes gossip

PLUS LEE FROM 911 NEXT OF KIN MAYA REESE WITHERSPON
THE ROMEO & JULIET MUNCHIE GAME CHELSEA CLINTON WINN STEREO GOODIES

APRIL 1994

Fashion

Just Seventeen defined "pop style as a cue for personal style and marking it out as separate from high street fashions". (McRobbie, 1991, P177) Readers looked to the stars for ideas on dress. Just Seventeen encouraged girls to develop a unique personal style using the stars as inspiration. Subculture styles were featured in the magazine such as "punk", "curehead" and "flower power"; the emphasis being on personal individual fashion rather than the pretty Jackie look. Just Seventeen encouraged girls to be experimental and illustration 22 showed step by step instructions on "how to tie-dye" and illustrated the various results one could achieve. Cheap, creative and fun clothes were promoted and teenage girls bought these clothes at second hand shops and jumble sales.

Just Seventeen models pouted in cheeky, fun and sexy poses, (Illustration 23). Girls were encouraged to flaunt their bodies and not to be self conscious or ashamed. Photographs were shot in the street and in live locations, which was in complete contrast to Jackie's studio set fashion pages, illustration 23. Just Seventeen's models were multi racial and girls were photographed in mixed and single sex groups. A relaxed fun atmosphere was portrayed in these photo shots. Girls were at ease with male friends both on a romantic and platonic level, (illustration 23).

Fashion in Just Seventeen focused on self expression and fun. This theme was carried throughout all aspects of the magazine. In the problem page one girl wrote in to say that she dressed in way out clothes and that at first people laughed at her but now they respected her. She advised "so to anyone who wants to be different - go ahead". Just Seventeen replied "individuality isn't obligatory. But if you want to be original, it's important like you say, to occasionally take a risk" (illustration 24) Just Seventeen presented its readers with a choice.

Just Seventeen was aware of the changing ideals regarding dress and self expression in the 80's among youth culture.

Just Seventeen placed emphasis on individuality and implicitly on achievement is in sharp contrast to Jackie... the language of fun and femininity still prevails but it now takes on a new and more confident edge... Its optimism is about opportunity, not romantic dependence. (McRobbie, 1991, P182)

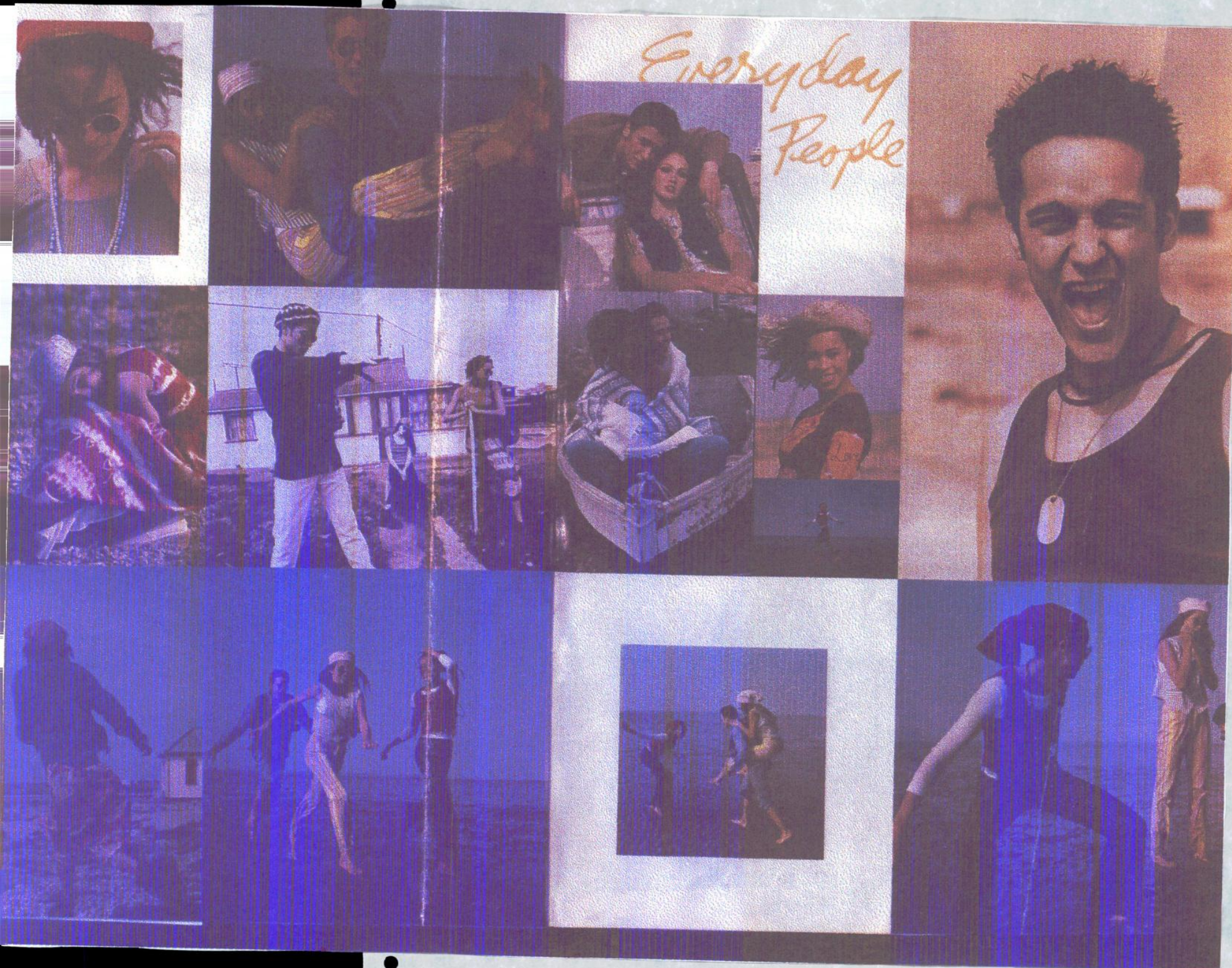


Illustration 23. Just Seventeen, 19-05-1993.



If you would like a boy's view on any problem, then write to Nick Fisher, at the usual Advice address.

I WANT TO BE CIRCUMCISED

My problem is that my foreskin looks ugly and I want to be circumcised. All my brothers have been circumcised, but for some reason I'm the odd one out. I was wondering if it's possible to be circumcised on the NHS without my family knowing.

A Take That Fan (18)

It is possible to get circumcised on the NHS although if you say it's for cosmetic reasons rather than reasons of physical discomfort, you'll be on the waiting list longer. It's a quick and easy operation – you should be in and out in a day. But before you do anything, I think you should question exactly why you want it. Is it because all your brothers have had it done and you feel different? Why not ask your parents why you weren't circumcised? Why keep it a secret and try to have it done without them knowing? It's obviously something that you feel strongly about, so why are you secretive? I don't think you should have this operation done until you've talked it through at length.

ADDICTED TO MASTURBATION

I'm a 14-year-old boy and I have a serious problem – I masturbate too much. I do it every day. I know it's a really unhealthy thing to do and I've tried to stop, but I'm addicted to it. In the last few months people have been saying that I'm getting thinner and I'm worried that they're right. I'm also worried that if I masturbate too much, I'll spoil the possibility of being able to have a child in the future. Please help.

Just 17 Reader

The fact that you masturbate frequently doesn't worry me at all. At 14, I was desperately keen on masturbating – every boy is. But I am concerned that doing it makes you feel so worried. It won't make you lose weight and it won't affect your chances of having children in later life at all. You don't have to feel guilty about masturbating, and you won't want to go on doing it as

much as you do at the moment. It does lose some of its appeal as you get older, and of course, when you start having sexual relationships, you might find you don't masturbate nearly so much. Some men stop masturbating altogether (at least, that's what they say!). Rather than give yourself a tough time to accept that this is just the way you are. Perhaps if you don't have such feelings of guilt about it, you might do it less anyway.

feedback ANYTHING GOES

I'm writing a reply to your view on being an individual. I'm a 14-year-old girl who wears the usual jeans and jumpers – the same as everyone else. One day the spur of the moment I bought a floral print dress and put my hair in plaits and wore the dress to go shopping. A girl from school saw me the next day and was laughing at me behind my back. I felt really hurt. I vowed never to do it again. Then I realised, hey, it's my life! Why should I care what others think? Soon I gained a lot more respect from other people who commented on my style in a favourable way. So to anyone who wants to be different – go ahead! You'll be much better in the long run.

Take That Fan, Belfast, N Ireland

Individuality is a funny thing. There are some people who go well over the top just to be outrageous and claim they care what others think of them. That's a lie – they wouldn't make the effort if it wasn't for the reaction they get from others. In fact, it's a reaction that keeps them going. Essentially, they do care – they care that people react. Then there are those individuals, like yourself, who care about other's perception at the same time as they determine how they express themselves and how they compromise. Some people want to be different, they want to stand out. There's nothing wrong with that – individuality is obligatory. But if you do want to be original, it's important, like you, to occasionally take a risk and weather the reaction for a while.

YS • LOVE • CARE

Just Seventeen's beauty features were concerned with health advice along side beauty tips. The importance of a healthy diet, sufficient sleep, exercise and regular check-ups was stressed. Make-up, cleansers and beauty products were also advocated. Girls were presented with a wide variety of beauty products in Just Seventeen. Shops such as "The Body Shop" and "Boots" featured their products in the magazine. These were affordable to readers and more attractive than the cosmetics which were sold in supermarkets and chain stores. These retailers also provided promotional features for the magazine. Readers could avail of the "freebies" featured in Just Seventeen. Just Seventeen introduced an element of fun and experimentation into beauty routines. They were not promoted as vital feminine chores as Jackie believed but fun hobbies to be enjoyed.

Sexuality

In the 80's there was a more liberated attitude regarding sexual issues than ever before. This could have been due to the impact of the media or perhaps peoples attitudes become more open and liberated. Girls were no longer ashamed of their bodies and demanded to know the facts about the changes that were happening during adolescence. Girls want more information regarding their sexuality and sexual issues. Just Seventeen was quite liberated and spoke freely about such topics, which was a direct contrast to Jackie. Romance however was not a major element of Just Seventeen, instead platonic relationships and friendships were encouraged. This was evident in the fashion pages, the music sections, the problem pages and throughout the magazine. Just Seventeen also covered features such as lesbianism, domestic violence, contraception and incest. Just Seventeen informed its readers of issues relating to girls and boys sexuality and offered its readers a choice , which Jackie did not.

If you've been watching *Brookside* recently, you'll know Beth Jordache's life has turned upside down by the turn of her dad. Recently released from jail after raping and beating up her mum, he's promised to be the father. But he's already back to his old violent ways. *Brookside* may only be fiction, but it raises people's awareness about the reality of domestic violence. It's estimated that as many as four women are injured by mental or physical violence in the home, and each week the Metropolitan Police receives around 100,000 calls from women seeking protection from violent partners. Of these, 10,000 women, along with 20,000 children, are sheltered from domestic violence in refuges up and down the country. These horrifying figures prove

that each day thousands of women and children are being physically, sexually or mentally assaulted, by husbands, fathers, or lovers, in their own homes.

The majority remain silent for years out of embarrassment and fear. Of course, it's easy to ask questions like: How can any woman let it happen? Why doesn't she just walk out? Why does she keep forgiving someone who hits her? Why doesn't she call the police?

Women who've been abused often ask themselves the same questions for years after the violence has ended. But unfortunately, there are no easy answers to such questions.

Dear J17,
My mum and dad keep having terrible rows, and I think he's been hitting her.
What can I do?
Scared J17 reader

girl's story

17-year-old Vanessa is from Birmingham. For years, she and her younger brother had to stand by as their mother was brutally abused by their father.

As far back as I can remember, my father has beaten up my mum. I remember when I was about 10 years old I used to sit under the dining table and sing really softly so I didn't have to hear her and screaming. For years, all the families were like ours. I began to notice how my mum could lie to people about her father and make us all promise not to say anything about what was going on.

9 years older I went through a similar experience. I hated them both. I'd been at my mum for being so old and making us suffer with

her. I'd say, 'Leave him. Call the police', but she never did. And she always had an answer or explanation for his behaviour. It was either her fault because she'd provoked him, or he was just 'tired'. Deep down, I think it was a mixture of fear at the thought of bringing us up on her own and the fact that she still loved him. I can't understand that. How could she love that pig? He's a hateful man. I don't think as long as I live I'll ever understand why she always forgave him."

Suffering in silence

"If you'd met my father, you'd have thought he was a nice, normal man. He's an accountant and looks very respectable. Once when I was 13, he was hitting my mum so I screamed at him to leave her alone and he slapped me too. I really screamed the house down after that and the neighbours called the police.

When they came round Dad just said I was just having a tantrum and Mum backed him up, so the police went away. I didn't speak to either of them for weeks after that, but he never hit me again. My younger brother has suffered more than me. I think it was very hard for him to stand by and watch what happened. He would always try and protect my mum and end up being hit as well. My mum would beg us to keep out of it, but how can you when you see someone you love being attacked? I used to hate coming home from school and would do anything I could to stay away as long as possible. I can still feel the sense of dread I had whenever I heard my father's key in the lock. He used to hit her at least three or four times a week and we never knew when it was coming. Finally, he hit my mum so hard he knocked her unconscious and had to call an ambulance. She had so

many bruises that the nurse persuaded her to contact the police."

The painful truth

"When they questioned us, my brother and I told them everything. It was such a relief to tell someone that I cried for days and days. My dad was arrested for assault and told never to come anywhere near us again. We're still waiting for the trial to come up. I'm still surprised that no-one noticed what was going on. My parents' friends would always either ignore my mum's bruises or believe her excuses. My teachers used to suspect something was up, but I could never bring myself to tell the truth. I suppose I just felt ashamed. I thought it was our fault for letting it happen to us, and it took me years to realise that none of us were to blame. We were all innocent victims."

What to do if your dad hits your mum

If your mum is being physically abused, then it's important to realise that, even if you aren't actually being hit too, you're still a victim of domestic violence.

Children from violent homes, especially those who don't receive counselling, are more likely to suffer from behavioural problems. Many of them will underachieve at school and find it hard to relate to others and make friends. A disturbing number may also grow up to abuse their own children.

It's easy, in such circumstances, to blame your mum just as much as your dad.

Like Vanessa, you might feel your mum is simply making excuses for your dad's behaviour and making your own life a misery. But successive years of violence are so damaging that they can destroy anyone's confidence, leaving a person feeling helpless and unable to do anything, especially leave.

If there's domestic violence in your family and your mum is too frightened or simply so worn down that she won't get help, then you may have to take the initiative yourself.

See 'Further Help' for a list of agencies you can contact for help.

What to do if you're being hit

No-one, whoever they are, has the right to hit or abuse you. If one, or both, of your parents are attacking you, then it's imperative you seek help as soon as possible.

This means talking, seriously and confidentially, to someone you can trust, such as a teacher you respect, or a friend's mother.

You need to impress on them the seriousness of what's going on. After all, you'd hardly make it up for a joke, would you? Keep talking until someone listens, and can help you and your family. If things are really serious, they can even contact the police for you.

There's a Domestic Violence Unit at a police station in every area, which can offer confidential help and advice, without necessarily bringing criminal charges against any member of your family.

If there is domestic violence in your home, then your whole family needs professional counselling. It's unlikely that whoever's abusing you will want

to admit this. But if they won't go, that needn't stop you. Calling an advice line such as Childline may be daunting, but it'll prove to be a far bigger relief than trying to cope on your own.

Where to go if you're being abused

If you feel conditions are too bad for you to stay at home there are places to go. Halfway houses and shelters exist especially for battered families. You won't be able to call safe houses directly, but you can contact them via the NSPCC, Childline, your local Social Services department (phone number in your local directory) or any of the other numbers listed right. Whatever you do, don't simply run away! If you're under 16 and run away without explaining why, you'll simply be returned to your parents who are your legal guardians. Or worse, you may end up on the streets in as much danger as you would be at home.

Remember, however bleak your situation looks, you're not alone. There are safe places for you to go where growing up without fear is a right, not a privilege.

FURTHER HELP

NSPCC
Helpline: 0800 800 500
67 Saffron Hill, London EC1

CHILDLINE
Tel: 0800 1111

WOMEN'S AID FEDERATION
Tel: 0272 428368
PO Box 391, Bristol, BS99 7WS
(Provides temporary safe accommodation in refuges for women and their children)

CHISWICK FAMILY RESCUE
Tel: 081-995 4430
(24 hour crisis line for women)

RAPE CRISIS
Tel: 071-837 1600
PO Box 69, London WC1X 9NJ
(A 24 hour confidential counselling agency for women who have been sexually abused)

Music

In the 1980's the music industry recognised the spending power of the "teenybopper" market, so the success of magazines such as Smash Hits, Just Seventeen and No 1 was partly due to record companies organising interviews, giving information and promotional photographs at short notice to these magazines. Unlike Jackie, Just Seventeen interviewed multi-racial pop stars and both male and female stars were featured in the magazine. Although there were some sexual overtones in interviews with male stars, a balance was struck in providing role models for young girls which were not conventionally feminine, for example, Annie Lennox, Victoria Woods and Janice Long. Teenage girls were more independent than ever and were well established in the cycle of consumerism. Just Seventeen organised that producers give away samples of their products weekly as a form of advertising which proved beneficial for both parties. Just Seventeen used strong visual imagery and colour. It had an immediate impact which remained in the reader's mind longer than the written word would. Winship studied psychology of colour in our society which related to this subjects (1987).

Problem Page

Melanie Fadyean, Just Seventeen's agony aunt, openly discussed homosexuality and lesbianism in the problem page. She was very open about girl's sexuality. She assured girls dealing with lesbianism that although there was nothing wrong with it, a homophobic society could be discriminating and full of prejudice.

The problem page in Just Seventeen dealt more openly with issues such as teenage pregnancy, contraception, abuse and incest than Jackie. Nor were these issues confined to the problem pages, but were also featured in the magazine, illustration 25. Girls were encouraged to use contraception if they wished to have sex with their boyfriends and are told of the dangers of contracting aids etc. The problem page in Just Seventeen covered a variety of issues ranging from school problems to sexual issues to health queries. Nick Fisher offered a male voice on problems for both boys and girls. Just Seventeen's advice was always open yet practical. If problems were beyond their capabilities of solving, such as bullying for example, they advised their readers where to go for further help. If one compares the problem page in Jackie to that in Just Seventeen there were notable variations. Just Seventeen had a team of three advice experts and addressed both male and female problems. Just Seventeen and Jackie did have similar problems to answer regarding boyfriends, family and health. However Jackie avoided all issues of a sexual nature and treated the readers as a less mature level.

Just Seventeen provided a open form in which girls could clearly discuss and query any problem they may have had. This represented the new attitude present in the 80's, which Jackie ignored.

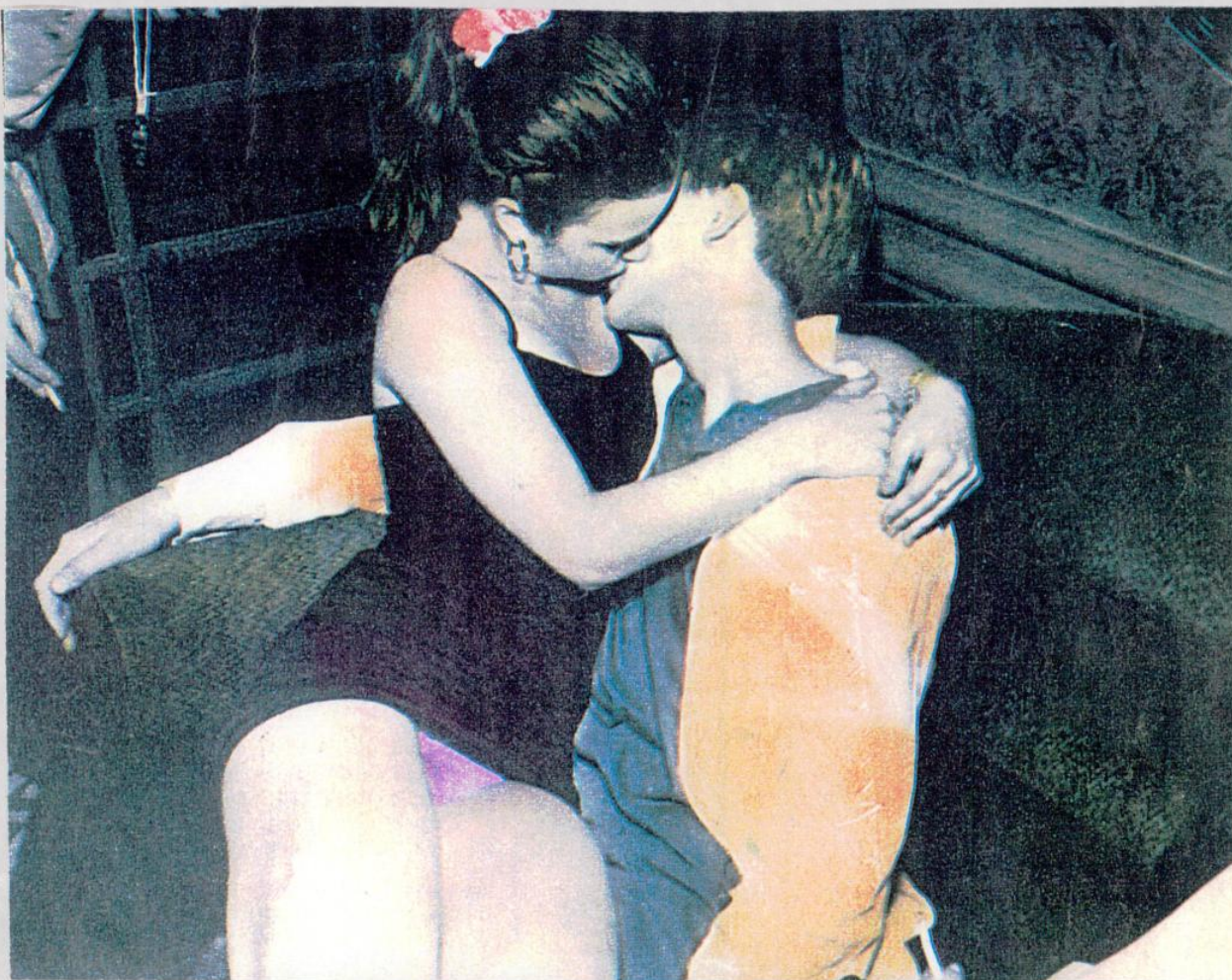
In conclusion, Just Seventeen provided readers with a modern, exciting, fun magazine, which was also informative and helpful. It offered value for money and presented teenage girls with a wide spectrum of affordable commodities. Just Seventeen treated teenagers as young adults and equality between sexes was supported. Just Seventeen was modern in its attitude, but also in its design and layout. It utilized technological advancements to utmost capacity and created a magazine which was bright, colourful and exciting. In comparing Jackie and Just Seventeen it was not surprising Jackie's sales dropped. Jackie was simply unable to compete with these new trendy, modern magazines such as Just Seventeen.

CONCLUSION

Conclusion

The topic chosen for this thesis has been difficult to research, analyse and interpret. The importance and the vital role played by Jackie in the lives of teenagers in the 1980's cannot be over emphasised. This era was a time of enormous change in society and especially in the lives of women. The traditional role of parents and family as knowledge imparting agents was fading. In turn the influence of media, magazines and peers was greater than ever. Jackie was the market leader but due to the intranscience of it's editorial staff and their dogmatic belief in their own self righteousness, decline and oblivion were inevitable.

Little research was available on this topic and while it may not be a seminal piece, the author believed the concept to be original. Jackie magazine was an important vehicle in its time and it's place in history was assured. The contrasting directions and fortunes of both Jackie and Just Seventeen have been explored in depth. It may be impossible to accurately measure the influence of magazines. The results of promotions and advertising campaigns by the producers of fashion and beauty aids can however be measured, and their willingness to invest in magazines show that sales can be greatly increased.



□ 'Teenage magazines are forming our children's morals, or at least the mores of how teenagers seem to be expected to behave.'

Photographs by BOB CARLOS CLARKE

Teenage magazines are influential in gearing the morals of today's youth. Their power is oblique, but needs to be considered by society. Plate 25 illustrates this point vividly. The entire area of sexuality and permissioness is shifting and codes of behaviour are becoming blurred.

In looking at Jackie it was necessary to understand that the publishing firm D.C. Thomson had "a reputation for a puritanical approach to all matters". (Winship, F.R. 1985, P29). The content of Jackie was controlled by the editorial team and they acted "as gatekeepers of the female world". (Ferguson, 1983, P188). Despite the changes that occurred in the 1980's, only chosen "social changes were permitted to pass through the pearly gates of editorial discretion". (Ferguson, 1983, P10). Angela McRobbie studied Jackie extensively (1978, 1981, 1982, 1991,) and in 1981 claimed that Jackie would "continue to attract a huge readership each week... because it offers exclusive attention to an already powerless group... which.. from an early age systematically denied any real sense of identity, creativity or control". (McRobbie & McCabe, 1981, P128) However this opinion was underestimating the power of change among female attitudes and beliefs. Women challenged the concept that "biology is destiny". (McRobbie & McCabe, 1981, P3)

Sex roles and gender have changed dramatically in the last ten to fifteen years. Jackie held the conventional view, as was illustrated throughout this discussion, that adolescent girls were obsessed with boys. However today gender is a shifting ground. The 1990's have pushed gender roles to the limits. Gender blind magazines promote the androgynous superwaif to prove that they have erased the differences between men and women, trying to emphasize the attitude of sexual equality. Lesbianism is regarded as chic by Hollywood, to the extent that a drag Queen (RuPaul) can present Tops of the Pops. Generation X is the term used to describe the youth culture of today.

Women's roles have been altered significantly. Winship (1985) offered a more accurate view of Jackie's future than McRobbie. "By 1984.. though Jackie continued to lead the young teenage field, its sales had fallen to 384,000 and it is doubtful whether in the face of competition from Just Seventeen, Jackie will retain that position for much longer. Sceptics may disagree but the challenge of Just Seventeen is that it offers young women something more than romance". (Winship, 1985, P31)

In reviewing Just Seventeen, youth culture today and new beliefs regarding gender positions, it is not surprising that Jackie has failed. One could only question how it lasted so long.

Bibliography

ARNOLD. E. & FAULKNER. W. Smothered by Invention, London, Pluto Press. (1985)

COCKBURN. C. Machinery of Dominance, London, Pluto Press. (1985)

DANCYGER. I. A world of Women, Dublin, Gill & MacMillan Ltd. (1978)

DAVIES. K. DICKEY. J. & STRATFORD. T. Out of Focus, London, The Womens Press Ltd. (1987)

FERGUSON.M. Forever Feminine, London, Exeter (NH) Heinemann. (1983)

FRAZER. E. Teenage Girls Reading Jackie, Media, Culture and Society, Vol 19. (1988)

McKAY. R. Just Seventeen, Glory without the schmaltz, Campaign, 01/06/1984, P32-33.

McROBBIE. A. & McCABE. T. Feminism for Girls, London, Routledge and Kegan Paul. (1981)

McROBBIE.A. Feminism and Youth Culture, Dublin MacMillan. (1991)

McROBBIE.A. Popular Culture: Past & Present, London, Croom Helm. (1982)

RADWAY.J. Reading the Romance, London, Women Patriarchy and Popular Literature. (1987)

REDUCK.P. "While you were sleeping..." "Sunday Independant", 17/12/1995, PI.

WALKERDEEN.V. Someday My Prince Will Come, London, MacMillan. (1989)

WHITE.C. Women's Magazines, London, Pandora Press. (1987)

WINSHIP. J. Inside Women's Magazines, London, Pandora Press. (1987)

WINSHIP. J. "A Girl Needs to get Street wise; Magazines for the 1980's Feminist Review, Vol 22, 1985, P24-46.

