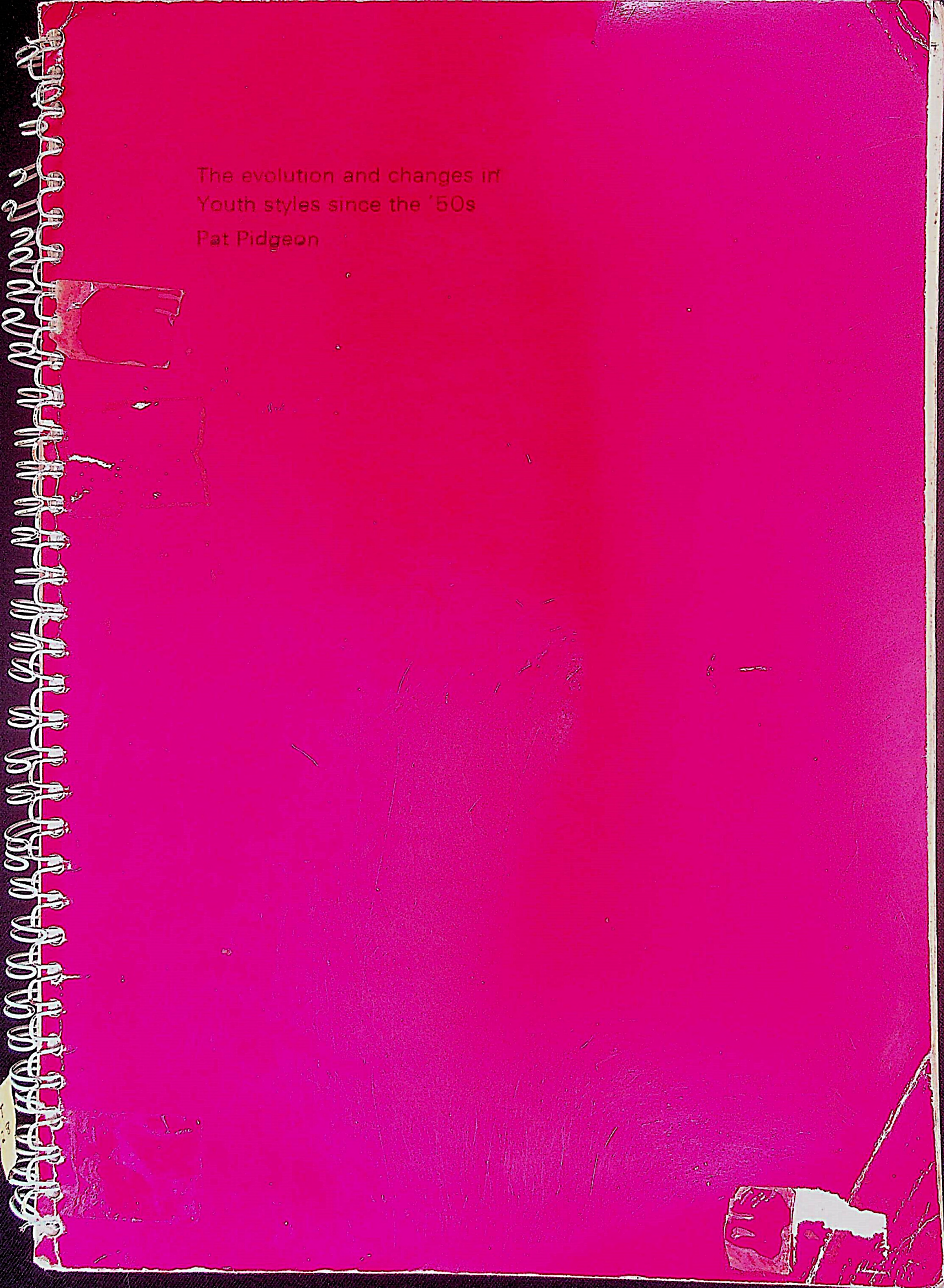


The evolution and changes in
Youth styles since the '50s

Pat Pidgeon



THE EVOLUTION AND CHANGES

in

YOUTH STYLES

by

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"THE EVOLUTION & CHANGES IN YOUTH STYLES -

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THE EVOLUTION AND CHANGES IN YOUTH STYLES

INTRODUCTION: Youth particularly since the 1950's, has attempted to express its own individuality by creating its own styles in Music, Clothes and Manners.

Changes are usually in reaction to Parental Restrictions and sometimes are determined by economic and political circumstances.

The constant changing and adoption of new trends are usually a reaction to other such earlier changes, as much as they are a reaction to the Establishment.

In this thesis I shall discuss in more detail-

- (a) the reasons why these changes and reactions through dress, music and films take place.
- (b) Taking each particular period and discussing when and how changes in style take place.
- (c) I shall show how these changes influence and are influenced by related media.

In each chapter I shall deal with several distinct periods.

Chapter 1. Early '50's.

" 2. Influence of Black Americans.

cont - INTRODUCTION - The Evolution and changes in
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THE START, SOMETHING BETTER CHANGE.

Its the 1950's and there's a new generation of teenagers growing up. Known as the War Childreh they had grown up in an age of unparalleled World Conflict and the Break-down of traditional Values. Their fathers had been away fighting and their mothers were working. Often they were separated from their families altogether; in Britain by evacuation from the Cities, in occupied Europe by the ravages of War.

In the '30's and 40's there was no glory being a teenager. They were neither a child nor an adult and had very little money and no styles of their own. The Film Industry gave them no heroes to imitate and whatever there was to achieve was on the other side of 21.

However in the 50's the young began to have money for working teenagers in Britain earned an average of £8. a week for boys £6. for girls, which was five times the pre-war rate.

Suddenly the young discovered they had freedom to choose, money to spend on clothes, records, cosmetics, on dress; their own style, not their Parents. Being a teenager declared the Hero of Colin MacInnes' Perception Novel "Absolute Beginners" had a real savage splendour in the days when we found that no-one couldn't sit on our faces any more because

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we'd loot to spend at last and our world was to be our World, -the one we wanted and no standing on the doorstep of somebody's elses waiting for honey." Colin MacInnes "Absolute Beginners".

So in the 50's teenagers began to wake up to the fact that they had Power (money to spend). But what were they to do with it; what styles were they to copy? Some inspiration was needed and some heros to imitate. These were to come from America.

Society in America during the '40's and '50's was dominated by WASP (White Anglo-Saxon Protestant) Values, with the main goal being to become the All-America blue eyed boy and marry the Girl next door, who was supposed to look like Doris Kappelhoff or Doris Day (as she was known when she changed her name).

As one Commentator noted "if your name was MarX♦ you had to be funny or you'd be dead in Akron". Jews were comedians, Latins and Orientals were Villains, Red Indians bit the dust before the WASP cavalry, and Negroes were more or less nowhere. Superman was a WASP, and so was Tarzan, even when his name was Jonny Weismuller.

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The first signs of dissatisfaction with Society and a desire for something new started to be articulated by a group of Writers and Poets in the '50's who became known as "Beatniks" or the "Beat Generation". They expressed no desire to join the Rat-race that they viewed Society to be. Rather they adapted the style of living for the present and inspired to some extent by both Zen Buddhism and Existentialism they developed their own style of living. As Allen Ginsberg put it:-

"People keep seeing destruction or Rebellion in Jack's (Kerouac) writing and howl but that is a very minor element, actually, it only seems to be so to people who have accepted standard American values as permanent; what we are saying is that these values are not really standard nor permanent, and we are in a sense I think ahead of the times. When you have a whole economy involved in some version of money-making - this just is no standard of values. That it seems to offer a temporary security may be enough to keep people slaving for it. But meanwhile it destroys the real value, and it ultimately breaks down. Whitman long ago complained that unless the material power of America were leavened by some kind of spiritual infusion we would wind up among the "fabled damned". It seems we're approaching that state as far as I can see. Only way out is individuals taking responsibility and saying what they actually feel - which is an enormous human achievement in any Society. That's just what we as a "group" have been trying to do. - to

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to class that as some form of Rebellion in the kind of College-bred Social Worker doubletalk misses the huge awful point."

Allen Ginsberg to Louis Ginsberg - Nov. 30th 1957.-
from "Scenes along the Road" by Ann Charters.



"Jack, Allen, Peter Orlovsky, Gregory Corso, Lafayette Orlovsky, Mexico City Zocalo, 1956."

CHAPTER 2.

THE INFLUENCE OF BLACK AMERIKA -

"I saw the best minds of my generation destroyed by madness, starving, hysterical, naked searching ancient negro Streets at dawn looking for an angry fix"- Howl, Allen Ginsberg.

In their attempt to find a new life style the Beats were attracted and drawn close to the Black Americans - Jack Kerouac spelled it out in his book "On the Road" when he walked through a Denver Ghetto - with every muscle aching wishing I were a Negro, feeling that the best the White World had offered was not enough ecstasy for me, not enough life, joy, kicks, darkness, music not enough night".

As Norman Mailer put it later, announcing the birth of what he called "The White Negro" - the bohemian and the juvenile delinquent came face-to-face with the Negro, and the hipster was a fact in American Life and in this wedding of the white and black it was the Negro who brought the Cultural Dowry.

During the War years more than a million Blacks had moved from the Deep South to work in War time factories in Cities in North America - many were hoping to find the Promised Land, but ended up in Poverty in the Ghettos. However there were Blacks who knew they had no part in the American Dream and lived a life-style outside of what WASP Society would deem respectable, these were the Hustlers, Pimps, Boxers and Blues Musicians as Huey P. Newton



Lee Edward Newton, 1951

FIG 2



FIG 3

-6-

(founder of the Black Panther Party) wrote in his autobiography:-

"in our Community some people had achieved a special kind of status - they drove big cars, wore beautiful clothes, and owned many of the most desirable things life has to offer, almost without trying, they seemed to have gotten the things for which the rest of the people were working so hard; moreover, they were having fun in the process. They were not forced to comprise by imitating white boys and going on in School, they succeeded in spite of the humiliations of the School system, as a matter of fact they often won success at the expense of the very people who caused our troubles, they opposed all authority and made no peace with the Establishment. In doing so, they became big men in the lower-class Community" - "To be a hustler means to be a Survivor. The brothers on the block respected him and called him a hipster, even in those days. When People asked me what I wanted to be when I grew up, I said I wanted to be like him. To me, Sonny Man (Hueys brother who was a Hustler) was much freer than the rest of us. Compared with my father's struggle, the way Sonny Man lived offered much to my hungry eyes". - Huey P. Newton. "Revolutionary Suicide)

See fig. 24 for Picture of BLACK HUSTLER - note similiarity to Southside Johnny L.P.Sleeve made in 1976.

Southside is a White Rythm & Blues Singer in the same style of early Black Rythm Blues Singers and adopting the style of a Black Hustler or Pimp - it compleated Southsides image and gave a visual identity to compliment his already identifable Rythm & Blues.

The music of the Blacks who had just arrived in Cities like Chicago changed. In the Deep South around the Mississippi Delta their music - "The Blues" was preformed by Singers accompanying themselves on acoustic guitar and playing Saturday night suppers and Sunday afternoon get-togethers. The Blues men could not make a living out of their music and had to get money by doing temporary farm work so when the Mass move of the Blacks to the factories occurred during the War years many of the musicians moved to, As one of the Better known Blues men - Muddy Waters said "I was thinking to myself that I could do better in a big city, I could get into the big record field, I cam to Chicago in 1943 with a suitcase, a suit of clothes and a guitar" - by the start of the '50's Muddy Water had made Records that had sold well and was making a living out of playing the Blues, he could even afford a Band, this meant electrifying the music, making it louder when played by a band, A Drummer bass player and one or two guitars and maybe a Piano Player and a harmonica Player. The Blues took on a Dance beat and became more aggressive and was called Rythm & Blues.

Of course Muddy Waters was not the only Blues Man who made the Change. There were people like Harmonica Player Little Walter, Howlin Wolfe, Sonny Boy Williamson, Junior Wells, Buddy Guy and many more. Their Records sold well among the Black Communities living in the Large Cities - these were called "Race Records" and White People did not pay much attention to them at the start of the '50's, except for a small time D.J on a Cleveland Radio Station, who played the standard Music of the time. He was called Alan Freed, but in 1951 after he observed a number of White kids buying Race Records and dancing to the harsh, grating, earthy Rythm & Blues in the Record Store he realised he was on to something. He started a Radio show devoted entirely to the Black Rythm & Blues music and called it "Moondogs' Rock & Roll Party" Rocking & Rolling was a black euphemism for sex, and this was the first time it was used to describe the Music.

The Show became an instant success and by 1953 Freed was promoting Sell out Concerts featuring Artists like Joe Turner, Fats Domino and the Drifters who had previously only played to black audiences - now two thirds of the Audience were White. In 1954 he moved to New York and his Radio Show proved just as popular there

To summarise what I've been saying in this chapter - is that teenagers in the '50's had more money to spend than they had before. They wanted something new, exciting some flash style of their own. The Black Americans on

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(Black Amerikans) on the other hand seeing that White Society had left Blacks with little chance of their becoming part of the American Dream had developed their own alternative life style as Huey Newton describes plus Rythm & Blues Music that was so exciting you could dance to it all night long forget your troubles and not have to think of to-morrow. The Rock 'n Roll era was about to start.



MUDDY WATERS

FIG 4

FIG # 5

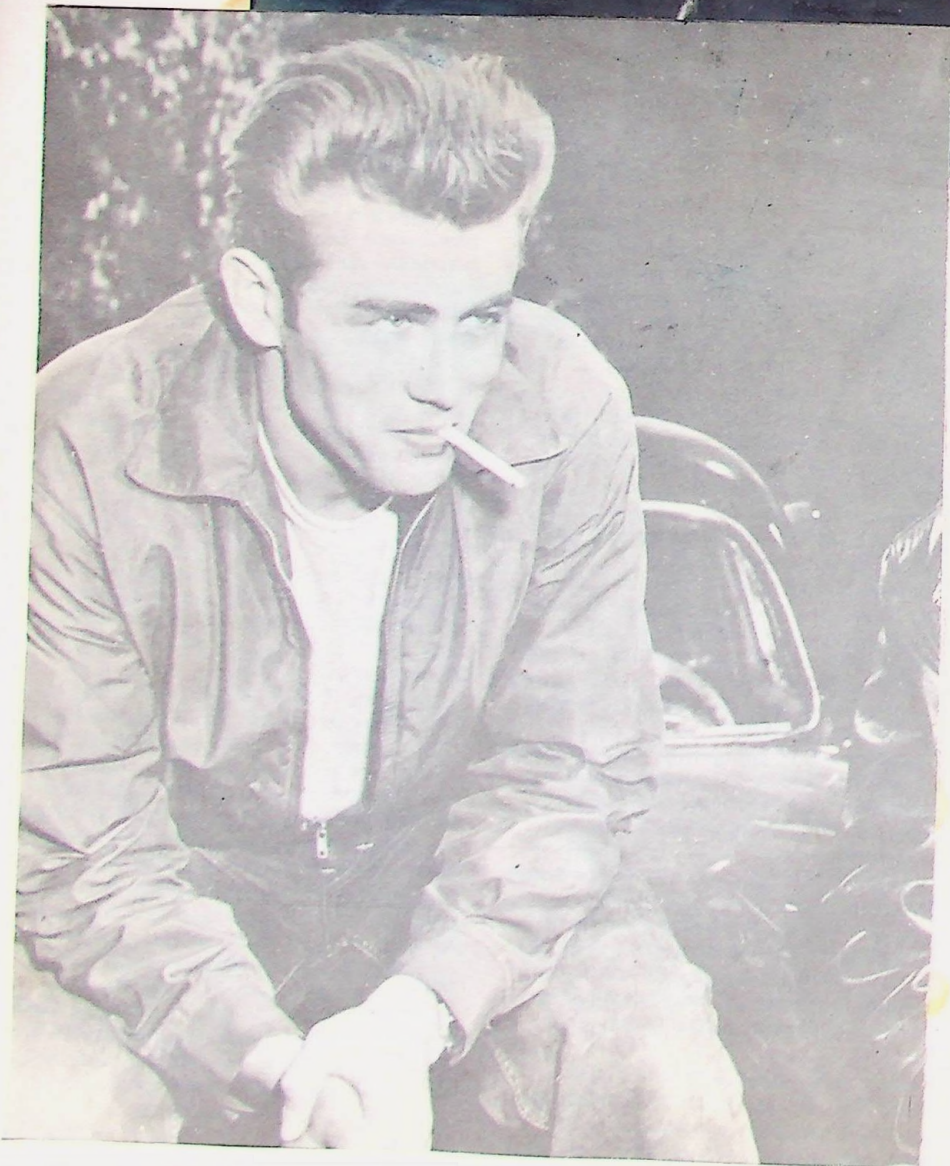


FIG 5

Chapter 3.

"Hey, Hey Rock n Roll Deliver me from the Days of Old"
(Chuck Berry).

Rock and Roll didn't hit the general mass of youth until 1955, what was to spark a generation was a film theme. The movies had caught the mood of the young even before the music; Hollywood had recognized that there was a growing feeling of discontent in youth and had crystallized it in two Stars and three films. The films were "East of Eden", "Rebel without a cause", and "The Wild One". The Stars were moody, mean and brooding - James Dean and Marlon Brando, as Francois Truffaut said of James Dean -,

"In James Dean to-days youth discovers itself. Less for the reasons usually advanced - violence, sadism, hysteria, ~~parmissix~~ pessimism, cruelty an filth, than for others infinitely more simple and commonplace - modesty of feeling, continual fantasy life , moral purity without relation to everyday morality but all the more rigorous, eternal adolescent love of tests and trials, intoxication, pride and regret at feeling oneself "outside society. Refusal and desire to become interated and finally, acceptance or refusal - of the world as it is" - Francois Truffant from The Films of James Dean by Mark Whitman.

It was Dean and Brando who set the style for American teenagers of the late 50's - it was Blue Jeans, Teeshirt, Sneakers and Leather or Cloth Bomber Jackets - these clothes were worn by both on and off Screen -

See Illustrations 5.46



~~FIG 6~~ FIG 7

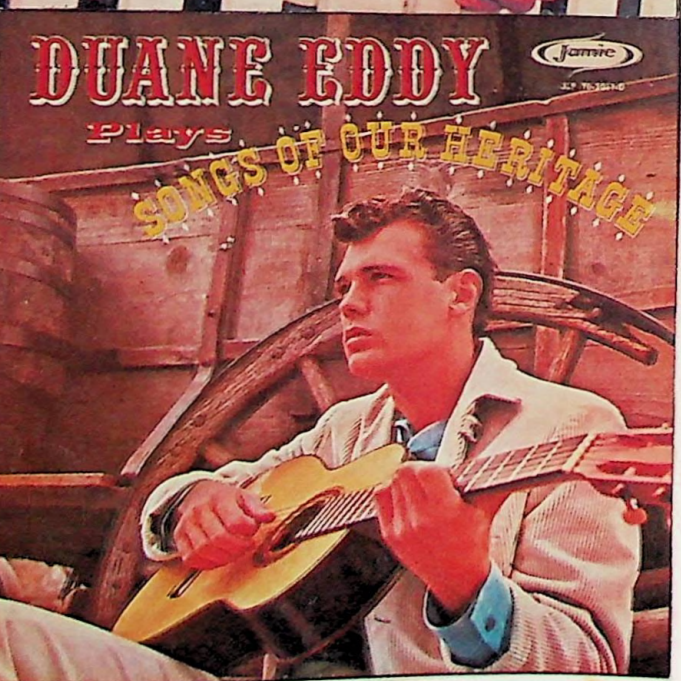
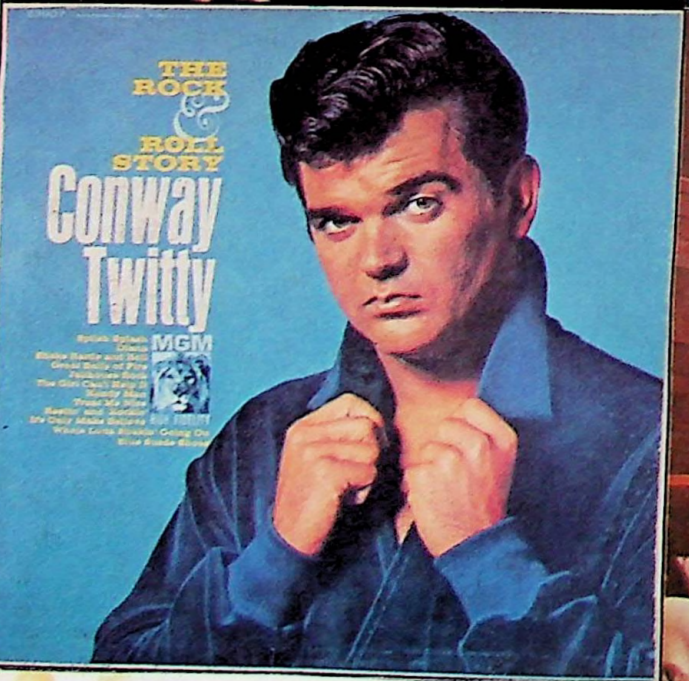
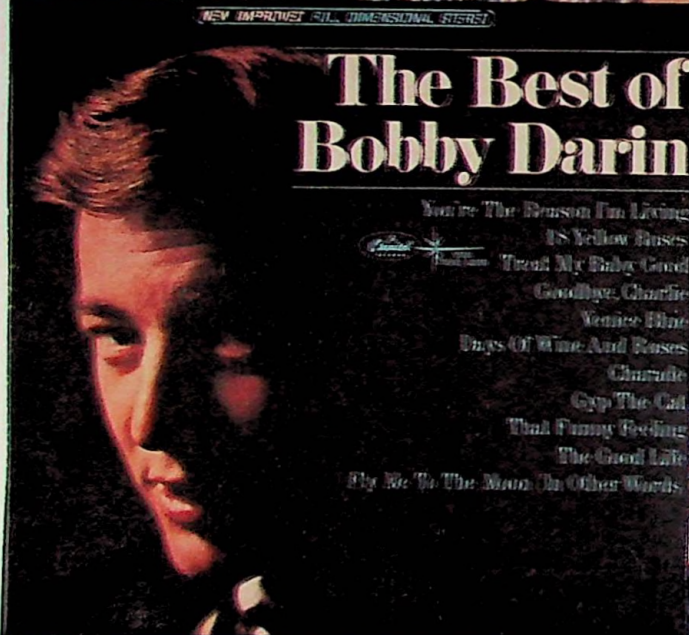
Chapter 3.

The music that accompanied the films was significantly the Big Band sound that had traditionally been used by Hollywood. It wasn't until "Blackboard Jungle" - The story of a young and liberal teacher's efforts to understand and educate his malcontent charges - that music specifically of the young was introduced to the Screen the song was "Rock around the Clock" the singer Bill Haley.

Bill Haley was the first white Rock & Roller to hit the big time through his juvenile frenzied and shameless act a call to arms for White Youth; He went straight up the Charts with "Shake, Rattle & Roll" and Rock around the clock" within a year Bill Haley and his comets had sold five million records. The moral was inescapable if Performers like Haley could create such a stir, what would happen if someone less inhibited emerged? Elvis Presley provided that answer -

Picture of Elvis - Illustration 4.7

Elvis Presley had a feel for black music, but never particularly settled on any set style. By the early 60's he would sound like a Nashville Country Singer or a White Crooner, but in 1955 he sounded like he was singing with a black band and was Black himself. Managed by Col. Tom Parker, his early act was wild - "He had greasy hair, flicked up and back so it all falls



CHARLIE PARKER

One Night in Birdland

The Charlie Parker Quintet Live
Saluting
Bud Powell
& Fats Navarro



THE BIX BEIDERBECKE STORY BIX AND HIS GANG



DIZZY!

Dizzy Gillespie





FIG 10

Chapter 3.

across his face, when he is singing and moving, long sideburns that your parents really hated, and he never looks humble, and he never tries to be witty like all those crooners in their bow-ties and dinner jackets", a a Reviewer put it at the time - Elvis caused much furore amongst law abiding and Church going Citizens.

The response in graphic design to Elvis and early Rock & Roll as seen on the L.P. Sleeves is typical of early Rock & Roll design and early Sixties designs. The consisted of posed photographs of the artist with Plain type and no indication of what the sleeve contained music wise see Illustration 8. for a collection of late 50's and early 60's Rock & Roll L.P. Covers. Jazz L.P. covers of the same period although keeping to much the same format did convey more of the feeling of the JAZZ music see Illustration 9 - and note how Charlie Parker, Dizzy Gillespie and Sonny Rollins covers leave one in little doubt of the Hot Bop type of Jazz to be found on the record itself. The Rock & Roll L.P. covers were more interested in showing the Clean & Pretty Boy looks of the Singers and resemble more the covers of Teenage magazines of the time. see Illustration 10 which are four different covers of posthumous magazines on James Dean.

Elvis's success was phenomenal, on a par with the up and coming Beatles, especially in the mass market Stakes where the medium was and still is the message,

Chapter 3.

and as we now approach the sixties era of popular music, graphic design becomes a very important and relevant aspect of the music industry.

In England during the late 50's Rock & Roll was making just as big an impression as it was in America. When Bill Haley's films "Rock around the Clock and Black Board Jungle" were shown it was said in the papers that they caused riots when the "Teddy Boys and Girls" started dancing to the music in the cinemas.

. But who were the "Teddy Boys and Girls" - If you remember at the start I said that the teenagers in England were looking for their own style, well working-class teenagers of the late 50's seized Savile Rows newest creation of Edwardians suits and turned themselves into Teddy Boys.

"For the first time in the history of this Country" a woman doctor wrote in 1957 "a section of the Community has not been able to dress as it pleases without virulent attacks and suspicion". The Teddy boys wore drainpipe trousers, long coats with velvet collars, string ties and pointed shoes known as winkle-Pickers or shoes with thick creaped soles called brothel creepers. ~~See~~ (See Ill. 11.412)
th. and up.



FIG 11



FIG 12

CHAPTER 4.

MODS - "People try to put us down, just because we get around" - P. Townsend.

The first youth group to set its own fashion styles have its own music and its own visual identity were the Mods.

The mod Cult started in England around 1960. The main participants were mainly working class teenagers. Their main aims were to live a life style outside of their parents.

" - line up those noses there! - there - is - an - office boy here, Larry Lynch as 15 year old boy from Brixton section of London, staring up at the straight line of human noses. Occasionally someone - what the hell is it with this kid? Here he is 15 years old, and he is dressed better than any man in the office he has on a checked suit with a double-breasted waistcoat with a stepcollar on it and the jacket coming in at the waist about like so and trousers that come down close here and then flare out here, and a custom-made shirt that comes up like so at the neckband, little things very few people would even know about, least of all these poor straight noses up here who make four times his pay and they never had a suit in their lives that wasn't off the peg. He is a working-class boy, and like most working-



FIG 13

Mod girls dance 'the Block' at Soho's Scene Club, 1964.



FIG 14

CHAPTER 4.

class boys he left school at 15, before the "O" level examinations. But he has been having his suits custom-made since he was 12 at a place called Jacksons, he has his hair regularly cut in a College boy, by a hairdresser named Andy. All - those - straight noses up there have better jobs than he does better addresses, they are nice old dads with manicured gardens out back and Austin 1100's they have better accents, but he has ... THE LIFE ...

Later Larry Lynch enters a Club - Tom Wolfe goes on to describe the scene inside - " - and in the gloaming there are about 230 boys and girls in sexy kaks, you know boys in codpiece pants, the age of the codpiece pants, miniskirts mesh stockings, half bras, tailored mens veneris, cardin coats, navel-deep button downs, victoria shoes, inverted pleats, major hair, major eyes - eyes - eyes Painted up to here and down to there, with silver and gold beads just set there like Christmas balls set in the fake eyelashes - all all of them bucking about doing the Sparm, the Hump, the marcel, the two backed beast in the the blackners while a stray light from somewhere explodes on somebodys bearded eyelashes - . From the Noonday

Underground in Tom Wolfe's book the "Pump House Gang"

What was "THE LIFE"? The mod life centered around style and "Cool". Music played a big part in their life. The music was Black R. & B., and Tamla Motown (another from R. & B) they listened to it and danced to it all night in Clubs such as the "Flamingo" and the scene in

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So ~~Not~~ in London. In order to keep them dancing or up for whole nights, drugs such as Purple hearts were taken which is Amphetamines sulphate (or speed).

Their main means of transport was G.S. Scooters.

It was a leisure-time life style. Perhaps for the first time in Britain - at least for the first time in its recent History - the primary motivating force of a definable, social group was its leisure time activity. The Mod defined himself through his leisure activities. Quote "if your a mod., you're a Mod 24 hours a day; even working with other People you're still a mod" from
(Generation X by Hamblett

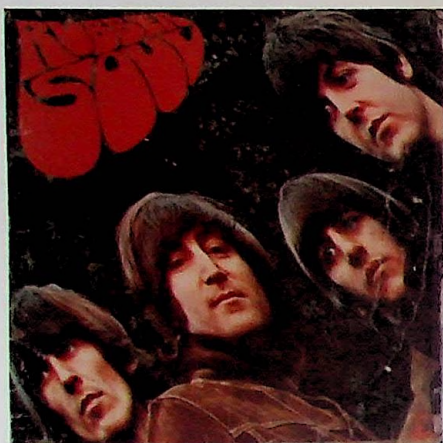
This was a totally novel response, it was not that Mods marked themselves out from Society in any crude or obvious way; they merely invented the predominant Social morality. They extended to its logical limit the contradiction of their lives, that they had to sell their time and labour in order to gain time and the opportunity to use their labour for themselves, they patterned their lives on the latter part of that contradiction - not, as their Parents had done on the former. Because they no longer believed in the "Idea of work, but had to submit to the necessity of it - they were not passive consumers as their elders were."

Now what I would like the Reader to remember was said in Chapter 2 about Black Hustlers & Pimps their



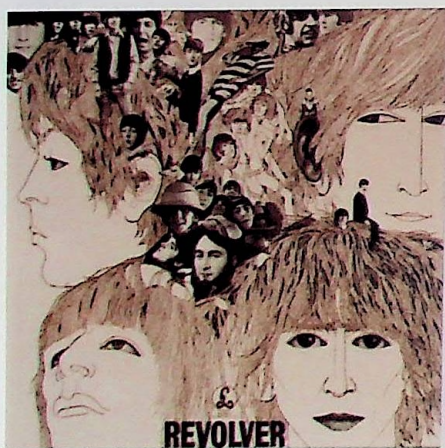
COVER OF BEATLES 1ST L.P. 1962.

15A

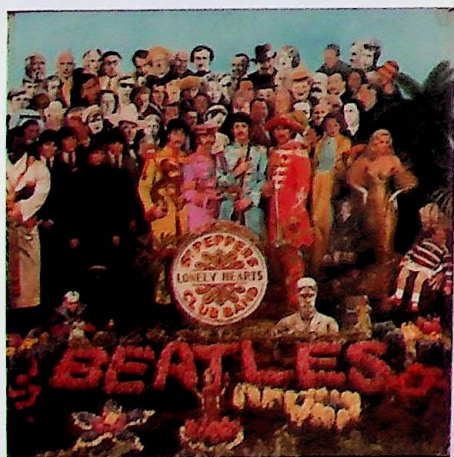


BEATLES 6TH L.P. COVER 1966

15B



15C



15D

CHAPTER 4.

emphasis on looking sharp and their life style which was not based on the old work Ideal - but have a good time living as far outside Society's constraint as you can get; also that the mods music was black rythm and Blues and its not too hard to understand Norman Mailer's quote announcing the birth of the White Negro which is quoted in Chapter 2.

With the influence of mod styles and the rise of mod groups such as "THE WHO and the "Small faces" and the existance of groups such as the Beatles and the Rolling Stones who were not really associated with the Mod movement but were extremely successful in their own right. Graphic Design and photography in particular started to respond to the changes ~~being~~ made in youth styles.

The Beatles were prime examples of the mass exploitation of the music public. Their image probably sold more records than their music. Their publicity machine was immense and clever. Mop-top hair styles, white teeth, clear complexions were reproduced faithfully, with the aid of an airbrush, on their L.P. covers, hand-outs, posters and all other Beatle paraphernalia.

Subsequently, as Derek Taylor, their public relations man said in 1969. It became the longest running saga since World War Two except that with the Beatles nobody died - more words, photography and publicity



FIG 16A



FIG 16B

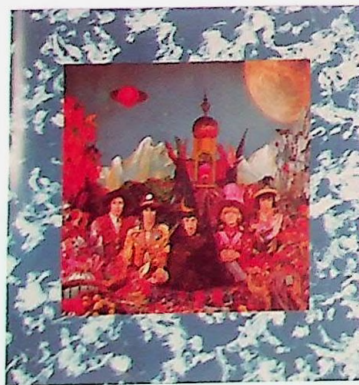


FIG 16C

COVER OF ROLLIN STONES L.P.
 'THEIR SATANIC MAJESTY'S REQUESTS'
 IT WAS RELEASED AFTER THE BEATLES 'SGT PEPPER' L.P.
 & WAS SUPPOSED TO BE A SENT UP OF ITS COVER
 BUT MOST HIPPIES SAW IT AS STRIGHT PSYCHEDELIC

Chapter 4.

has been lavished on that saga than on any other comparable story in music including that of Elvis".

Praise was constantly rained upon the Beatles with critics trying to out do each other, Some critics thought of them as being the greatest composers since "Beethoven, others mentioned Schuber,; Newsweek compared their Lyrics to T.S.Eliots and their L.P's were described as the "Great Contemporary Masterpieces".

Their early L.P. covers show a lot of work has gone into preparing the photographs and art work and it are fine example of the graphic skill of the time. It wasn't until 1966 and their L.P. Revolver with its psychedelic leanings that their L.P.Covers - (see Ill.15.C) started to show the influences of both mod pop art movement and the early psychedelic movement. Their next next L.P. - "Sgt. Peppers Lonely Hearts Club Band" was hailed as a psychedelic bible and The cover was the music industries answer to the Hippy art which shall be described in the next chapter. (SEE ILL 15 D)

The Rolling Stones Image was of a group of Angry young men who smashed out raw rythm and Blues and scowled up the establishments nose. They challenged societies rules, laws, standards and values as they postured and pranced to the worried cries of "Decadence" and "Debauchery". Their L.P. covers showed this attitude perfectly; on their first two L.P. covers both released in 1964, unlike L.P. covers of the time they



FIG 17A

THIS COVER WAS TO BE USED FOR THE STONES 1968 L.P. BEGGARS BANQUET BUT THEIR RECORD COMPANY REFUSED TO USE IT.



FIG 17B

COVER OF THE STONES 1972 L.P. 'EXILE ON MAIN STREET' THE DESIGN IS A PRECURSER OF PUNK DESIGN.



FIG 17C

COVER OF STONES 1975 L.P. 'ITS ONLY ROCK N ROLL' THEIR NAME DOES NOT APPEAR ON THE COVER.



FIG 17D

COVER OF 1976 L.P. NOTE RETURN TO STYLE OF FIRST L.P. COVERS.

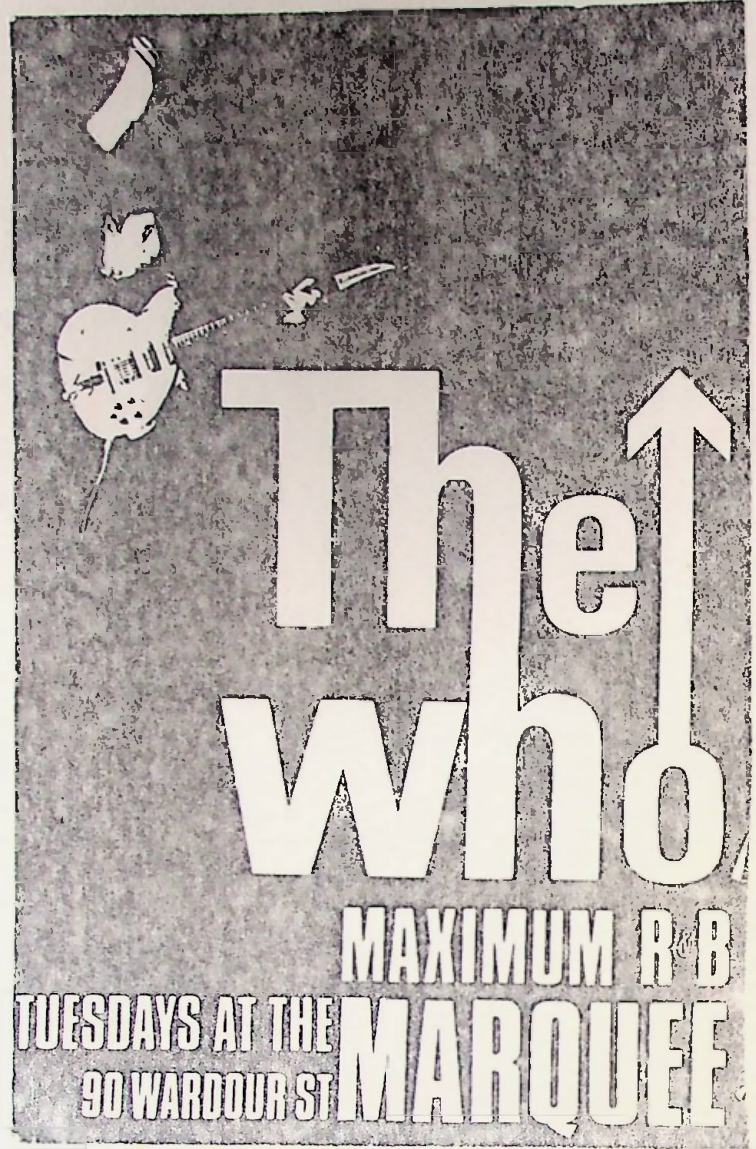


FIG 18

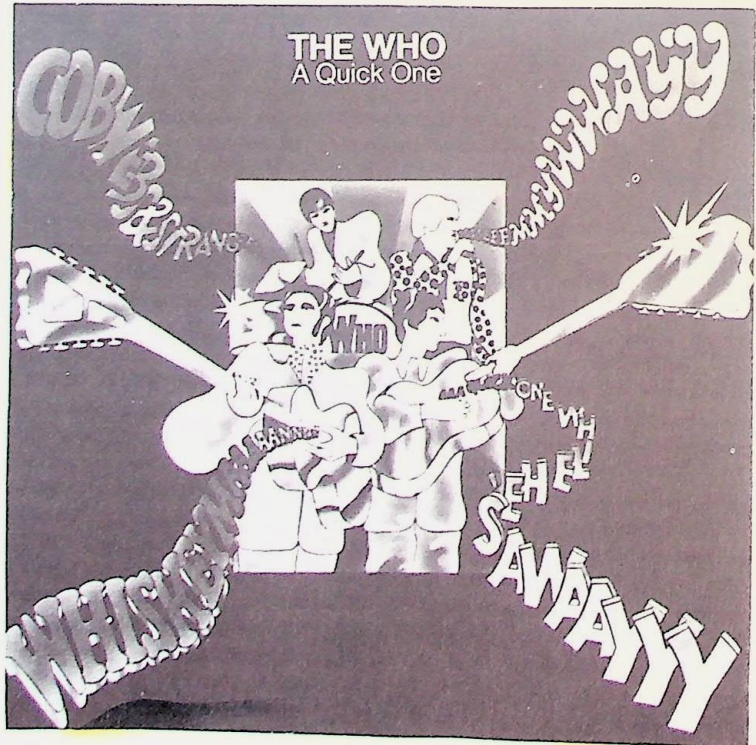


FIG 19

Chapter 4.

are not dressed in suits and smiling brightly, instead you are confronted with five learing faces staring out from the dark cover, looking more like juvenile delinquents out to do you harm than nice Pop Stars. Nobice also that their name does not appear on the front either. This was done under the assumption that no other Band looked like this and showed how much confidence they had in their own Image. Both L.P.'s topped the Charts and each stáyed at No. 1 for quite a few week - See

Illustrations 16A+16B

"The Who" who were a Mod group that started to develope their own style guitarist - Pete Townshend, wore a jacket made of a Union Jack, Keith Moon the drummer wore a white Tee-shirt with a bullseye, a Picture of Elvis Presley and the word "Pow" printed on it - like a Peter Blake painting. Rodger Daltay - the singer used to decorate his white sweater with black sellotape and changed the design nightly. John Entwistle the Bass Player wore dozens of old medals pinned onto a large diamond checked Jacket.

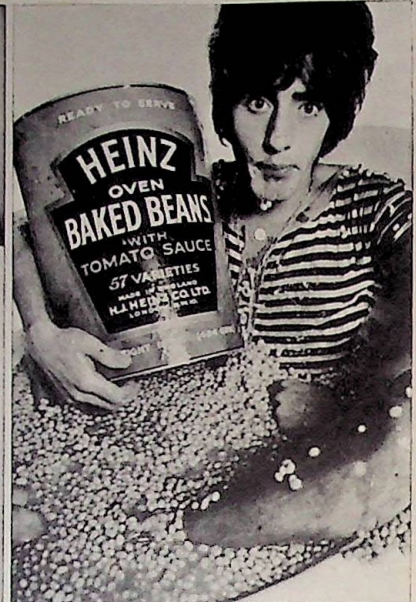
The Poster for "The Who" is a good example of the sort of mod graphics used in SwingLondon of the 60's with the sharp black and white contrast, the clean type face and the arrow the graphics at this time, borrowed a lot from the Pop Art movement and "The L.P. cover for their 3rd L.P. "The Who Sell out" is a classic example of Pop Art Graphics, and shows "The Who" posing with everyday consumer commodities - deoderant, baked beans

Chapter 4.

"Medic spot remover" and a Charles Atlas body-building advertisement. See Illustrations. 20 & 21

**THE WHO SELL OUT**

Replacing the stale smell of excess with the sweet smell of success, Peter Townshend, who, like nine out of ten stars, needs it. Face the music with Odorono, the all-day deodorant that turns perspiration into inspiration.

**THE WHO SELL OUT**

This way to a cowboy's breakfast, Daltry rides again. Thinks: "Thanks to Heinz Baked Beans everyday is a super day". Those who know how many beans make five get Heinz beans inside and outside at every opportunity. Get saucy.

FIG 20



1965 WHO: Daltrey, Townshend, Moon, Entwistle.

FIG 21

Chapter 4.

The small faces cover for their L.P. called "Ogdens Nut Gone flake" was another fine piece of Pop art it was circular and the front of it was the design from a tin of Ogdens Pipe Tobacco.

, To conclude this section, I would like to say, by way of introduction to the next section that due to this Pop Art Sound, Mod Hang-outs or "hip" centres, such as Carnaby Street, near Picadilly Circus in London, and Kensington Market" in High Street, Kensington, began churning out Pop Art Fashions, Pop Art Posters and Pop Art Trinkets and bric-a-brac, which gives some indication of from where the Hippie Movement developed their own trends in fashion and Poster Design.



FIG 22

CHAPTER 5.

HIPPIES - The Love Generation -

"Were going to Clique College
Smoking dope and reading Economics
We're all going to cliché College now"
(B. B. LOUGHRAN)

The life-style of the Love Generation (otherwise known as "Heads" freaks" or "hippies") was remarkably similar to the life-style pioneered in the '50's by the Beatniks. There was the same emphasis on individual freedom, particularly sexual freedom-and the freedom to make use of drugs - and the same desperate desire to establish and identity as a Social sub-culture that was detached from bourgeois society (and yet paradoxically completely contained within the Capitalist structure and totally dependent on it), but there were some important differences between the Beatniks and the Hippies.

One was purely quantitative - the hippie movement rapidly managed to achieve a degree of popularity with the young that would have exceeded the wildest dreams of the most Messianic of the best Prophets. While the Beats were essentially isolated groups of individuals, the hippies rapidly established themselves as a genuine mass movement with a simplistic but cohesive philosophy and a relatively sophisticated private communications system to re-inforce their group solidarity.

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Another vital difference was the hippies widespread use of hallucinogenic drugs, both marijuana and L.S.D. or acid as it was called. The Beats had been using hallucinogens 15 years earlier but only as a part of a programmed of total drug abuse, which had led them equally readily to amphetamines (Speed3) and addictive drugs like heroin and morphine less overtly self-destructive than their predecessors, the hippies generally condemned the use of the addictive opiate drugs, and relied heavily on the acid experience to establish the theory of psychedelic consciousness that was the foundation of the hippies identity and unity as a social group.

In 1967, San Francisco's Haightashbury quarter was the acknowledged centre of the hippie universe - a space-age Mecca where the Love Generations Utopian fantasies were first conceptualized and acted out. San Francisco had a long tradition of tolerance towards Bohemians and eccentrics of all sorts. In the '50's it had been a favourite beatnik haunt and, when the movement had fizzled out in the early '60's beat Novelist Ken Kesey had decided to settle there. Kesey had been one of the first people to realize the enormous possibilities of L.S.D. and by 1965 he had collected a group of like-minded L.S.D. Experimentalists all dedicated to the theory "Furthering Experience" known collectively as "The merry Pranksters" the group led by Kesey and mythical beat hero Neal Cassady (the model for Dean Moriarty, in Jack Kerouac's "On the Road"), piled into a day-glo painted school-bus loaded with

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L.S.D., cine cameras and sound equipment and set off to put middle-class America (the W.A.S.P.S.) to the "acid - test" so successful were their expeditions that they decided to experiment back in San Francisco with a series of large parties where the guests were unknowingly given orangeade liberally spiced with L.S.D., the devastating effects of the "acid tests" encouraged the Franksters, now working with Augustus Owsley Stanley III (the chemists who pioneered the mass production of acid) and Owsleys Protegees, a Rock band called Grateful Dead, to move on to bigger and better things.

In January 1966 - they staged the "Trip" Festival, the big Public acid spectacle at San Francisco's - Longshoremen's Hall. The Dead acid rock sound combined with strobes, black lights, tapes and films to produce a hallucinatory atmosphere that distorted even the perceptions of the few people there who weren't out of their heads on acid. There was little the Police or other authorities could do about it - because L.S.D. at that time was still legal.

The "Trips" Festival signalled the beginning of an incredible succession of media events that were to become central to the hippie way of life, within a year the changes that had been spawned in San Francisco had spread to New York and London and the whole crazy road-





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show of the hippie movement was well and truly on the move.

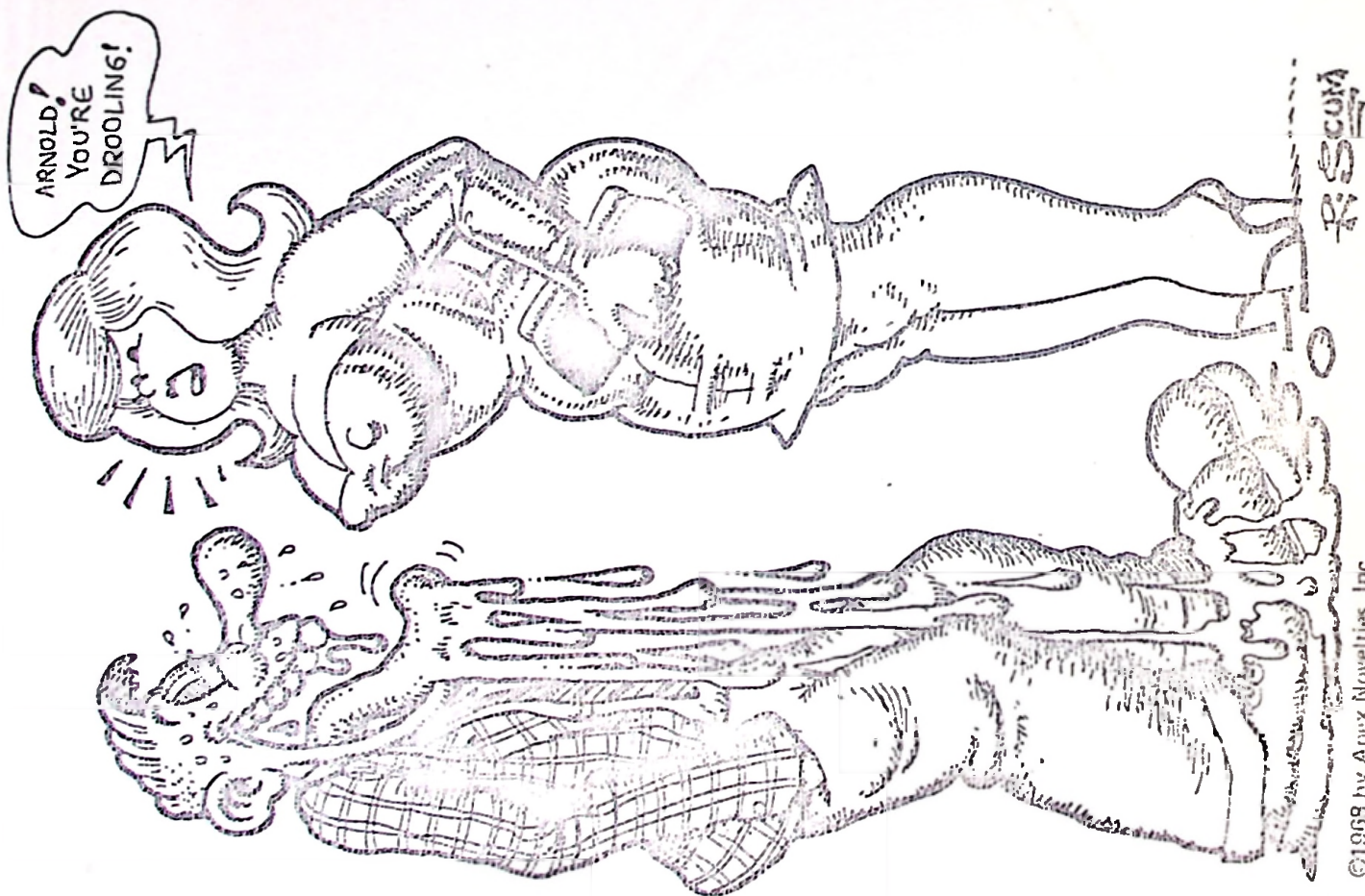
Drugs and a new-style Rock Music, a loud with a generalized anti-authoritarian stance and a rather indiscriminate adoption of all the trappings of the mystic East became established as the emblems of the Love Generation. However if the Love Generation was ever to become anything more positive than a large number of people mumbling about Peace, Love and Understanding and reaming their brains out with acid, dope, and pyschedelic Rock Music the movement had not only to continue to exist, the first important development towards the setting up of some sort of viable "alternative society" was the emergence of the underground Press.

Psychedelia had already made its mark on the Communications industry, most notably in music, radio and the mushrooming poster business, but it was the appearance in Britain of Publications such as the International Times, Oz, Gandalf's Garden and later Prendz, and in the States of Papers like the "East Village other, the Avatar, the Berkeley Barb and the Los Angeles Free Press that first gave the hippie movement some real chance of defining and ddisseminating its philosophies. All the papers relied heavily on the use of psychedelic graphic styles to attract the young and discourage the old and in line with the then



#1 SKULL

CONCEIVED BY GARY ARLINGTON
© 1970 BY IKOHIO, SHERIDAN, JAMON,
SCHRIER, AND HAYES. PRODUCED BY
SAN FRANCISCO COMIC BOOK COMPANY
IN CONJUNCTION WITH RIP OFF PRESS.
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RIP OFF PRESS

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fashionable adherence to the ideas of Marshall McLuhan, tended to be fairly aggressively anti-literate and, though the best of the underground writers in Britain - Richard Neville, Australian founder and editor of Oz were brilliant the Underground Papers were probably most effective in their use of adult comic strips to propagate their ideas. The work of the American Cartoonists Robert Crumb and Gilbert Shelton (Creator of the "Fat Freddy and the Furry Freak brothers ") and of Edward Backer in Britain was enormously influential. Some of the Comics were reprinted in literally hundreds of the Underground Press syndicate - Probably the only hippie organization to make any real attempts to solve the problem of the capitalist control of the means of production in our Society.



COVER OF JAMES SOBLES
FIRST L.P. 1968 NOTE
CARTOON STYLE COVER

FIG 25A



FIG 26



FIG 27



FIG 28

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Being more visually orientated than their precursors Mods in the early sixties and fifties the Hippies were extremely prolific in the artistic field, Posters L.P. Covers, Book Jackets etc., which responded totally to the music they created; their art was a swirling, fantastic imagination printed in bright glowing colours. To attempt to describe such psychedelic happenings as wall to wall sound and flashing lights experiences, would be a hopeless task, but visually they can be described well enough. In the L.P. Covers and Posters of the time.

See Illustrations. 26

So a look at some of the L.P. Sleeves of the time will show us how graphic design in the Music Industry was reading to the Love Generation. The first thing one notices is that the lettering used is not the most legible; it looks especially on "The Jimi Hendrix" arex you experienced" cover - Illustrations -27) to be a doodle done with crayons, this psychedelic lettering developed to the point where the lettering became part of the Illustration - see Ill. No.28 "The Santana Cover"-.

This sort of lettering, which perhaps owes quite a bit to Art Nouveau which was art steeped in excessive imagination as well was used extensively during the Hippies time and was used on Posters, Ads., in fact anything connected with ..



FIG 29



FIG 30

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them. The reason for making the lettering so illegible was similar to why the Rolling Stones did not put their name on their early L.P. covers; it was to increase the feeling of camaraderie between the record buying Hippy fans and the Record Selling Hippy Rock Groups; only those who were Hip to the affect that L.S.D. had on distorting things visually thought - they knew what the lettering said and the illustration was about and could "really get into" the thing as a whole, while those squares who never expanded their minds with acid were left way outside".

ILLUSTRATION -----29 is a fine example of Hippy record sleeves. It is a Jimi Hendrix album cover and shows a typical response to the music contained within, Hippies were also heavily influenced by transcendental meditation and yoga and also by Indian Religion, Music and Styles. Here we see in this very colourful Album Cover many symbols of Indian Life and Religion. It is symbolic of the movement to project a black Amerikan guitar wizard - Jimi Hendrix, two White English Musicians, Noel Redding (Bass) and Mitch Mitchell (Drums), together on an album produced and distributed by the White Record Industry "Midst the contrasting paraphenelia of Hippydom.

As always with grass-roots changes and shifts in style and taste, commercial manipulations move in on the opportunity stakes. Hippy and Psychedelic Music and fashion

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became huge commercial interests; Those consumers who were not essentially hippie, latched on to the style of dress and music and made it "chic" to wear Kaftans and Indian Saris and Sandals. It was also cool to burn incense while listening to your mind expanding sounds and reading your latest issue of International Times - the Junkie Clarion or whatever underground Press. (They all tended to abandon their original satiric function and to become a fantasy sheet of artistic imagination.)

(Illustration No 31) shows that the Record Companies were starting to exploit The Hippys - its the first Jimi Hendrix L.P. stripped of its psychedelic trappings and put out as an Album of Smash Hits a definite pointer towards manipulation by the Record industry.

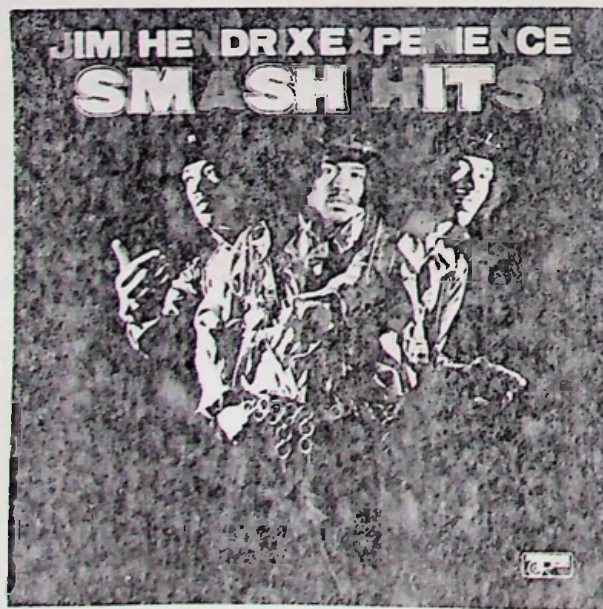


FIG 31

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To produce any radical alteration in the Social structure, the hippies had to come up with something more tangible than music, style or their own communications network. The Commune movement with its emphasis on self-sufficient groups, attempted to solve the Problems of living with Capitalists by pretending that technological Society didn't exist; and retreated into a Utopian Communal life-style that was a means of avoiding rather than coping with the unwelcome pressures of external Society. With all its escapist overtones the Commune movement resemble a poor man's attempts to solve his problems by making himself rich and moving upwards and outwards away from the poverty of his class. Essentially it was an "I'm all right Jack" individual solution to what were after all, social as much as individual Problems.

Superficially, many of the trappings of the Love Generation are still with us - men wear their hair a lot longer now, casual colourful clothes have become socially acceptable, and the use and abuse of drugs is pretty widespread, and record companies are still getting richer selling teenagers Songs about Revolution -

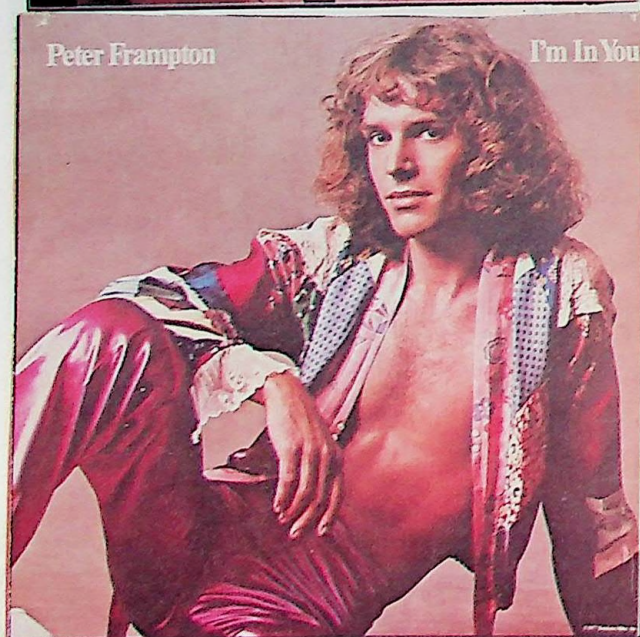
CHAPTER 6.

PUNK ROCK - LATE 70's

"DON'T wanna be like you.
Don't wanna live like you
Don't wanna talk like you at all
I'm gonna be like me" (Bob Geldof).

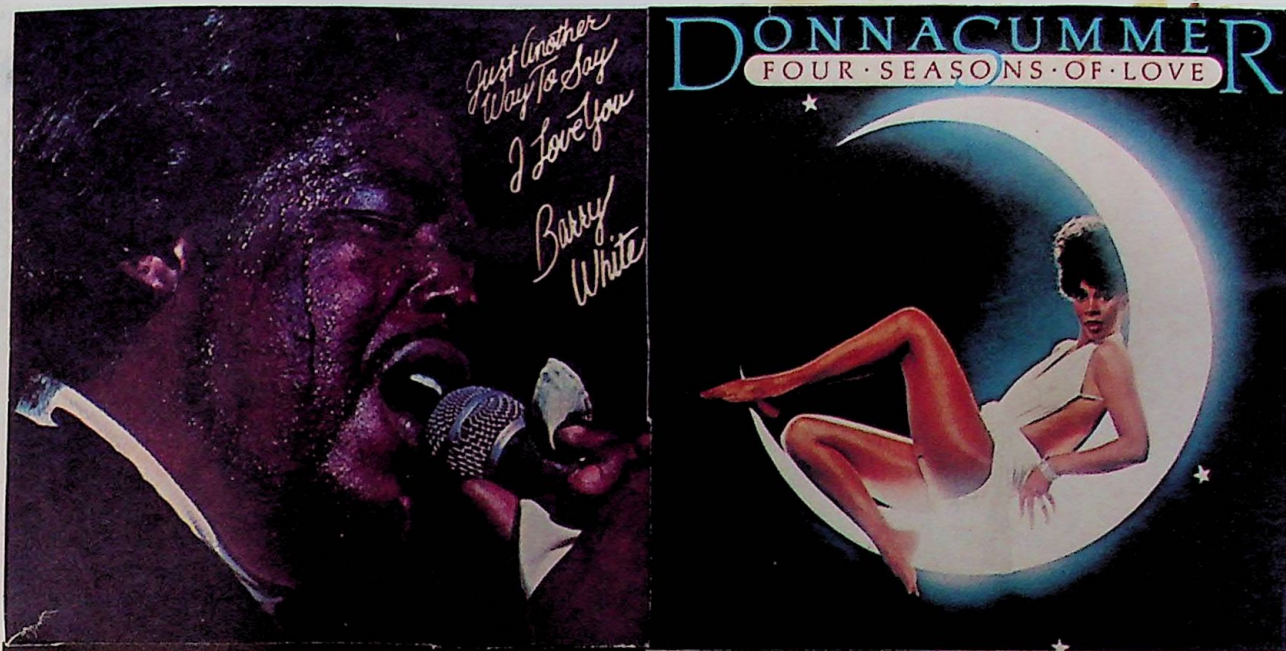
In regard to youth styles such as mods and Hippies the first half of the '70's had little to offer. There was however an abundance of youth fashions. The difference I would make between what I call youth style is more than just the clothes you wear and the music you listen to; the mod and hippy cults both had different outlook on how to live your life and required more commitment from those involved in teh Life Styles.

Youth fashion was what was happening in the first half of the '70's; after the 60's and the success of such people as the Beatles, Rolling Stones, etc., it was obvious to the Music Industry and other related teenage business (such as teen magazines, clothes, etc.) that the teenage market was vast and profitable and all that was needed to tap it properly was to change trends or styles every so often to give the kids the feeling of making up their own minds and buying something new. This gave rise to the teenybopper market as it was called. Records by "Market researched Personalities, such as David Cassidy, The Osmonds, The Bay City Rollers, Gary Glitter, etc. were top of the Charts in England most of the time in the early '70's.



EARLY 70s L.P. COVERS

FIG 38



THE ORIGINAL MOVIE SOUND TRACK

SATURDAY NIGHT FEVER



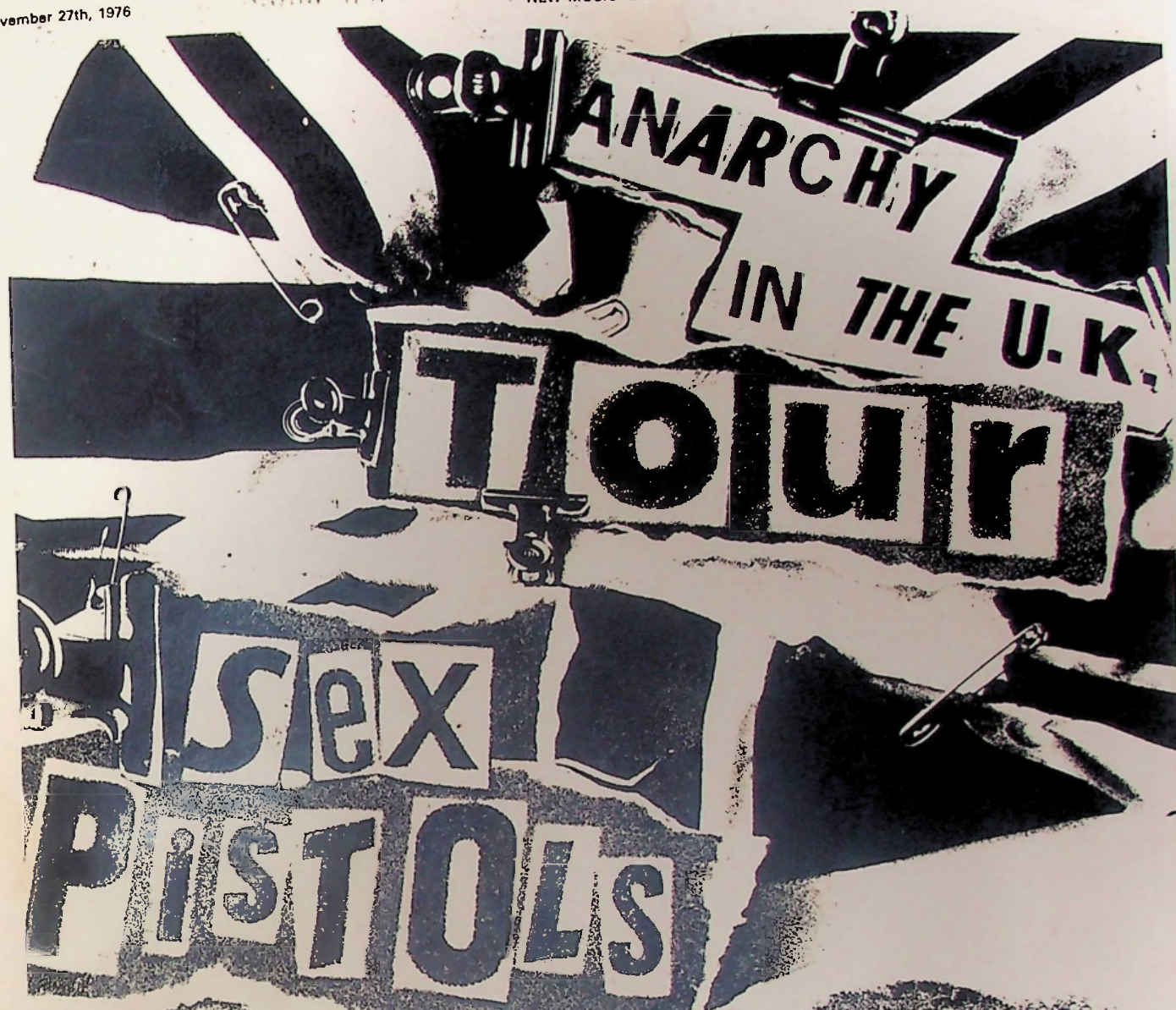
MORE MID 70s L.P. COVERS

FIG 33

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Teenybopper Magazines such as "Jackie", "Mates", "Fab 200", "Mirabelle" and many more were liberally laced with color pictures and posters of the latest or still surviving Pop Star who's main claim to fame was that "He looked dishy had a fab new 45 (single) out and could be seen on top of the Pops on Thursday night." The contents of most of the teenybopper magazines were all very much the same, apart from the Pop Stars Pictures, there were articles on "young love", "problem pages", Beauty Tips, and Picture Stories about teenage love. A look at any one of these magazines shows them up to be doing nothing more than exploiting teenagers

These teenage Products were readily consumed by various sections of the teenage market. This resulted in alienating the kids who did not buy the teenage fantasy been offered to them by Big Business and was one of the main reasons for Punk Rock becoming so popular so fast in the last half of the '70's. Another reason was that the Music Industry and Associated Industries were will used to selling teenage frustration to frustrated teenagers having learned from the turbulent '60's, as George Helly put it in his book "Revolt into Style" - "Each successive pop explosion has come roaring out of the clubs in which it was born like an angry bull watching from the other side of the gate."



FIRST MAJOR U.K. TOUR
WITH SPECIAL GUESTS

THE Damned

**JOHNNY THUNDER'S
HEART BREAKERS**

(Ex New York Dolls from USA)

THE CLASH

TOUR DATES

Tickets From

FRI 3 DEC	NORWICH University	Students Union, U.E.A.
SAT 4 DEC	DERBY Kings Hall	Kings Hall, Derby
		R.E. Cords, Derby, Burton
		Nottingham Record Centre
SUN 5 DEC	NEWCASTLE City Hall	City Hall
MON 6 DEC	LEEDS Polytechnic	Village Bowl
TUE 7 DEC	BOURNEMOUTH	Students Union, Leeds Poly
	Village Bowl	Hime & Adamson, Manchester
THU 9 DEC	MANCHESTER	Virgin Records, Manchester
	Electric Circus	
FRI 10 DEC	LANCASTER University	Students Union, Lancaster
SAT 11 DEC	LIVERPOOL Stadium	Virgin Records
MON 13 DEC	BRISTOL Colston Hall	Top Rank, Cardiff
TUE 14 DEC	GARDIFF Top Rank	Buffalo Records
		Colston Hall
WED 15 DEC	GLASGOW Apollo	Apollo, Glasgow
THU 16 DEC	DUNDEE Caird Hall	Caird Hall
		Students Union, Technical College
FRI 17 DEC	SHEFFIELD City Hall	City Hall - Wilson Peck Records
SAT 18 DEC	SOUTHEND Kursaal	Usual Agents
SUN 19 DEC	GUILDFORD Civic Hall	Usual Agents
MON 20 DEC	BIRMINGHAM Town Hall	Town Hall
TUE 21 DEC	PLYMOUTH Woods Centre	Virgin Records
		Woods Centre
WED 22 DEC	TORQUAY 400 Ballroom	400 Club
SUN 26 DEC	LONDON Roxy Theatre	Roxy Theatre
	Harlesden	

SINGLES AVAILABLE

THE DAMNED NEW ROSE HELP (BUY 6)

Available from even your dumbest dealer

SEX PISTOLS ANARCHY IN THE U.K. (EMI 2566)

Available from your cleverest

TOUR PRESENTED BY ENDALE ASSOCIATES
IN ARRANGEMENT WITH MALCOLM MACLAREN

F1634

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The Current Establishment has proclaimed it dangerous, subversive, a menace to you, and demanded something be done about it; Something is, Commercial exploitation advances towards it holding out a bucketful of recording contracts, television appearances and world-wide fame; then once the muzzle is safely buried in the golden mash the cunning butcher nips deftly along the flank and castrates the animal, after this painless operation the Establishment realizes it is safe to advance into the field and gingerly pots the now docile creature which can then be safely relied on to grow fatter and stupider until the moment when fashion decided it is ready for the slaughterhouse.

I dont mean to suggest that here has ever been a conscious arrangement drawn up between the Establishment and the entrepreneurs of Pop it is simply that their interests happen to coincide - "The Establishment wants order - The Entrepreneurs want money, and the way to make the money out of Pop is to preserve at least the semblance of order". George Melly - "Revolt into Style".

Punk Rock exploded into the Public eye on the 1st December 1976, when Glen Matlock Bass Player with the "Sex Pistols" who had just released their 1st single - "Anarchy in the U.K." and were about to start a tour of England with other Punk Bands "The Damned" "The Heartbreakers"

Party



THE SEX PISTOLS

APRIL 29

SEX PISTOLS



NASHVILLE

April 29

North and Ridgely
West Ken
Hud...

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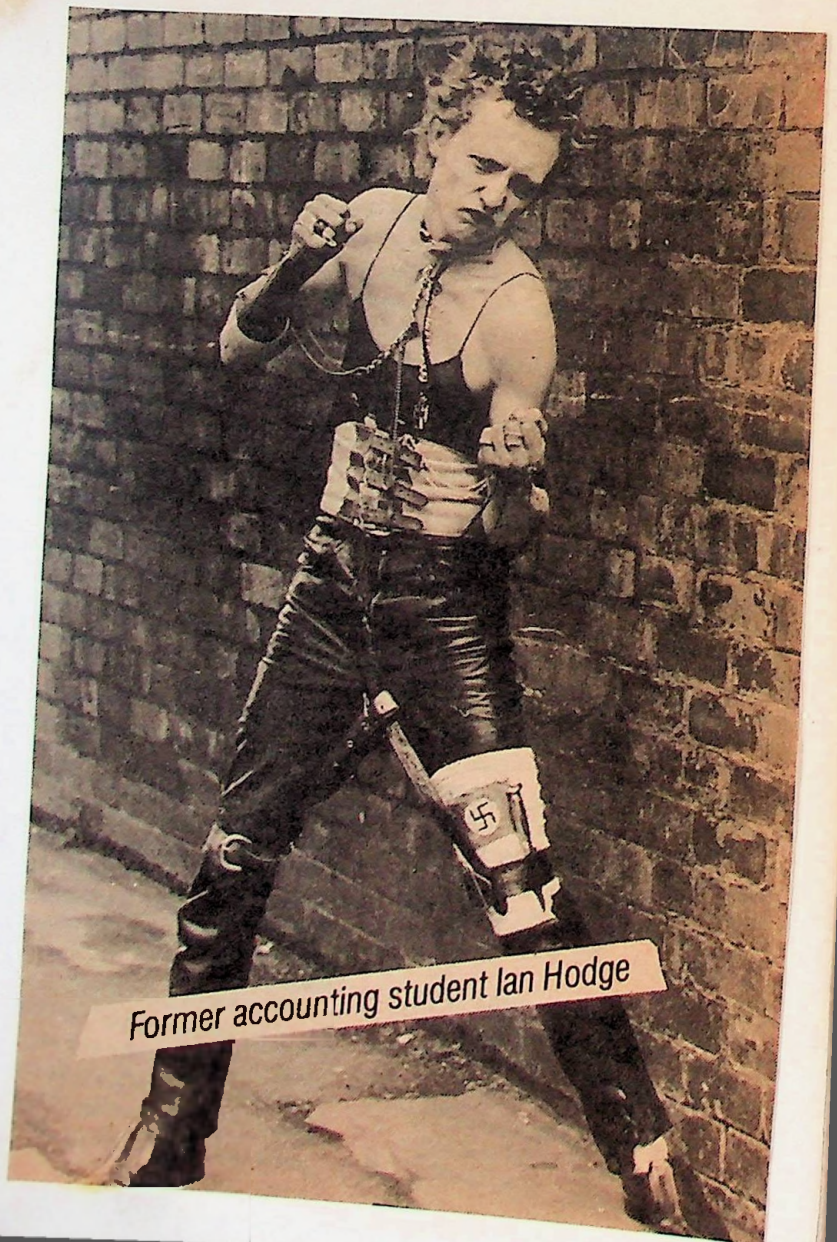
and "The Clash", called T.V. Presenter Bill Grundy "a Dirty old man" on I.T.V.S. Prime-time - "To-day" Show, he then repeated what he had called Grundy using a well known four letter word - The reaction to the show was hysterical, the newspapers had a field day condemning the latest treath to Society. The "Sex Pistols" tour was banned in nearly every Town, out of nineteen scheduled dates the Sex Pistols played three E.M.I their record Company dropped them from their label and delated their single, they then signed with A & M and were dropped a week later taking with them, £25,000 in Record Company advances, later that Summer they signed with Virgin Records, had 3 Hit singles and a Hit L.P. and broke up (Rich) however the Record Company had learned their lesson from the 60's and cashed in immediately and tamed the Bull, by April 1977 nearly every Punk Band in England and Ireland had a Record Contract with either a big or small Record Company.

What ~~We~~ had in the Sex Pistols Television Interview was the first manifestation of a New Youth Style angrily declaring itself to Society as a whole. Youth had grown tired of what was been sold to them as entertainment in the early 70's. The Rock Stars who had survived the 60's (when they were the Voice of "their generation") had now little to offer the young kids, they were too old for one thing and another the kids just could not identify with them., they were rich and had no connection with the life that the kids were living, but apart from the music side of Punk there was a growing feeling of dissent



London punks: 'We are the future – no future.'

FIG 36



Former accounting student Ian Hodge

FIG 37

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(dissent) at the amount of apathy in the mid 70's. No one was doing anything new so the basis of Punk Rock was to do it yourself, make your own style if you didn't like the clothes in the Shops - Make your own music if you don't like the Music rich rock stars are making, even make your own magazines which they did called "Fanzines". The idea was to be an individual and "stand out in a crowd of pink faced, bediamonded, boring old fat hippies". The best way to do it was to shock people and it was extremely easy in the mid '70's, because there had not been a movement the kids had started themselves since the Hippies had started back in '66 and that was ten years ago; anyway punks hated hippies because they seemed to be to blame for all the apathy and laziness in the Music business. The Hippies had got what and where they wanted and were churning out boring "intellectual", "Classical", "technically good" Rock music.

That was the initial idea behind Punk Rock however with its sudden over-exposure in the newspapers and on the television it developed from a sort of positive style into a negative fashion. The scene turned into a squabbling and petty squabbling mass of disorder between the punks that were in it from the start, trying to prove their "Punk" Street credibility over the Posers who learned their Punk ways from the newspapers and television; However in its short life as a coherent youth style punk rock did more than create new faster and more aggressive rock & roll Music, fashion and design also changed. - Order was abolished and chaos reigned supreme. Old clothes were torn and held together with safety Pins and zips decorated with chains, razor blades and what ever else took the

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Punks fancy - some took to painting messages on their clothes - See Illustration, which is in fact an advertisement and the cover for "The Clash's first Single "White Riot".

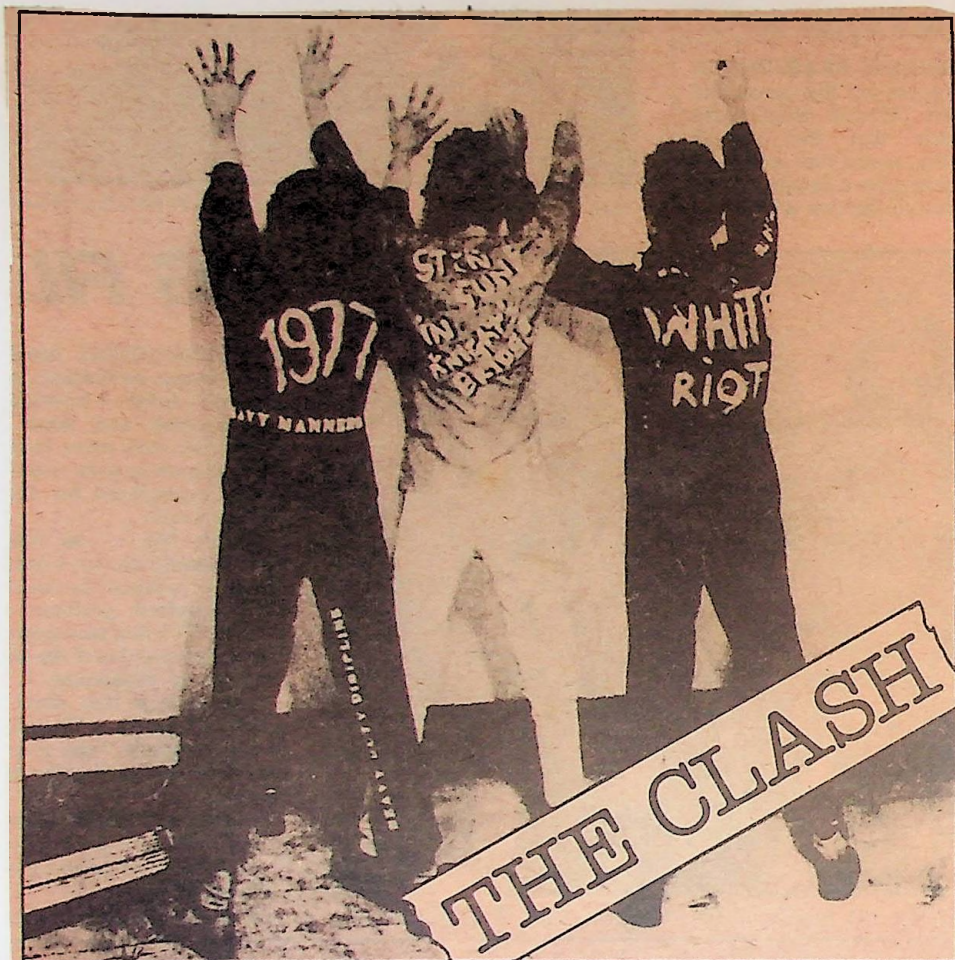


FIG 39

HM P.V.C. imitation leather pants and bonadge Pants and drainpipe jeans replaced the flared denamins of the Hippies. Hair styles changed to short hair was in again except now a lot of Punks dyed their hair in bright dazzle red green and blue in fact whatever took their fancy.

The Punks began to promote themselves - the inspiration and direction came from Mark P. editor of "Sniffin Glue" the first and most successful Punk "Fanzine". Fanzines were the Punks answer to the teenybopper magazines and were their own underground Press. Fanzines were

HERE IS NO 'NEW WAVE'
it's only in the minds of
the music press/record companies.
Yeah, we are all to blame.
HERE IS STILL ENERGY & COMMITMENT
TAKE IT/USE IT/GIVE IT BACK.
Look around/outside : think/DO

FIGHT - you will have to.
BEFORE IT'S TOO LATE - & we
become Hitler Germany or Stalin Russia
we're running out for us/everyone.
DON'T GIVE UP WITHIN A YEAR!
No eez-wrap solutions. Sorry
messageendsmessageends

FUTURE IS LOOKING PRETTY BLEAK
HIGH-RISK FACTOR AT OPTIM

FIG 41

SNIFFIN' GLUE

30

AND OTHER SELF-DEFENCE HABITS...
JULY 1977

STUFF YOUR CHEAP COMMENTS..... CAUSE WE KNOW WHAT WE FEEL..



SO TELL US.....
WHAT D'YA THINK

11
NUMBER
ISSUE

Oh no! Can it be? After all those months, all the cries of sell out! Can it be back? AAAaargh! Its the return of....



Guy

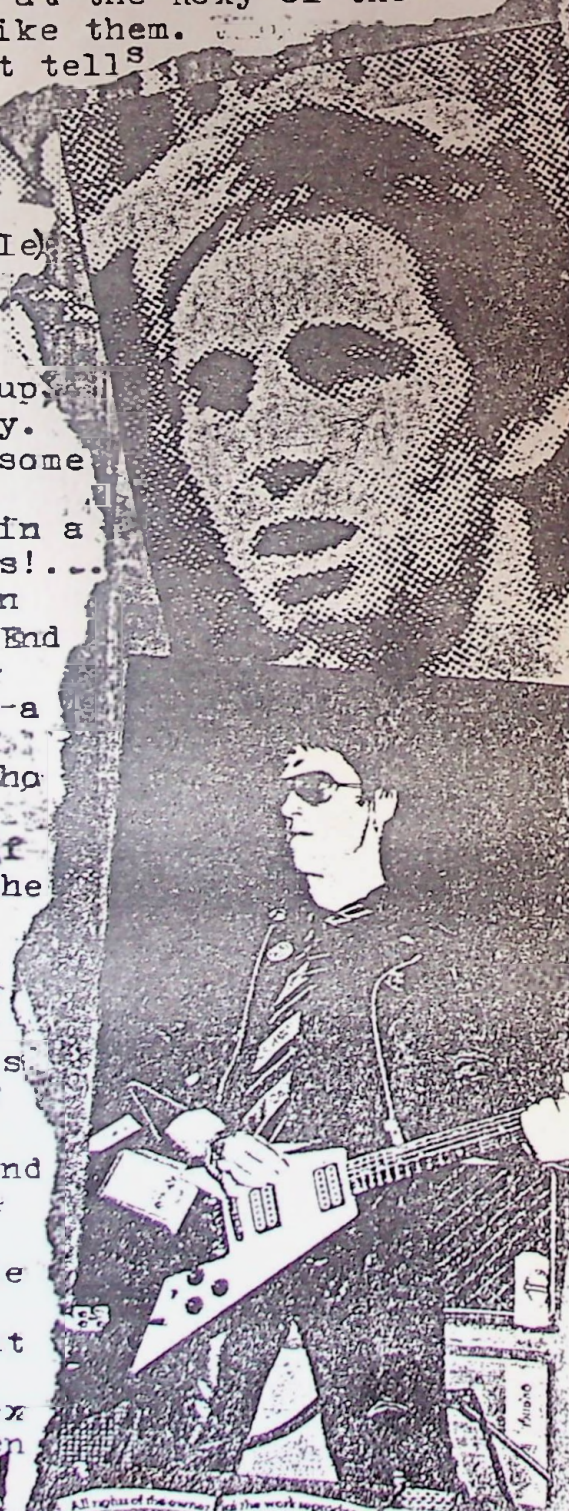
48 THRILLS!

ISSUE 6 AT LAST! CONTENTS: A wonderful 4-page interview with former Pistols producer Dave Goodman. There's bits on the Boys, Rezillos, Wafliers and a pin-up of the Buzzcocks (pic by Kevin Cummins) Arianna is the cover girl just to fool ya, and cos I like the Slits.....another band I think are really good are Sham 69. That makes it more of a fuckin pity that some of their "followers" are such morons. Most of the skins that follow this band are good blokes - real fans, not posers, but there's always a few. The kids who go along to Sham gigs at the Roxy or the Marquee just to stick one on someone who ain't like them.

lence is so tough isn't it. Jimmy Purdsey just tells them they don't understand. Strummer would tell them to go collect stamps. Meanwhile on stage, Sham put everything into songs like Hey Little Rich Boy, I'm a man I'm a Boy, Family Life, and Ulster. (sounds a bit like Submission on the single) And I haven't heard treble guitar like Dave Parsons since the ICA heyday of the Clash.

News from Peterboro: A band called The Now have started playing gigs for a local anti-racist group, and should be playing some gigs in London shortly.Johnny Rotten in Cambridge a while ago for some negotiations about the next Sex Pistols not-so-secret UK tour, where the band could be playing in a big top. Malcolm McLaren's travelling punk circus!... A gig not to miss - A real battle of the bands on Saturday October 29 at Queen Mary College, Mile End Road in the East End. Back in action after their "strike" at NEMS are the Boys, who will top a bill featuring seven bands. The Lurkers, whose follow-up single is due are second, but who could blow the rest off stage on a night might be the Tools. Kel... Dart puts a lot of Dolls into the set, but their real... French guitar... more than a shade of... that bloke. Never... bands though. Shane, who... now, will be playing with his... Defiant, who have improved... Sheffield will be there, so will the Violators with Death Ray now on vocals, and a band called Doll. Oh yeah, and Adrian Thrills will be playing the records, so be there!....The big disappointment of the last month was Mink DeVille at the Rainbow. They sound great on record and they were going to come over and show us all, but it was a flop. Boring. Then again it was the Rainbow.....Overheard from Ratty Rodent at Vortex the other week: "I'll never forgive Johnny Rotten for inventing punk rock!".....

Adrian Thrills!



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~~the~~ Runk's answer. Fanzines were usually roughly typed sheets of Paper with hand written head-lines, photographs and Photocollages all photostated and stapled together and sold. by the end of the Summer there were over twenty Fanzines selling all over Great Britain and Ireland with titles such as the affore mentioned "Sniffin Glue" "Ripped and Torn", "48 Hours" , "Heat", "Whimp", etc. Many of the writers in these Fanzines later started working for the established Music Press, who also adopted some of the Graphic Ideas thrown up by the Fanzines - see Illustrations - 35-438 FOR WHAT RUNK GROUPS HANDOUTS LOOKED LIKE ILLUSTRATIONS - 40-41-42 FOR FANZINES



COVER OF ESTABLISHED MUSIC PAPER SHOWING STATE OF PLAY ON PUNK SCENE DURING SUMMER OF 77



AD FOR SEX PISTOLS SINGLE FROM SAME ISSUE OF N.M.E NOT CASUAL ATTITUDE TO VIOLENCE IN THE PHOTOGRAPHS



Sex Pistols' God Save The Queen.

It won't be on the new album and it may not be out at all for very long.

So get it while you can.

Sex Pistols' God Save The Queen.

Available only as a single from Saturday May 28th at shops with the sign.

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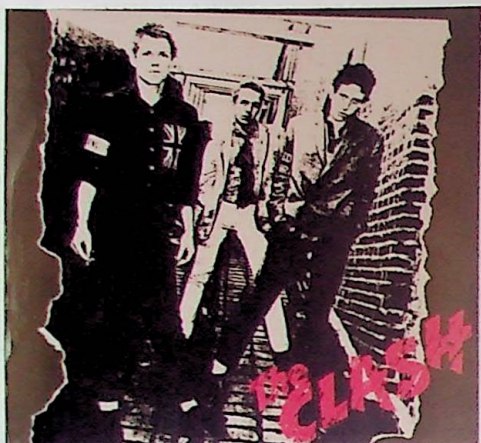
Fig 44

Fig 44

The Bands also used Photostats for their Posters and hand-outs to advertise their gigs the non design involved in there and the Fanzines which was to stick to the writing on a few Photos were retained by the Punks after they signed to the Big Record Companies and the Record Companies paid for the Punks advertisements in the costly Music Press and also the L.P. covers had to look Funk so as the L.P.'s would find the right market.

The Most notable example of Punk Graphic Response is the Sex Pistols first L.P. cover - See Illustration 44

It is an excellent example of direct and typographical Design. By "direct" I mean that the message it conveys is direct and in this case its intention was to cause as much controversy as possible by using a generally offensive phrase and by doing so gaining maximum publicity; by using visually disagreeable colours - yellow and pink - this was fully accentuated. Its typographical simplicity is also in keeping with its direct graphic idea and the choice of



FRONT of COVER



REAR OF COVER

FIG 45

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constrasting typefaces is pure punk graphics.

All in All a very successful example of Punk Graphics.

Another Punk band to issue a very successful first L.P. were the Clash, the most socially aware of the new bands; called "The Clash" ~~it~~ is again a very good example of Punk Graphic with its stark drop-out photograph and its casually torn edges. Its type written credits and Political Statement on the back (reference to Notting Hill Riots)- the "Sex Pistols" and "The Clash" were the purest punk bands. (SEE ILL 45)

As Punk gradually became commercialised it developed into the term "New Wave". The "New Wave" incorporated all Post-punk bands and these bands which may not have been hard-core "Punks" but were sympathetic to the cause, gained from the movement a new energy and direction in their music.

The graphics also became "New Wave" - gone was the crudeness, albeit refreshing crudeness of the early punk graphics in its place was a graphic response still very much aware of its rebirth in Punk but now much more adventurous and experimental. A new vitality entered into the graphics, that had not been since the powerful "photo-graphics" of the Mod Period. (See Illustrations 46-50)

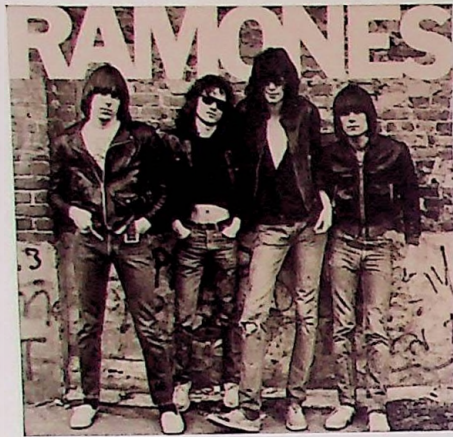


FIG 46



FIG 47



FIG 48

RECORD COMPANY ATTEMPT AT
PUNK COVER THAT FAILS MISERABLE

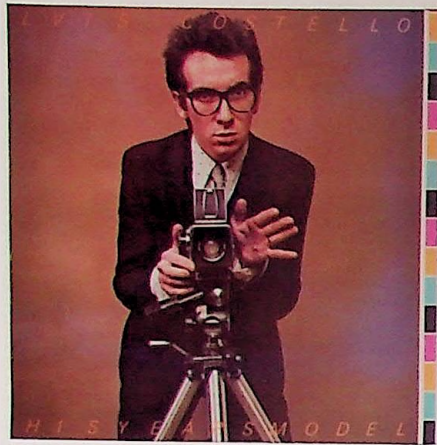


FIG 49



FIG 50

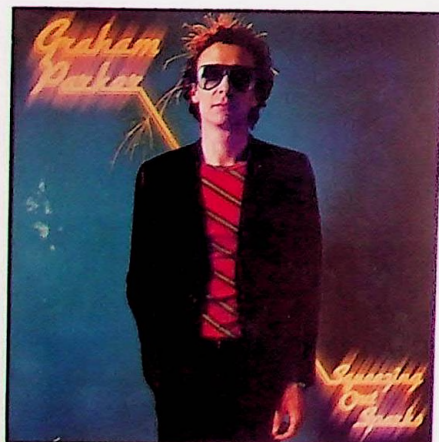


FIG 51

Chapter 6.

The Music of Punk Rock and New Wave is also selling extremely well with bands like the "Boomtown Rats" and Blondie and People like Ian Dury and Elvis Costello all getting to the number one spot in the English Top 30 Single Charts.

Rock Music is given more time on the television even R.T.E. has responded with three Shows - "Our Times", "Studio 2" and "It's only Rock & Roll". The number of Concerts and Bands playing live has increased and once again the kids have a choice in their Rock & Roll Music, and once again the Record Companies are getting richer selling teenagers songs about their own "Rebellion".

CONCLUSION -

Since Rock & Roll started to sell to White Amerikan Teenagers in the mid '50's it has grown and grown as an industry to where last year Amerikans spent $3\frac{1}{2}$ billion dollars on records and tapes; This does not take into account the amount spent on Concerts, Films with Music as a basis, e.g. "Saturday Night Fever". A large variety of Music Papers, Teenybopper Magazines, Posters of the latest or lasting Stars T. Shirts, etc.

What this thesis shows, I hope, is that as each youth style aggressively asserts itself the music and its dress, which is the youths attempted manifestation of their anger towards Society, quickly become the Products that the Record Companies and its associated teenage Business buy up and sell back to kids, turning the style into another youth fashion with lots of things to collect and buy.

Very fulfilling collecting things very satisfying, keep you satisfied, make you rated, make you fat and old and cold queueing for the Rock & Roll Show .

In 1979 every Record Company is waking up to find a somewhat superfluous Punk combo on its doorstep - Supply and Demand? But you can't supply something that there's no demand for.

Never mind, there'll soon be another Washing machine/

Conclusion -

Spot-cream/ Rock Band on the Market to solve
all youths problems and keep them quiet/ off the street/
on contest till the next Pay-day.

Anyhow, God Save Rock and Roll it made you
a consumer, a potential moron

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Chapter 6. Punk Rock - From Look in after No. 1.
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"THE EVOLUTION AND CHANGES IN YOUTH
STYLES".

Figure 1.	Page	7	Jack Kerouack, Allen Ginsberg, etc.
" 2	"	9	Black Hustler
" 3	"	9	Southside Johnny L.P.Cover.
" 4	"	13	Muddy Waters
" 5	"	14	Marlon Brando -in-Wild One.
" 6	"	14	James Dean -Rebel without a Cause.
" 7	"	15A.	Elvis Presley
" 8	"	16A	'50's Rock n Roll L.P.Cover
" 9	"	17	'50's Jazz Covers.
" 10	"	17A	"50's Magazine Covers.
" 11	"	19	Teddy Boy & Girl.
" 12	"	19A	Teddy Boy
" 13	"	21	Mods on Scooters
" 14	"	21	Mod Girls Dancing
" 15	"	24	Beatles L.P. Covers.
" 16	"	26	Rolling Stones L.P.Covers.
" 17	"	28	Rolling Stones L.P.Covers.
" 18	"	29	The Who Poster.
" 19	"	29	The Who - 2nd L.P. Cover.
" 20	"	31	The Who Sell out.
" 21	"	31	The Who Themselves
" 22	"	32	Small Faces-Ogdens Nut Gone L.P.
" 23	"	36	Fritz the Cat Cartoon Strip.
" 24	"	36A	Trashman Agent Cartoon Strip
" 25	"	37A	Skull Comic Cover.

"THE EVOLUTION AND CHANGES IN YOUTH STYLES" -

Figure	25A	Page	38	Janis Joplin L.P. Cover.
"	26	"	39	Psychedelia Poster.
"	27	"	39A	Jimi Hendrix are you experienced
"	28	"	39A	Santana L.P. Cover.
"	29	"	50	SH Axis Bold as Love L.P.
"	30	"	50	Grateful Dead Cover.
"	31	"	52	J.H. Smash Hits.
"	32	"	55	Early '70's L.P. Covers
"	33	"	55A	More Early '70's L.P. Covers
"	34	"	56A	Music Paper Ad. for Sex Pistols First Tour.
"	35	"	57A	Sex Pistols - First Tour Handout.
"	36	"	59	London Punks
"	37	"	59	Punk Poseur.
"	38	"	59A	Clash - Handout.
"	39	"	61	Clash Single Cover White Riot
"	40	"	61A	Page from Punk Fanzine.
"	41	"	62	Cover of Fanzine Sniffing Glue
"	42	"	63	Cover of Fanzine 48 Thrills.
"	43	"	63A	Music Paper Ad for Sex Pistols. Single "God Save the Queen"
"	44	"	64	Sex Pistols L.P. Cover.
"	45	"	64A	Clash L.P. Cover
"	46			
"	47 / to 5!			Further Examples of New Wave Graphics