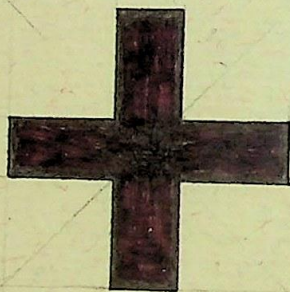


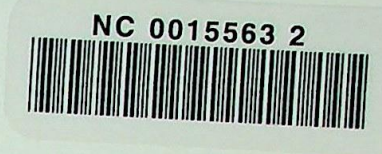
1981



1981 AND 1982 MUSIC NEVER LOOKED BETTER.

1982

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1981 and 1982

MUSIC NEVER LOOKED BETTER

AN ANALYSIS OF THE FLOWERING OF POP CULTURE
DURING THESE YEARS

PAUL WOODFULL

APRIL 1987

Submitted for Bachelor of Design in Visual Communications

GENABC

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INTRODUCTION

1982 was "Falklands Year" with over 1,000 dead but Thatcher was "proud to be British", proud to be part of that pointless slaughter, proud because pride is a glossy surface that hides the guilt, shame and lies. The media reinforced the lies. The dailies pumped out hysterical, heroic rubbish. Television toed the party sham. Business was as usual and the bands played on

Penny Rimbaud, N.M.E., December 1982 -

August 1981. Violence erupted on the streets of Brixton and Toxteth. January 1982. Unemployment topped 3 million for the first time in Britain's history. December 1982. 1,000 dead in the Falklands including many British casualties. out of this backdrop emerged the most significant flowering of pop culture since the sixties. ¹

Why ?

Times were hard and traditionally when this situation exists people are drawn to glamour and success. Punk blew apart existing pop and youth culture. For all its claims towards chaos and anarchy, although hardly held dear to Norman Tebbit's (one of the leading conservatives) heart, the punk movement could be construed as an example of the man's own motto "Get on your bike", as punk was an example of people using their energies constructively, creatively and commercially.

With Margaret Thatcher in power and a general world wide swing towards conservatism the stage was set for pop culture to receive a new breath of life. It was time to do it for yourself because nobody else was going to do it for you. Pop culture no longer had pretensions to being a political or revolutionary force. If it had a message of any sort it was success. Success became the buzzword of the '80s. Against a background of economic gloom and doom with an atmosphere of little hope, Britain's youth clamoured for escape and glamour.

In this work I will attempt an analysis fo the flowering of pop culture during 1981 and 1982. I will examine pop culture under three main headings - MUSIC, IMAGE AND TEXT (printed media) - and a unification of these themes will form my conclusion.

MUSIC

Malcolm McLaren -

We think with our heads and not with our hips. England is not the cradle of musical inspiration. It's a fallacy that was born out of the Beatles. In any event, the Beatles best inspiration was to imitate black music coming from America and so it was with the Rolling Stones who used more rootsy origins like Africa. Rock 'n' Roll is ethnic, is jungle, is magic, is primitive, is in its origins African and in its inspirations African, and finally, black, pagan, anti-western, anti-capitalist and unavoidably revolutionary, but it only took one white presenter to change all that, Elvis Presley.

Unlike the Beatles, unlike the Rolling Stones, the Sex Pistols didn't have it all, it was too weak by then. Instead what they demonstrated was not a musical talent but something more traditionally English - story telling and styling attitudes more to do with Charles Dickens than Muddy Waters. That appears now to be misguided, but it was England's most original contribution to Rock 'n' Roll. And we therefore, as barbarians, continue to need to plunder and sell. We don't get excited just moving with a constant rhythm, we always get bored. We constantly need to be entertained - a producer's heaven. Music must be fun. We've heard it time and time and time again.

PUNK

Punk was glorious ! Punk was revolution ! Punk was fresh ! Punk was anything you wanted it to be, it seemed. It hit the world in 1977 and the world was never to be the same again. There is hardly a person on the street whose appearance has not been shaped, however slightly, by punk. There is not a song on the radio that could be exactly as it is had it not been for punk.

Punk was most of all an explosion. It was an explosion that left a huge hole. It blew pop culture wide apart, in fact turned it upside down. In reality what happened was "pop culture" became "youth culture" again.

Practically anything that happened after punk could in one way or another be traced back to punk. The musicians were learning how to play, the aspiring journalists were putting fanzines together and the fashion conscious were trying on different styles for size.

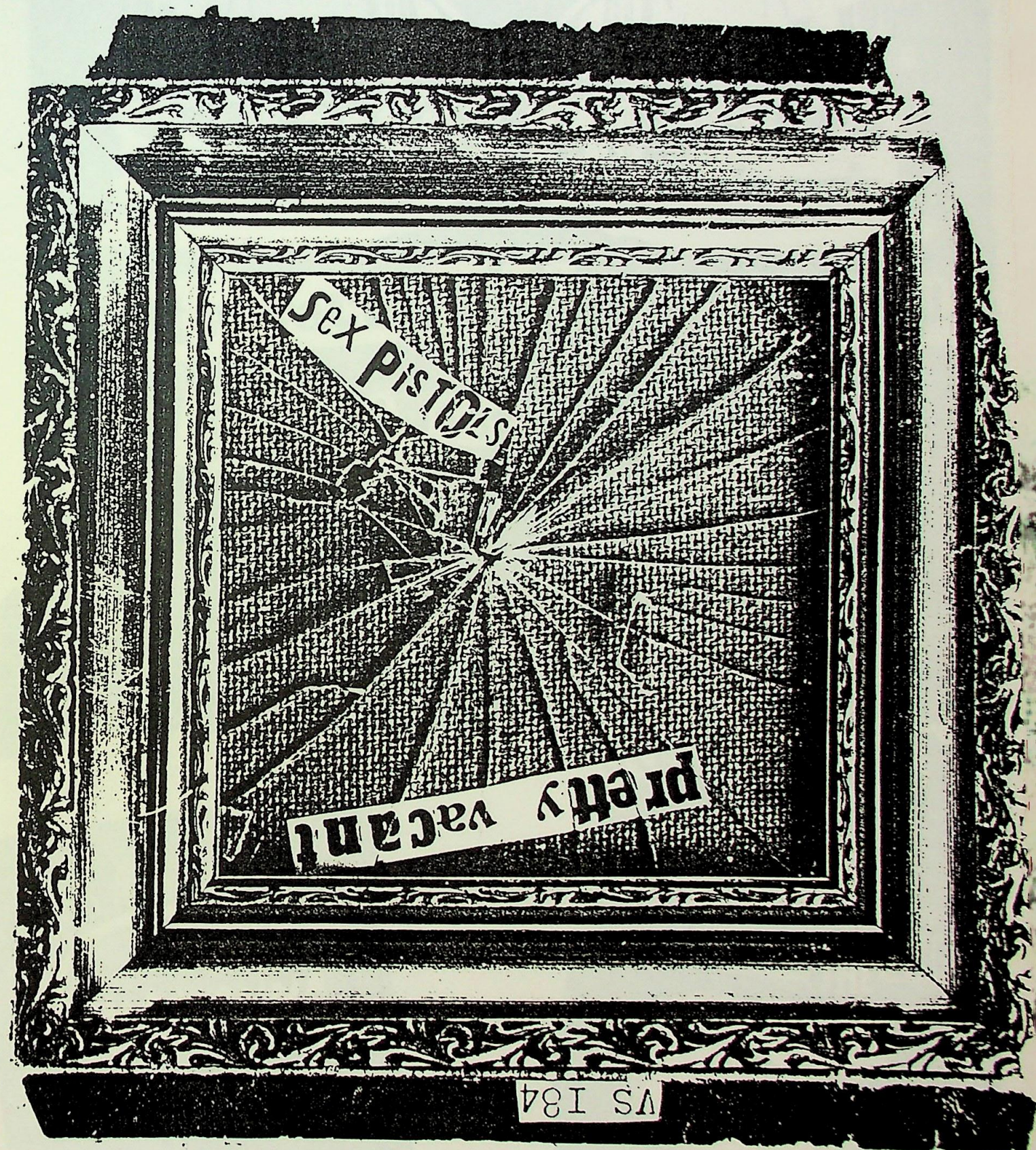
Punk in England was a very contrived event. The plans were drawn out by Malcolm McLaren, Jamie Reid, John Lydon (Johnny Rotten) and Vivienne Westwood. Malcolm had developed a taste for punk from his experiences of the New York punk scene whilst managing the band "The New York Dolls". It was from the New York punk scene that he got the torn tee-shirt phenomenon. On his return to England he set about trying to create a similar scene there. His partners in crime were Jamie Reid, Vivienne Westwood and John Lydon. He opened up a shop on the Kings Road called "SEX" with Vivienne Westwood who was responsible for the clothes designs. The graphic images were created by Jamie Reid who had previously been involved with various anarchic magazines. He had been involved with Malcolm McLaren since they both had been in Art College together in the '60s. The pair were very influenced by the French Situationists which is very evident in punk. Reid's graphic imagery was very much a part of the whole punk phenomenon. Reid's graphics can be seen on any of the Sex Pistols' publicity material. John Lydon was the final piece in the jigsaw. He was the actor. He was the one who personified all that punk stood for. He was also largely responsible for putting words and music to the whole dream.

What Malcolm McLaren had in mind was a negation of Rock 'n' Roll culture. What punk did was take elements from every era and area of pop culture and mixed them together in such a way as to create a violent and aggressive effect.



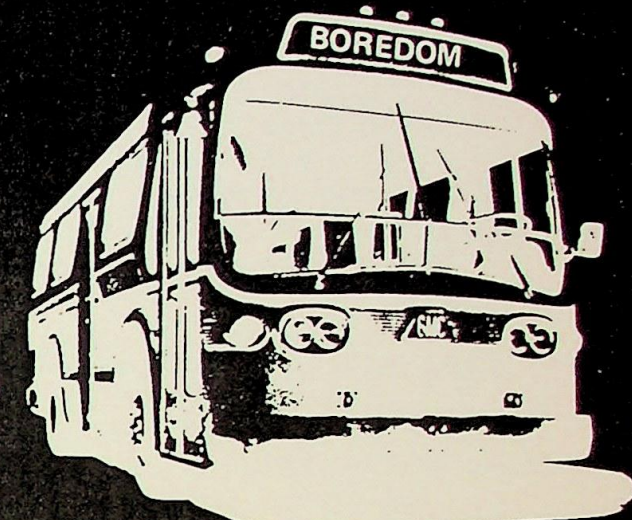
THE POSTER SDVERTISING

THE POSTER ADVERTISING THE FILM " THE GREAT ROCK AND ROLL SWINDLE" WHICH WAS ABOUT THE SHORT CAREER OF THE SEX PISTOLS. IT FEATURES THE GRAPHICS OF JAMIE REID.





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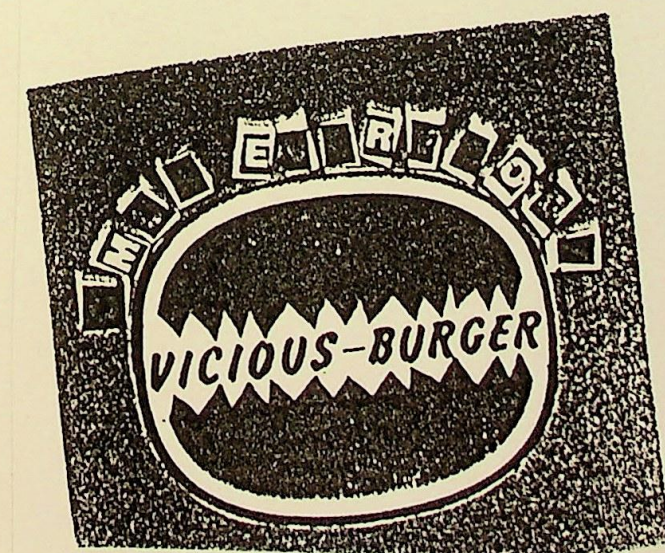


Sex Pistols

NO FUN 6.32

Sex Pistols

© 1977 VIRGIN RECORDS LTD.



McLaren proclaimed it to be the death of Rock and Roll: however, in effect what happened was that it pumped new life into a flagging pop scene. In a wider context it could be implied that it was a strange embodiment of post modernism - post modernism on speed.

The theorists, journalists and traditional rock press tried to shape punk according to their own needs; in fact, attempting to hegemonise it. However, the passage of time only served to underline the fact that punk was not an ideological movement or force. Neither was punk the huge commercial success that the magazine pundits had envisioned. It did, however, set some of the ground rules and helped create a situation favourable to that which was to follow.

It had criticized the old hippy left, which made many left wing people rethink. Unfortunately it also left an atmosphere of cynicism which was of great benefit to a growing new right in Britain. Right from its initiation punk was a very visual phenomenon. It had a visual identity almost before it had a name. It got everybody interested in clothes again. It was the opposite visually from what existed at the time. Hair was short again, trouser legs were thin, ties were thin. Life was fast and urgent. The look was "sharp". What had been considered "cool" was now out of vogue. Things were "hot" again.

What followed was to be very contrived and self conscious. Since punk, the code of ethics was quite complex. To partake properly in punk it was necessary to have a very conscious awareness of what was and what had gone before. Anything that was to follow had to cater for tastes that were very sophisticated in pop culture.

All through the '70s there had been a keen interest in "retro"; however nostalgia really took a new momentum with punk. In reality punk consisted of nothing new and took everything from the past. It was a strange montage of elements of past pop culture.

The repercussions of punk were many and varied. Primarily it created the environment for the potential development and flowering of British pop culture in 1981 and 1982.

'81 AND '82

"The first stylist rule goes when you see the wrong people doing it, move on" ³

Once punk developed as a nationwide phenomenon, those originally involved in it disappeared - they went underground. They returned to where they had initially emerged, the soul clubs. If punk had any lasting effect on them, it was their increasing obsession with things visual - style.

As Peter York remarks

"In 1978, after the first London punk scene fell apart, the various constituent parts went back to first base, which were David Bowie, Bryan Ferry, soul music and posing for the haircut kids, and back to the roots socialism, rock and roll populism and other forms of alien behaviour for latecomers" ⁴

Nowhere in the world is black American dance music more cherished than in England. Since the advent of Motown, a white working class soul tradition developed in England. By the early '60s sizeable immigrant communities had been established in Britain's working-class areas, and some kind of rapport between blacks and neighbouring white groups had become possible. This rapport resulted in the white acceptance (later to become obsession) of black music.

Why ?

"At lilac evening I walked with every muscle aching amongst the lights of 27th and Welton in the Denver coloured section wishing I were a Negro, feeling that the best the white world has offered me was not enough ecstasy for me, not enough life, joy, kicks, darkness, music, not enough night" ⁵

Much of this obsession stemmed from a reaction to conservative America in the '60s. As Dick Hebdige's book "Subculture - the Meaning of Style" (1979) illustrates, subcultures represent an exhortation of the underdog - a reaction against traditionally held conservative values. The Black Man is a perfect representation of this mythology - "although trapped in a cruel environment of mean streets and tenements, by a curious inversion he also emerged the ultimate victor. He escaped emasculation and the bounded existential possibilities which middle-class life offered. Immaculate in poverty, he lived out the black options of a generation of white radical intellectuals". ⁶



A PHOTOGRAPH SHOWING SOME OF THE FIRST NEW ROMANTICS AT BLITZ.

Black music expressed a new kind of sexual freedom and style. The music had been taken out of its original context (conservative American society) where the implications of the potentially explosive equation of "Negro" and "youth" had been fully recognised by the parent culture, and transplanted to Britain, where it served as the nucleus for the new style. All British subcultures relating to music had been primarily based on black influences, but soul was unique in that it was a true representation of working class preoccupations. Rock music preached, soul spoke of love, romance and heartbreak. These were kids with no future; they were not imitating the "American" black as their middle-class counterparts did; working class British life bore marked similarities to that of the "American" black.

Peter York states -

"In urban England from 1958 to 1981 the real white Negro wasn't a wistful, middle-class college kid who wished he were a ghetto black, but a sharp-faced, sharp-dressed white working class kid who simply knew the black kids and liked the same music, the clothes and dancing. These kids aren't wistful, they're in there. Blacks aren't Another Country, they're next door" 7

When the kids went out, their priorities were dance, posing and romance. The clubs, with names like Blitz and Billys, facilitated these activities. The obsession with style became more pronounced. This obsession had been building for years, the stylists scene, down the clubs, until punk. Punk was style too, and a lot of the stylists were involved. But punk was so intense, it knocked people off course, left them confused. The stylists did not really regroup properly until 1978 and when they did their vocabulary was wider, with more ideas, more discordant strange things. They had seen the punks explode twenty-five years of youth culture, and teenage mythology, just by showing kids how to do it for themselves; heroes were redundant and rock was certainly over. When New Romantics went public, dancing music was the word. By then, the temporary club idea had taken over the city's basements. A plethora of new "dance" bands rose to the tune.

What followed was an explosion of dance music - dance music dressed up in various costumes. Just as history provided the whole world past and present as a dressing up box, so too was music from all cultures past and present plundered, and set to the disco beat. The rock emphasis on the necessity of an ideology disintegrated; what was important was the beat and the look of the performer. The inherent dialectic of an era holds that an exciting atmosphere should also create exciting results. And so it was in 1981 and 1982 in Britain. The best singles since the '60s were produced at

this time. There were more new bands than ever before. It is possible to analyse five main elements:-

1. Soul dance music.
2. Electronic dance music.
3. Heavy metal.
4. Post punk or new wave (although dance music could also be construed as new wave).
5. Ethnic music - reggae and african.

Some of these were hybrid, but essentially these elements were reliable.

POST PUNK

"Everyone's living in their own little world. When I was about 15 or 16 at school, I used to talk with me mates and we'd say: "As soon as we leave, we'll be down in London, doing something nobody else is doing". Then I used to work in a factory, and I was really happy because I could daydream all day. All I had to do was push this wagon with cotton things in it up and down. But I didn't have to think. I could think about the weekend, imagine what I was going to spend me money on, which L.P. I was going to buy you can live in your own little world". (Ian Curtis - 1979)

An ideal for Living: Mark Johnson (Proteus, 1984)

This group more or less comprises of the bands who had most obviously followed the path of punk. It contains many of the first punk bands. After the fragmentation of the original punk scene of '77, some sections returned to the soul clubs; others formed a hard-core punk scene, based around independent record labels; the rest formed what could be described as the post-punk or new-wave movement.

This post-punk movement concerned itself mainly with the more serious elements of punk. Its obsessions were not of a purely visual nature; rather a constant soul-searching around ideas relating mainly to socialist and existential concepts. It was very much a "sensitive young white male" dominated area. Perhaps this movement was exemplified by Ian Curtis, the lead singer of "Joy Division", who more or less chronicled his plunge into suicide in the band's last L.P. "Closer":-

"this is the crisis I know had to come
Destroying the balance I kept"

or

"When routine bites hard
and ambitions are low
When resentment rides high
and emotion won't grow
And we're changing our ways
Taking different roles
Then love will tear us apart"⁸

These bands had more in common with the rock ethic, both musically and in content, than they had with black music. Bands like The Jam, The Gang of Four and The Tom Robinson Band were more concerned with political subjects for their songs, writing with definite left-wing overtones.

POST PUNK

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An ideal for living: Mass Johnson (1984)

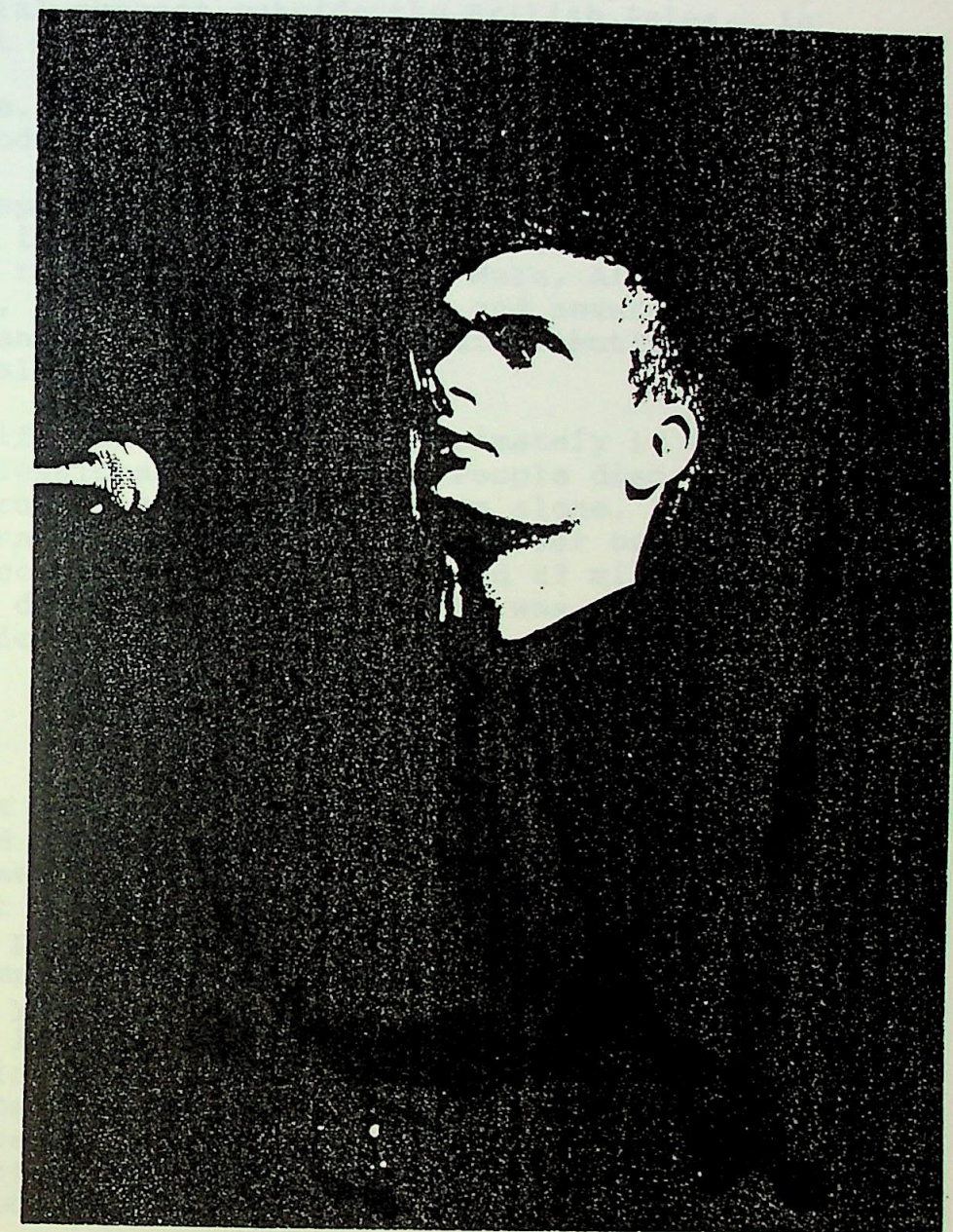
This group acts as a sort of bridge between the two worlds of the post-punk era. It is a group of people who are not only interested in the music but also in the social and political aspects of it. They are a group of people who are not only interested in the music but also in the social and political aspects of it. They are a group of people who are not only interested in the music but also in the social and political aspects of it.

This post-punk movement concerned itself with the more serious elements of punk. The musicians were not at all interested in the music but also in the social and political aspects of it. They are a group of people who are not only interested in the music but also in the social and political aspects of it. They are a group of people who are not only interested in the music but also in the social and political aspects of it.

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IAN CURTIS OF JOY DIVISION

Paul Weller, lead singer with The Jam, and Tom Robinson of Tom Robinson Band, were involved in various projects, such as Rock against Racism and, lately, Red Wedge.

By 1982 the post-punk movement, this part of the punk legacy, was fading away, with none of this category having any real commercial success outside the British Isles. In 1981, "the spirit of punk" and the independent labels seemed bound for glory. However they were subsequently to fade from significance, although the independent scene is still functioning to modest success at the present time.

1981 was the independents' best ever year. Over 10% of all records sold had independent distribution, they almost seemed safe from recession. Cherry Red, Mute, Albion, Safari, Graduate, Factory, Rough Trade, and several other independent companies with independent distribution all had hit singles and albums.

But 1982 was a different story ultimately it was the year you got professional or got out. People discovered that you cannot run a label on enthusiasm alone, labels closed down (or rather went bankrupt) as never before. Even the Rough Trade co-operative (42 staff and £3 million turnover) nearly died, and by December it was the accounts department that decided which records were purchased.

HEAVY METAL

1981 was the year which saw a revival of heavy metal or, as it was known, the new wave of British heavy metal. To many people, this seemed highly unlikely. The reasons would appear to be that punk had removed the old order of heavy rockers from its pedestal, leaving a gap to be filled. None of the other forms of music seemed to cater for the young, macho man or the young guitar freak ! Besides, America was still as much in love with heavy metal or hard rock as ever, and thus it was inevitable that with the expansion of other areas of music, heavy metal would expand too. This was a movement which grew from strength to strength, with one of its main proponents, Def Leppard, probably grossing more during this period than any new band of any other type.

ETHNIC

The great prophet of black ethnic music, Bob Marley, died in 1981. He was the first third-world musician to gain worldwide recognition in a youth market. Many young blacks were beginning to seek their roots and when punk happened a greater interest was taken in things black. Because of the increasing depression and because of the fact that bands in other areas had developed an increasing political awareness many reggae bands took a harsher political stance.

Since the late '70s and particularly since the Brixton riots of 1981 blacks have become more ghettoised in Britain. Reggae music had an important influence on all areas of music, and these influences can be detected in artists as diverse as The Police, The Clash, Grace Jones, and Culture Club. By July 1982, King Sunny Ade had become the first African artist to have a Top Twenty L.P., entitled "Ju-Ju Music". African music has sold consistently since then, and it has also influenced many white pop artists in Britain - Culture Club, Peter Gabriel, Bow Wow Wow, The Beat and Malcolm McLaren.

DANCE

The great musical success of recent years has definitely been dance music. As time has progressed, dance music has come more and more to resemble American black music. However, in 1981 and 1982 it had a wide and varied appearance, providing a backdrop for a generation obsessed with style and "having a good time". For the first time since the early '70s, the screaming of teenage girls could be heard, and, for the first time since the '60s, British music was selling more than any other. On one famous week eighteen records of the Top Twenty American singles chart were British. All of the hits came from bands in this particular category. One of the primary reasons for this development was the advent of MTV (music television) in America. MTV was dominated by British acts because of the excitement of their visual images. In effect, what was happening was that the Americans were being sold back their own black music, with a different face attached.

ELECTRONIC DANCE MUSIC

Another element of dance music was the development of the use of electronic instruments, specifically synthesisers and drum machines, to form electronic dance music. This was a form of music pioneered in Germany, by bands such as Kraftwerk, who had a No. 1 hit in 1982 with "The Model".

The first major hit to utilise electronic disco was a song written and produced by Giorgio Moroder "I feel love", sung by Donna Summer. The song consisted of a black singer, groning over an electronic drum beat that was sequenced with bass notes. It was a massive worldwide hit. These were the models for the new bands, bands like The Human League, Soft Cell and Depeche Mode, having worldwide hits with synthesised dance music. It is worth noting that a number of Japanese bands, namely the Yellow Magic Orchestra, were among the chief exponents. This particular branch of music has continued to flourish. The British Musicians Union in 1982 actually tried to have electronic bands boycotted because they argued that they were not really musicians.

DANCE/ ELECTRONIC POP

HUMAN LEAGUE
SOFT CELL
STEVE STRANGE
DEPECHE MODE
YAZOO
GARY NUMAN
ULTRAVOX
YELLOW MAGIC ORCHESTRA
IPPUDO

DANCE/ POP

JAPAN
FASHION
SIMPLE MINDS
DOLLAR
POLICE
BLANCMANGE
FUNBOY 3
BANANARAMA
STRAY CATS
BILLY IDOL
BUCKS FIZZ
KIM WILDE
ASSOCIATES
TOYAH
ALTERED IMAGES
BOW WOW WOW
ADAM ANT

DANCE/ SOUL

SPANDAU BALLET
DURAN DURAN
LINX
FREEZE
HAIRCUT 100
BOWIE
LEVEL 42
SHALAMAR
ABC
DEXYS MIDNIGHT RUNNERS
ANIMAL NIGHTLIFE
CULTURE CLUB
IMAGINATION
WHAM
BLUE RONDO A LA TURK
GRACE JONES
MALCOLM MC LAREN

POST PUNK (NEW WAVE)

ECHO AND THE BUNNYMEN
THE CURE
BAUHAUS
THE FALL
TEARDROP EXPLODES
ORCHESTRAL MANOUVRES IN THE DARK
JOY DIVISION
NEW ORDER
SIOUXSIU AND THE BANSHEES
THE JAM
THE INDIES
THE TOM ROBINSON BAND
ELVIS COSTELLO
THE STRANGLERS
PUBLIC IMAGE
CLASH
GANG OF FOUR

ETHNIC

MUSICAL YOUTH
KING SUNNY ADE
STEEL PULSE
BLACK UHURU
ASWAD
LINTON KWESI JOHNSON
UB 40

HEAVY METAL

TYGERS OF PANTANG
PRAYING MANTIS
SAXON
IRON MAIDEN
DEF LEPPARD
MOTORHEAD

SUMMARY

The most obvious fact regarding the music scene of this time is that the significantly successful bands were the dance bands that looked the best. The bands were there to provide a soundtrack for the young pop culture. They also reflected this culture and acted as role models for its obsessions and styles.

The bands exploited and explored the looks, visual styles and themes that were popular at the time more than anybody else. People bored, annoyed, depressed or disinterested with the appalling political situation at the time, crying out for escapism, were more than catered for with these bands. The bands were very much on the pulse of what was wanted. All of the themes, subjects and cultures being explored by film directors, writers and fashion designers were also detectable in the bands. Bands were dressed by fashion designers - an arrangement which was beneficial to both parties. The close interaction between these various elements left very definite recognisable traits.

The new magazines which eventually turned into "lifestyle" magazines started their lives as glossie music magazines. They were instrumental in launching the success of these bands. Reciprocally, the bands were responsible for the success of these new magazines. Band members also frequently appeared as models in the fashion features.

These bands were successful because they provided what people wanted. The old guard were not very pleased. The old bands could not reflect or express the obsessions and aspirations of the new generation. The new bands, the new magazines and the new clothes were all mutually cooperative. They were all parts of a larger whole - a pop culture. All of the bands played their parts.

I have now examined the musical element of culture at this time. However, as I have said, music cannot be considered as a separate entity but rather as part of my previously defined continuum. I will now consider IMAGE.

IMAGE

"Only fools don't judge by appearances" (Oscar Wilde)

"I speak through my clothes" (Umberto Eco, 1973)

The visual ensembles of pop culture of this era were obviously fabricated - created with a view to using style as an international means of communication. Quentin Crisp developed an idea of style as distinct from fashion. There always was a thing called fashion, and if you had enough money you could always dress up in it. Style was something different, however, something unquestioned.

As Peter York states -

"Style was clearly different from fashion. Style was the way you were. Style was just the way your kind of people were. Style just was." (p8) 10

In the '80s there was an increasing desire among the young to be seen as interesting people, with interesting clothes, opinions and attitudes, whose choice of clothes reflected their individual style - their individual style as they wanted to see it. Punk seemed to shatter the dictates of fashion, with objects borrowed from the most sordid of contexts finding a place in the punks' ensembles: lavatory chains were draped in graceful arcs across chests encased in plastic bin-liners. Punk broke the fashion rules and left the door wide open for the cult of the individual in dress terms. The ideas of individuality and self-expression reached new heights. No more heroes anymore, as the Stranglers said - no more style heroes. It is ironic, and perhaps inevitable, that 1981 was also the year when the desire to be different metamorphosised across the fine line between identity and identified, into the perceived need for a tribal uniform. With the stiff artificial styles promoted by the likes of Steve Strange, lead singer with Visage, and the founding father of the New Romantics, came a self-righteous elitism cultivated by a self-congratulatory clique, that went hand in hand with an often shallow eclecticism of the visual and musical manifestations of exotically past or foreign cultures. For our purposes, fashion is taken in its ambiguous sense, of both changing and following the current customs, something immediate and emotive, an ancient desire for disguise or display that should need no defensive justification.

Punk, although appearing to break all existing rules, established new ground rules for what was to come. Punk parodied previous eras, concentrating mainly on rock culture. This was, in fact, what it had always intended to do. However, all that was to follow was to operate in a similar manner.

Jon Savage of The Face remarked of the '80s -

"This is the age of plunder"

in reference to the nostalgic overview of the era. He proceeded to link this quest for nostalgia in fashion to a quest for, or nostalgia for, Victorian values in Thatcher's Britain. One only has to recall the renewed interest in novels like "Brideshead Revisited" and the raging success of "Chariots of Fire" to recognise this.

What was to emerge at this time was a plethora of styles, a patchwork quilt of every culture and subculture imaginable - a culture club. However, definite trends could be observed. The trends were evident in music, film and the printed media. I will examine these at a later stage.

This time of great creativity produced a whole new group of fashion designers. Most of these designers built their reputations on the fact that they had designed clothes for the recently emerging bands.

Vivienne Westwood is probably the name most worth mentioning in relation to this time. She was the person responsible for the clothes that "adorned" the Sex Pistols. She worked hand in hand with Malcolm McLaren and there can be little doubt that these were among the most influential clothes of the last thirty years. Although she had no formal training in fashion, she did attend Art School and developed a passion for academic research, and attributes her skill to the practical process of trial and error.

She insists she always had a desire to break away from rules. Meeting McLaren was to change her life completely. Having previously worked as a schoolteacher she embarked on a personal and professional partnership that started with teddyboy styles in shops like "Let it Rock", continued through fishnet and rubber in the Kings Road shop "Sex", progressed to "Seditionaries", punk and The Sex Pistols and then in the '80s to the highly successful "World's End". She ushered in the '80s with the pirate look that was made famous by bands like Adam and the Ants and Bow Wow Wow.

High jinx and haute couture. Somersaults, Life Style and primitive pleasures en route for Paris by Vivienne Westwood at World's End. Inset — schemes in style. Malcolm McLaren and Vivienne Westwood inspect a part of their political aesthetic.



REFERENCE
ONLY

BOYOWOWOW



She showed her collections in Paris, home of 'haute couture' and still the most important fashion centre in the world today. Indeed she was a huge success and a big boost for the British fashion industry.

It is difficult to say how much of an input into the work of Vivienne Westwood Malcolm McLaren had. In an interview she is reported to have said -

"That man Malcolm is the most clear-thinking person because he understands the polarities of culture. He's the most sophisticated person culturally I've ever met." 11

It is worth noting what Malcolm McLaren actually had to say on the subject of style -

"You see before you hear, before you read. Immediately you see someone on the street, you form an opinion about them. What they look like is interpreted as what they are. It's quite evident in that regard.

Fashion will exist forever in my opinion, as probably one of the crucial mediums, I think much more so than music." 12

The mass pop success of Spandau Ballet was probably the most important single factor in placing a greater importance on the role of the dress designer, and beneath their often pompously inflated claims was the real achievement of having arisen from a club milieu that attempted to reduce the division between dance floor and stage, and which, by stressing the importance of a complete evening's entertainment, encouraged a greater respect for the audience.

One of those who designed for Spandau Ballet was Melissa Caplan. Melissa's career was very successful from its outset. She left school with no 'O' levels, and then studied fashion at a regional college, leaving the course after two years, because she felt it emphasized accurate imitation at the expense of originality. In 1981 and 1982 she ran a shop in the Great Gear market off the Kings Road in collaboration with a group of designers who included Simon Wilters and Willie Brown, two other popular designers of the era. Her designs achieved recognition from such prestigious quarters as Italian Vogue. She was one of the designers who was to gain much attention as a result of the success of Vivienne Westwood. Like many of those connected with the club scene of the time, her success was closely allied to developments in music. She designed and made clothes for Toyah, Spandau Ballet and Steve Strange.

HERE ARE SOME PHOTOGRAPHS OF MELISSA CAPLAN'S CLOTHES DESIGNS.



Toyah Wilcox; clothes designed by Melissa Caplan

Although she was very much a figure of the New Romantic movement, her clothes were far from the familiar frills. They tended, in fact, to stress shape, line and layers. Caplan remarked in an interview -

"It's the involvement with music that got our clothes off the ground. There is no doubt about it. You can get very uppity about it and say "It was my clothes" but facts are facts and the music drew attention to the clothes. The most important thing to young designers seems to be to get yourself a pop star to publicise your things. If you're lucky they'll get famous. I think we've set a lot of trends because this is the way a designer's going to try and make it for a long while now. Zandra Rhodes may have started with dressing famous people, but after a while they were just mentioned in articles that were written about her." 13

There were a great many shops opened up that catered for the changing trends. Second hand clothes shops and stalls saw a revival. Many of the new shops disappeared almost as quickly as they appeared. Flip Clothing was the biggest success in relation to the second hand clothes market. The specialised in imported American clothes of the '50s and '60s.

Despite claims from people such as Malcolm McLaren that clothes were a statement of "who you are", the New Romantics claimed to be interested in the look itself. They believed this to be something new, with the idea of dressing up on a whim being of paramount importance. This led to controversy even from such notable sources as ZG magazine when Spandau Ballet donned nazi costumes. All this confusion and freedom of choice proved too much for many people.

As Peter York remarked -

"Intelligent kids began to worry that they'd be stuck forever with the terrifying old fashioned notion of continuous innovation. Having to ask themselves every morning, "Who am I going to be today ?".

I've always said creativity ends in tears.

The only answer was to reinvent the rules, and pretend you believed in them. It gives a meaning to life.

Army surplus for instance, is a recurring fashion factor. This time around the Falklands was a great help. Uniforms, Sir ? Fan - bloody - tastic. I mean, how original. This kind of reactionary chique could solve the problem. It could set everything to rights because, in the end, everyone wants a nice uniform even more than they want self-expression.



THE FLIP CLOTHING COMPANY

Join the Culture Club." 14

-17-

SUMMARY

The look was paramount in 1981 and 1982. On reviewing the period what one remembers most about, say, Spandau Ballet, was not the music but rather the clothes they wore. They changed their image according to the dictates of the stylists. They came from the club scene and they and the other bands attempted to match its every mood.

The bands dressed in clothes designed by the various 'in' designers. These designers tried to both reflect and create the needs of the style conscious. They sifted through every era and culture in their quest to find suitable references. There was a new focus on fashion design. For the first time in years Britain was drawing attention from abroad. Its bands were selling abroad, and so were its designers. There was a new confidence in things British. British bands were dressing in British clothes. The new British magazines were all about British things. Page after page was adorned by models dressed in the new British looks. As it had been in the '60s, Britain was viewed once again as the model for excitement and style.

However, the people involved felt this all seemed to fit very nicely into Margaret Thatcher's brave new Britain. Everybody wanted to look their best going into the '80s. After all, success was the new philosophy.

PRINTED MEDIA

1980 was the year which saw the advent of many new magazines. The majority of these appeared to be aimed at the youth market, dealing with youth issues and interests. They catered for the changing needs of the youth of the time. Youth in 1980 was not concerned with the same interests as before. The magazines acted as a catalyst both to reflect and create the excitement and activity that occurred at this time.

These magazines had one thing in common - they were all glossie, very visual magazines with a large number of full colour pages included. It is significant that they should all coincide with the general mood of the time.

Prior to this the only magazines that existed were the weekly music papers, NME, Record Mirror, Melody Maker and Sounds. It would be more accurate to call these music newspapers as distinct from magazines. They were all printed on newsprint paper, all were the size of a tabloid newspaper and put more than a slight emphasis on the written word.

Each one catered for a different element of the pop music spectrum. Sounds dealt with hardcore punk and heavy metal. Record Mirror emphasised "pop" music and black music, whereas Melody Maker was always the musicians' paper with a very serious musical approach and the biggest small ads section. The king of the music newspapers was the NME or New Musical Express as it had originally been named. This music newspaper had almost been viewed as the voice of a generation. Since 1970 it had managed to have its finger on the pulse of most significant and influential events. It was famous for its star journalists, with Nick Kent, who died of a drug overdose, probably being the most famous. People such as Chrissie Hynde and Bob Geldof also worked for the NME at various stages.

When punk arrived, the NME was straight on target again. It had helped create punk and even had the "honour" of being mentioned in one of the Sex Pistols' songs -

"I used the NME and I used ANARCHY." (Anarchy in the UK - Sex Pistols 1986) 15

It is probably true to say that had it not been for the NME punk would not have happened.

The paper also had the sense to draft in new writers when needed. The star writers of the punk era and, in fact, throughout all the '80s, were Julie Burchill and her husband Tony Parsons. Suffice it to say that Burchill was the most notorious, most important and most entertaining journalists since 1977. She was later to contribute to the new magazines.

The other most notable writer in this regard is probably Paul Morley. He ushered in the '80s and was one of the best spokesmen of the time. He was later to gain great success for giving "Frankie goes to Hollywood" to the world. Together with fellow writers such as Danny Baker and Adrian Thrills he sang the praises of soul music. He was to move on eventually to writing in "Blitz", one of the main glossy magazines.

The NME was very much a representation of the old order, it having a rather overt and strong left-wing political stance. It very much held to the old maxim of rock as anti-establishment while some of its contributors actually were undermining this stance.

What were the reasons for its decline ?

The main reason was probably purely the fact that the NME looked dull in comparison with the new glossies. This implied that it could not really communicate the spirit of the time. It appeared to be very cynical of the new movement, labelling it as "trivial", "empty" and reiterating the tired, old complaint of "style over content". Suddenly, for the first time in a decade, everything seemed to be out of their hands. They hadn't predicted this. They had said it was empty and it would not last. Simultaneously, they could not deny that some of the best singles of the decade emerged at this time and international success was beginning to happen for British bands.

Another reason was that they could actually say very little about the new bands. This new music did not have ideologies over which the journalist could write volumes. They had ushered in the new soul music and once it was present there was nothing they could say about it. The records were either good or bad. If the song was good, catchy or memorable, it sold - its selling power bore little relation to the political stance of the singer.

The NME had in a sense backed the wrong horse - it put its money on the independents, i.e. the bands on the independent labels and the whole 'indies' scene. This worked well for a time and 1981 was probably the best year ever for the independents. However, 1982 saw the death of most of them and the lines seemed to have been drawn. Thereafter there was little crossover. The independents were independents. It was as if the independents remained in their own ghetto.

Having realised the error of their ways, the NME started questioning the whole idea of youth culture. Everything was either over or else it was not worth while. One week they would pick on newspapers and magazines, and the next week maybe fashion. It was to little avail - those concerned did not want to know. They sometimes attempted to discuss the particular events of the time, but the readership they had was not interested. Hence the magazine's sales have continually been declining since 1980.

THE NEW MAGAZINES

SMASH HITS - This magazine has been one of the great success stories of the 1980s. It started off in 1980 and it has since sold more than five times as many copies as any British pop magazine. There are various reasons for its great success.

It began modestly but soon boasted full colour on every page. It was and still is aimed mainly at the young teenage market. One of the major developments of the '80s was that the average age of the record buyer got younger. Much of the record buying in the '80s was carried out by the 12 to 16 years old age bracket. Due to unemployment there was very little money floating around among school leavers, whereas teenagers were still relying on pocket money from their parents. This meant that teenagers had more ready cash than their older brothers and sisters. Another reason cited for this increase in the record buying public was due to the increase of pop music on television. This meant that teenagers were more exposed to pop than ever before and developed a taste for it. The new bands were more accessible than bands had been for a long time - they had more of the elements that would appeal to a younger person, i.e. they looked younger, they looked prettier, they dressed better and had catchier songs. Lastly, teenagers matured quicker than ever before and so developed an interest in areas such as pop music at a much earlier stage.

What "Smash Hits" contained was more or less exactly what the average young person would have wanted. Its main content was the printed lyrics/words of all the latest hits, accompanied by a photo of the artist. This was always something which appealed to the young. Various magazines existed previously that did the same thing, but, of course, they were not as well presented.

"Smash Hits" also had a gossip page where questions were asked by the readers of their favourite pop stars.

Interviews were carried out with most of the stars of the time. These were accompanied by large, good quality photographs of the artist. The magazine did maintain a fair level of credibility. The bands were those that were the most visually exciting. This did assist in the success of many of the bands of the time.

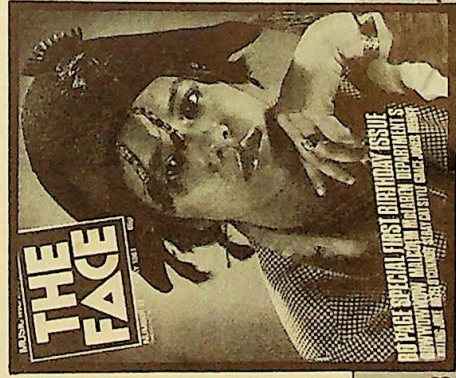
Singles and L.P. reviews were also included. These were short, well written reviews, despite claims to the contrary by the more sober music papers. This magazine was not as biased as the old magazines. It judged the songs on their own merits, not on the political leanings of the artists. It contained pin ups which were full colour. It ran the Top 30 singles and L.P.s and also had some rather ridiculous quizzes. However, because of its unbiased views and good appearance, it had admirers from all quarters, and although it could hardly be said to be a major force in shaping the music scene, it certainly reflected it more ably than any other magazine.

THE LIFESTYLE MAGAZINES

THE FACE, BLITZ, ID, ZG, NEW SOUNDS NEW STYLES - All of these magazines began in 1980. They catered for a new need. They were very much the magazines of the moment. Previously as I have already indicated, the magazines dealt specifically with music. The youth of the '80s was interested in numerous other areas apart from pop music. The other magazines were unable to make the necessary transformation.

With the exception of "New Sounds New Styles" which went bankrupt in 1983, these magazines went from strength to strength. They probably epitomised the mood of the time more succinctly than anything else. They conveyed the confusion and disparity of views and interests. Since the '70s terms like 'post-modernism' had been liberally discussed. Until punk, however, post-modernism was not expressed at any kind of street level. Punk certainly ushered in an age of pluralism, although it is probably true to say that the swing to the right by people like Julie





Paul Simonon cover
No. 10 February 1981

The Clash/Gen X/Pretenders/Young Designers/Basement 5/Vintage Magazines/Wah! Heat/Raging Bull/Peter Saville/The Cats in N4/Theatre of Hate/John Stalini/T-Shirts

Adam Ant cover
No. 12 April 1981

Adam Ant/The Beat/Polecats/Rockability Styles/Aswad/Bush Tetras/Delta 5/Lounge Lizards/Gang of Four/Selector/Rock in Nigeria/Pearl Harbour/People's Palace

BowWowWow cover
No. 13 May 1981

First birthday issue: Department S/Bow Wow Wow/Malcolm McLaren/Killing Joke/Stray Cat Style/Grace Jones photo spread/American Cars/Hazel O'Connor/Siberia/Ronny/Lio/4AD

Ranking Roger cover
No. 14 June 1981

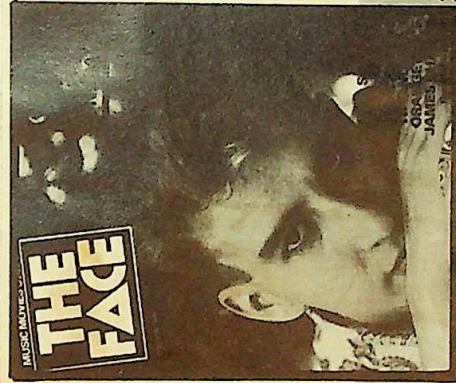
Ultravox/Kid Creole/Contemporary Wardrobe/Chords/Theatre of Hate/Richard Strange/New Psychodelia/Depeche Mode/Positive Noise/Paul Weller

Terry Hall/Specials cover
No. 15 July 1981

The Specials/Funeral of Bob Marley/Bill Nelson/Was Not Was/James Chance/Orange Juice/Time Bandits/Squeeze/Grace Jones/Performance Art/Style: Techno-Pop/Pointed Portraits/Teardrop colour

Echo & Bunnymen cover
No. 16 August 1981

Echo & The Bunnymen/Spandau Ballet - Gary Kemp profile/Funkopolitan/ABC/Restricted Code/Bette Bright/The Clash/Polaroid Images/Quentin Crisp/Style: Classic English/Eddie & Sunshine



Human League cover
No. 17 September 1981

Limited quantity of this issue, available while stocks last. Please try to state alternative choice.

Pamela Stephenson cover
No. 18 October 1981

Pamela Stephenson/Simple Minds/Japan/Marc Bolan Legacy/Debbie Harry/John Peel's Postbag/Style: A West Side Story/The Untold Story Of The Crucial Three/Don Letts/Metro

Julian Cope cover
No. 19 November 1981

Julian Cope/Thomas Dolby/Gary Numan/Barney Bubbles/Mood Six/BowWowWow Manet colour/Early Bowie photos/Pete Shelley/Keith Allen/Perry Haines/Alternative Fashion Show/Burchill on S. America

Blue Rondo cover
No. 20 December 1981

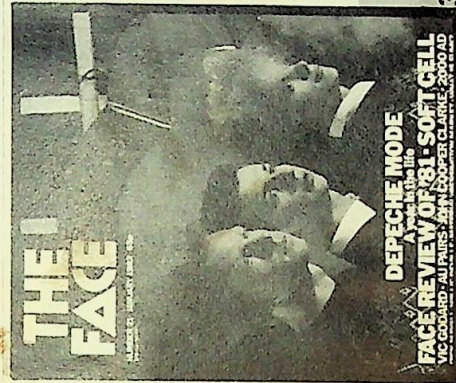
Linx/Blue Rondo A La Turk/Human League talk toys/Viv Stanshall/Crass/Modern Romance/Julie Burchill on the Kennedys/Racing at Santa Pod/Alternative Miss World/Birthday Party/Stewart Copeland

Depeche Mode cover
No. 21 January 1982

Depeche Mode/Soft Cell/Kensington Market/John Cooper Clarke/Foco Foco review of 81/Vic Godard/Judge Dredd: 2000 AD/Rik Mayall/Au Pairs/Style: Four Hatters/Glasgow Nightlife/Compact/What is Funk?

Siouxsie Japanese cover
No. 22 February 1982

The Face in Japan: photo special/Siouxsie in Japanese Chic/Haircut 100/Rip Rig & Panic/Jordan/August Darnell's Wardrobe/Y Records/Bauhaus/Rico/Chris Blackwell/Philip Glass/Chic



Kim Wilde cover
No. 23 March 1982

Kim Wilde/Kraftwerk/Steve Strange/ABC/Thrilling Gristle/Psychic TV/Chris Pettit/Julie Burchill on Wilson's Sixties/Malcolm Garrett/Requiem for Soap/Gerry Cooney/Practical Styling/Jon Savage on TV/Style: The Girl From U.N.C.L.E.

Fun Boy Three cover
No. 24 April 1982

Fun Boy Three/Lou Reed/Madness/Heaven 17/B.E.F./The Associates/African Chic/The Good Grease Guide/The Higsons/Julie Burchill on Hollywood Reds/Bolshevik Style/Pia Zadora

Pigbag cover
No. 25 May 1982

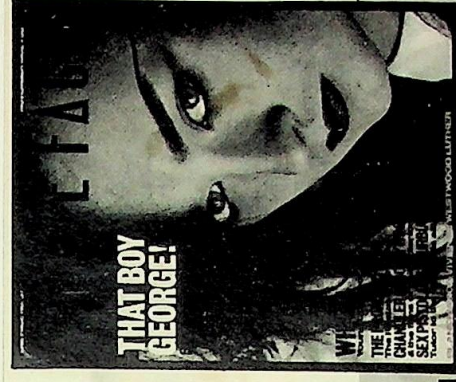
Pigbag/The Beats/Paul Weller/Face interview/Yazoo/African Pop/Jerry Dammers at home/Mannatun Deco/Julien Temple/Style: Party Fears/Junior Giscombe/Patti Palladin/London Fashion Week

Haircut 100 cover
No. 26 June 1982

Haircut 100/Bryan Ferry/Mari Wilson/Scritti Politti/Teenage and the Teds/The Bluebells/Mick Karn/Culture Shock/Dugie Fields/Metropolis/Rob Warr: Music Business Inside Out

Coati Mundi cover
No. 27 July 1982

Coati Mundi/Human League/Ry Cooder/Monsoon/The Face Guide to Berlin/Sunglasses/Trevor Horn/The Death Of The Odeon/Steve Lewis/The Beat Route/Style: Go West/Saskia



Grace Jones/J.P. Goude cover
No. 28 August 1982

Jean Paul Goude: The Man Who 'Made' Grace Jones/Midge Ure/Delunk/Culture Club/Eddie & Sunshine/Ben Kelly's designs for The Hacienda/Films of Jack Nicholson/The Gold Mine/Style: Holiday '82

Hard Times cover
No. 29 September 1982

Hard Times/Kevin Rowland/Northern Soul/Imagination/Video art of Nam June Paik/Philip K. Dick/Sting/Sue Clowes/French illustrators/Clubbing at Derby Blue Note

Kid Creole cover
No. 30 October 1982

Kid Creole/David Sylvian in The Face interview/Harrison Ford/Ridley Scott/Expo: Workwear/Graffiti, Goodbye/Musical Youth/Nudes Westernwear/Gene Krill/Clubbing visits Liverpool/Man Ray/South Africa: Images of Oppression

Boy George cover
No. 31 November 1982

Boy George in The Face interview/Blancmange/Wham!/The Promised Land: Rastas in Ethiopia/Chandler in the Movies/Hey! Elastica/Sex Pistol in Suburbia: Tutor to the Stars tells all/Stephen Linnard/Clubbing in Newcastle

Phil Oakey cover
No. 32 December 1982

Phil Oakey in the Face interview/Alexei Sayle/Malcolm McLaren/Kool and the Gang/Cristina/Back to Painting/Bic Owen/ABC/Batsey Johnson/Weekend/Pale Fountains/Furniture as Art

Overseas back issues by surface mail £1.20 each. Airmail back issues, to North America only, cost £2.00. Payments by cheque, P.O. or International Money order made out to Wagadon Ltd

Burchill urged people to take a definite and in fact biased stance on any number of issues. I would argue that, in spite of its supposed anarchy, there was definitely a right wing side to the whole punk phenomenon. It took a definite stance against the hippy, wet liberal.

In his book "Art in the Age of Mass Media" (1983), John Walker describes pluralism -

"Politically pluralism is a liberal philosophy: it promotes the idea that society contains a number of different political and religious tendencies which harmoniously co-exist. This idea implies that all tendencies are of equal merit, are all valid. In practice however, some are social and progressive, and some are antisocial and reactionary". 16

This is obviously a very useful insight into the concept of pluralism. There are definitely problems in taking all beliefs and lifestyles and blindly accepting them. This is probably the major difficulty that anybody would have with these magazines. However, they do fulfill the need for exploration and the provision of a cultural overview that many people desire today.

On the one hand these magazines provided a form of selection box from which the reader could choose the lifestyle he wanted and the type of clothes he wanted. They were the showcase of a generation, illustrating the bands, the clothes and airing the opinions. Indeed they suggested interests.

These magazines were post-modern in nature. John Walker (1983) lists the typical features of post-modernism as follows -

1. The modernist idea that each age has only one style is rejected in favour of the idea that a plurality of style exists. Eclecticism, hybrid styles, becomes fashionable. No single style appears to be dominant.
2. History and tradition (including the history of modernism) become available again - hence 'retro-style' via the use of 'quotations' and the technique of collage, involving recyclings, parodies and pastiches of old styles.
3. Ornament and decoration become acceptable again.

4. Complexity and contradiction (the title of a book by the American architect, Robert Venturi) and ambiguity are the values which replace simplicity, purity and rationality. Mixtures of high and low culture, fine art and commercial art styles are encouraged as a way of producing buildings capable of yielding multi-layered readings appealing to audiences of different levels of sophistication and knowledge.
5. Post-modernists are concerned with meaning - i.e. they treat architecture and design as 'languages' which can be used to construct all kinds of different statements.
6. The basic characteristic of art, inter-textuality, is heightened in post-modernism. "Inter-textuality" is a term which indicates that every literary text or work of art relates to, alludes to, or comments upon (either implicitly or explicitly) various other texts or works.

THE FACE - The Face is the most important of these magazines. it commenced in May 1980 as a monthly publication which focussed its main interest on the visual side of the music business. It did not operate specifically as a music magazine for very long. It evolved quickly into a magazine that dealt in a wide variety of areas.

It stressed the visual aspects of the music business. Indeed, Spandau Ballet have admitted that it was highly instrumental in their success. Some of its fashion spreads included members of the band. The whole of the New Romantic phenomenon was highlighted in the pages of The Face.

The magazine had some of the very talented new young writers contributing to it, including Julie Burchill, Robert Elms and Steve Taylor. These all had rather differing views, but this was all maintained very much within the boundaries of the magazine. These writers fulfilled various functions. They wrote about unemployment, media, violence, fashion, films and television. They attempted to encourage new subcultures and discussion about nightlife and clubland. As well as illustrating and highlighting other areas The Face was constantly developing its own style. It was to achieve a status of its very own.

One of the chief reasons The Face was to achieve such status was due to its innovative and exciting graphic design. The man mainly responsible for its visual style was the young designer Neville Brody. Neville Brody had studied at the London School of Printing and worked with various high class fanzines. He also worked with I.D. Magazine and New Sounds

HERE ARE SOME EXAMPLES OF INNOVATORY GRAPHICS TAKEN FROM THE
VARIOUS NEW MAGAZINES.

MAGAZINE Of THE YEAR



REQUEST SPOT: Featuring your choice of golden oldie, album track or obscure classic. For your own personal song page send a postcard to: Request Spot, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

CALL SMASH
Garageband

LOITZ
TZ BITZ BITZ BIT

m o n i t o r

A W A

Vienna is sick and decaying. Divested of empire, devoid of influence, denied expression. If this sounds as if it could refer to several other cities in Europe, that's precisely why we went there. To be Viennese today is to be at the very edge of a wider European malaise. There is a lesson for Britain in the painful thinking perspectives that the

GOOD

TIMES

New Styles. The Face took on a new appearance when he joined on the 26th issue. In much the same way as the fashion designers and bands, he adopted influences from a wide and varied palette and adapted them to his own ends. Thus, the visual appearance of the magazine reflected the content and the visual style of the time.

BLITZ - Blitz was a magazine which was, and still is, very similar to The Face. It was begun by art students in 1980 and has not looked back since. Its intention was to cover a wide range of issues of interest to young people. It never was a music magazine. It had much of the visual style of The Face but somehow never managed to look quite as individual or as exciting. It probably placed more of an emphasis on art than did The Face. It boasted a host of good writers. Paul Morley, late of the NME, had a regular slot in it at one point. The fact that it never was a music magazine would indicate that The Face adapted itself to become more like Blitz, with a wider general content and less emphasis on music.

I.D. - This was probably the oddest of the bunch. It was definitely aimed more at a street level. It started life more or less as a kind of punk fanzine that emphasised visual styles and then pursued that path. It dealt almost totally with style and visual matter. It was more risqué in that it used violent and sexually explicit material. Of all the magazines it was definitely the most innovative and exciting visually, and more than any of the other magazines it reflected style and life at a street level.

Z.G. - This magazine was published in London and edited by Rosetta Brooks, a lecturer in complementary studies and the History of Fashion at St. Martins College of Art. It was of a similar price to the other magazines but was aimed at a more sophisticated audience. It addressed itself to an audience including both art college teachers and art students.

In its first issue it declared its intention to deal with "diverse areas of cultural activity" - avant-garde art, photography, film, fashion, video, performance, music etc.

Z.G. stands for Zeitgeist (spirit of the age); in other words, it claims to reflect and to represent the essential characteristics of culture in the '80s. In a way it actually proclaims that it is "The Spirit of the Age".

THE RECORD SLEEVES

Some of the most exciting sleeves for years appeared at this time. Ever since punk, which was so brilliantly packaged by designer Jamie Reid, the precedent had been set. Bands comprised the packaging they came in, whether it was clothes or sleeve design. A new hierarchy of sleeve designs existed, and as those in other areas had done, the record sleeve designers stole and plundered from every culture and era past and present.

Jon Savage, in an article he wrote in The Face, drew attention to the phenomenon of cultural plunder. He reproduced various record sleeves and cited their original source.

Most of the record sleeve designers first appeared on the scene by designing record sleeves for the new punk bands and thus as new punk evolved so too did the designers.

SOME OF THE PROMINENT RECORD SLEEVE DESIGNERS:

Peter Saville - Peter Saville was a young designer from Manchester. He studied at Manchester College of Art. He was very influenced by classical sources and 1930s Bauhaus graphics. He is famous for having designed the sleeves for New Order and Joy Division and most of the bands for the independent record label, Factory.

Malcolm Garrett - He also studied at Manchester although his influences were from very different sources. He is famous for designing sleeves for Simple Minds.

SUMMARY

With such exciting developments in youth culture, a new organ of expression was required. The whole shift in emphasis demanded new writers, in fact, new types of magazines to satisfy the new stylists.

The fact that these new magazines were glossy with a special emphasis on visual style is the key. They featured the bands, the clubs, the clothes, the artists - just about anything that was of interest.

These magazines were like a melting pot where all the different elements could unite. The fact is, however, that these magazines did not just discuss the interests and exhibit them. They actually embodied the lifestyle they were advocating. They looked expensive, they were impeccably and innovatively designed. Without the magazines the whole era would have been without a focus, without a commentary. There is always a need for explanation, rationalisation and discussion of an intelligent standard.

The magazines also borrowed and plundered in the same way as the fashion designers and bands. All of the same themes were evident in their design. The graphic designers were the ones who had the job of adapting the street style in to a saleable commodity. The magazines sold the movement to the world.

CONCLUSION

In this work I have stressed that the overriding obsession of this era was with style. There was an air of confusion about; no one was quite sure what kind of person they wanted to be, so experimentation became the order of the day and as Peter York stated "the whole world past and present became a dressing up box".¹⁸ Although it seemed to some that it was a complete free for all, there were in fact very definite areas of interest, the stylists expressing special interest and awareness in the following areas -

GERMANY

The main area of interest was probably "Germany", i.e. Germany past, present and imagined. Various reasons for this could be cited.

The interest in "Germany" starts with Bowie who was closely connected with it and with renewed interest in Bowie a similar interest in things German resulted.

Punk was always very aware of German culture. Its use as shock value (swastikas) and its very obvious difference to a laid back hippy culture held some attraction. The use of Nazi Germany as a metaphor for 1980s Britain was also helpful to punks.

Punk and post-punk graphics owed much to the various art and design schools of 1920s and 1930s Germany. The whole punk movement owes much to the Dada movement. The graphics of Jamie Reid were heavily influenced by the Futurist and Constructivist movements.

The post-punk or new wave movement also looked to Germany with one band, Joy Division, getting their name from the prostitutes wing of a concentration camp. It is also worth noting that they later changed their name to "New Order".

Spandau Ballet are full of references to Germany. With album sleeves of muscle bound young men and German Youth haircuts, Germanic influence cannot be denied.

The graphics of the time were heavily influenced by German pre-war design. Most of Neville Brody's work is almost a direct copy of Bauhaus publications.

A general obsession with Germany existed at this time - even to the extent of a German band, who maximised on and exaggerated their Germanic qualities, called Kraftwerk, reaching No. 1. Various bands with German type names existed and song titles about German related topics were all the rage. Many stylists tried to recreate the 1930s German 'cabaret' scene.

Naturally, the journalists tried to relate this interest to some kind of theory; something of a warm up to World War Three. However, in reality, the German influence came about as a reaction to the design and images of the '70s. After all, the starkness and minimalism did look so attractive after all that bloated '70s exuberance.

AFRICAN

The next stop for the style crusaders was the Dark Continent of Africa. This was in many ways relatively unexplored territory for pop culture.

It all seemed to commence with Brian Eno and David Byrne of Talking Heads taking off to Africa to record there. It was not long before others followed suit. The designers, illustrators, clothes designers and bands all started rumaging through the treasure trove. So it was in 1981 that we were bombarded with African imagery and sounds.

Black musicians in England and America had always been interested in Africa. Of course, with all the fuss, they took a renewed interest in what they had always considered their own preserve. For the first time ever an album by an African musician got into the British Top 20. This record was "Ju-Ju Music" by King Sunny Ade.

Yet again much theorising was done under the name of Africa: again, however, it was a case of everyone just trying a new set of clothes at the end of the day.

JAPAN

1980 saw the release of a single called "Turning Japanese" by a band called The Vapours. This encapsulated a very definite trend at the time. In 1981 one could scarcely walk down the Kings Road without seeing someone who was wearing something Japanese. London had samurai warrior insignias at every turn. Indeed all through its history England has been interested to a greater or lesser extent in the Orient.

Again, as in the case of Germany, there were various bands with Japanese names such as "Japan", "Wang Chung" and "Origin Japan". Japanese bands also received unprecedented attention at this time. Both "Ippu Du" and "Yellow Magic Orchestra" sold well world wide.

The lifestyle magazines had numerous Japanese fashion spreads and had various special reports on Japan itself. Its esoteric appeal and very strong visual style was definitely its overriding source of interest and influence.

AMERICA OF THE '50s

At this time there was a major obsession with America of the 1950s. Shops selling imported American '50s clothing sprang up everywhere. A shop called 'Flip' was to be the most successful of these. Different references to the '50s included the "Rockabilly" look (which was best exploited by the band "The Stray Cats"), the "Boho and Beat Generation" look, the "Cabaret/Cocktail" image, the "Baseball Kid" and the "Preppie" look.

All of these particular dress styles were also evident and observable in the music. For every look there were various bands. However, more important is the fact that '50s American culture was adapted and used to blend in with many other influences.

This blending and use of '50s America was particularly evident in graphic design. Letterforms and '50s layouts were being used again and old '50s illustrations were observable in magazines, advertisements and on record sleeves.

The interest in this era was really first noticeable in punk. Much of punk images had been obtained from the '50s. One only has to think of the winklepickers, the leopard print, the leather jackets and sunglasses to realise the influence. It is not surprising that a movement which was to parody youth culture should take the 1950s as a starting point. After all, the concept of the teenager was initially invented in the '50s. It was also chosen because of its economy of design, its classic lines - in short its elegance or pure style which were totally at odds with the extravagant, laid back '70s.

The '50s were to live again in the '80s - one out of two people in 1981 on the Kings Road had a rockabilly or bop haircut; '50s L.P. sleeves were imitated and copied to a ridiculous extent and it was virtually impossible to find a weekend where there was not a "Classic '50s" picture on television.

A caption advertising Walter Hill's film "Streets of Fire" sums up the obsession -

"'50s style with '80s technology."

SUMMARY

In having examined the various areas which constitute a "youth culture" and, having explored the various themes, changes and patterns running through those areas, it is now possible to make certain statements. However, one must be careful and state that these are generalisations and are not all embracing.

Rather than spark off a real revolution which changed the world or united the world's youth, the reality of what happened was that the imagery was changed. The reference points had changed. There were lots of new looks and styles to try out. While some groups still continued to try and use pop music for the benefit of mankind, the main body of groups were those whose aim was to please. They created the fantasies in which their fans could indulge. They were to push pop into the spotlight more. The magazines were to fulfill the same function. In the '60s it may have been "OZ" or "IT" that were what was required. However, in the '80s it was "Blitz" and "The Face" that were the ones. In other times pop culture represented different things to people. The stars and heroes were heralding new ideas, new freedom - a new world.

In the '80s what everyone wanted more than anything else was fame and success. Dressing up represented the flaunting of success by those who had now made it. While in most other areas cutbacks represented the reality, in the pop arena, the shows and the displays were bigger and better than ever before. All this is extremely interesting when it is considered against a general background of economic depression and decline. This song by the Human League epitomises the attitude -

"THESE ARE THE THINGS THAT DREAMS ARE MADE OF"

Yes, these looked like luxurious times - times when "Top of the Pops" was around the world in 30 minutes.

All those who examine the various costumes and imbue them with definite meanings are, I believe, falling into the age old trap of not seeing the wood for the trees. Granted, there was the occasional attempt at sloganeering and rabble rousing, but generally one can argue that in real terms a group of people got rich and famous and were loved for it, because in the '80s what people desire more than peace, universal love, individual freedom, socialism, is wealth, success and fame. By the time Culture Club arrived, nobody needed credibility anymore - all a band needed was to look great, make catchy danceable songs and have an aura of success. No one had to be ashamed of fame anymore. People respected you for it. Julie Burchill wrote in her article

"How I learnt to stop worrying and learnt to loath the proletariat", chronicles the whole feeling succinctly. In it she describes her success and how she now acknowledges being a part of and fitting happily into what she once described as bourgeois society.

The youth and culture of the '80s was presented and conducted in true Thatcherite style. It was as efficient and cost-effective as any business enterprise. Quite simply, music never looked better.

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AMERICA OF THE FIFTIES

MUSIC	CLOTHES	GRAPHICS
KID CREOLE AND THE COCONUTS	ROCKABILLY LOOK	FIFTIES KITSCH
THE STRAY CATS	LEVIS 501S	CONDENSED TYPEFACES
THE STARGAZERS	HARD TIMES LOOK	JUMBLED LETTERING
SADIE	BEAT LOOK	FLATCOLOUR OVERPRINTING
ANIMAL NIGHTLIFE	COCKTAIL CLOTHES	BLUE NOTE ALBUM SLEEVES
ELVIS COSTELLO	LEOPARDPRINTS	
STEVE STRANGE	FIFTIES RAINCOATS	
ABC	FIFTIES HAIRCUTS	
FIFTIES JAZZ	FLIP	
WHAM		

GERMAN

MUSIC

KRAFTWERK
JOY DIVISION
NEW ORDER
SPANDAU BALLET
STEVE STRANGE
THE ASSOCIATES
BOWIE
BAUHAUS
RICHARD STRANGE
ULTRAVOX

CLOTHES

NEW ROMANTICS
SKINHEADS
PUNKS
LONG RAINCOATS
KRAFTWERK
GERMAN CABARET SCENE

GRAPHICS

THE FACE
BAUHAUS
WOODCUTS
LINOCUTS
DADA

JAPANESE

MUSIC

JAPAN
SOFT CELL
DOLLAR
BOWIE
SIOUXSIE AND THE BANSHEES
THE ASSOCIATES
KID CREOLE AND THE COCONUTS
TOYAH
BUCKS FIZZ

CLOTHES

KAMIKAZE CHIC
HEADBANDS
KUNG FU SUITS
JAPANESE LETTERS AND SYMBOLS
KIMONOS

GRAPHICS

DRAWINGS
SYMBOLS AND LETTERS
COLOURS
USE OF LINE

RUSSIAN

MUSIC	CLOTHES	GRAPHICS
DEPECHE MODE	BOLSHEVIK CHIC	SOCIALIST GRAPHICS
SPANDAU BALLET	SYMBOLS	CONSTRUCTIVISM
ULTRAVOX	LONG COATS	RUSSIAN IMAGES OF MEN
ANIMAL NIGHTLIFE		PHOTO SESSIONS IN RUSSIAN LOCATIONS
THE TOM ROBINSON BAND		

EXAMPLES OF AMERICAN FIFTIES INFLUENCES.



debut
album

BLUE ARONDO ALA TURAK

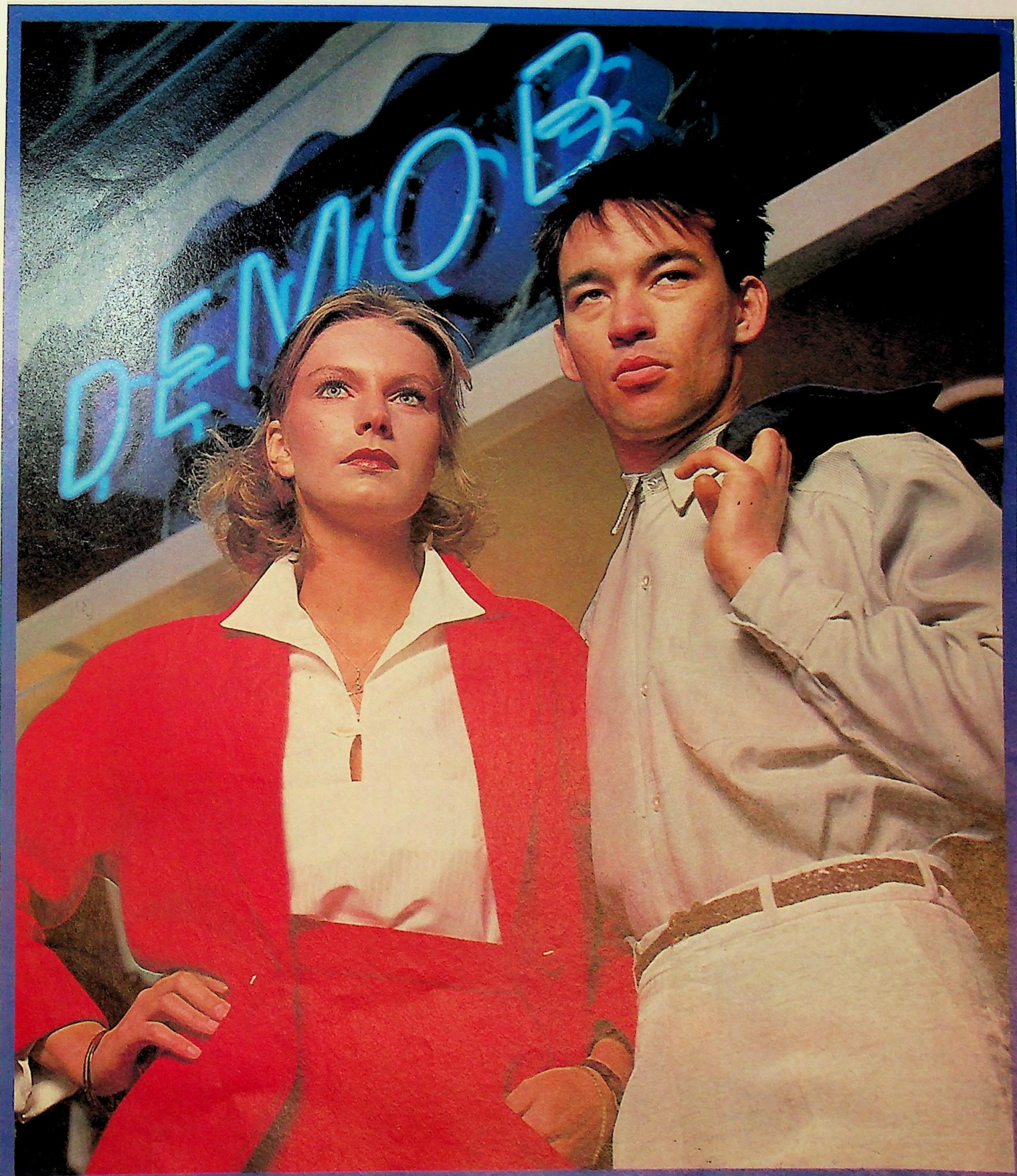
NEW SINGLE

Carioca

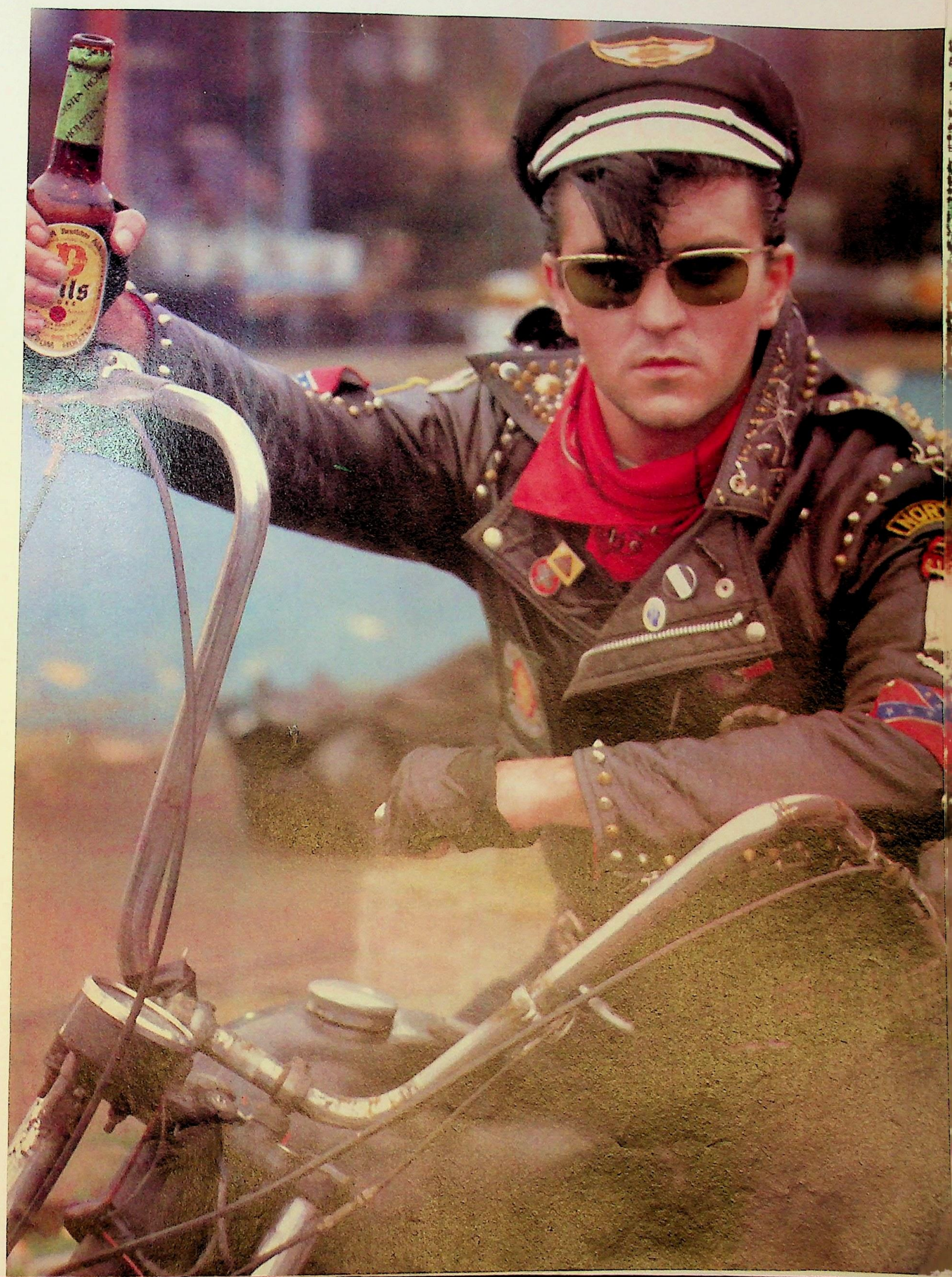
VERSIONS ON
SEVEN & TWELVE INCH
TWELVE INCH INCLUDES REMIX OF CICO



ON TOUR NOW



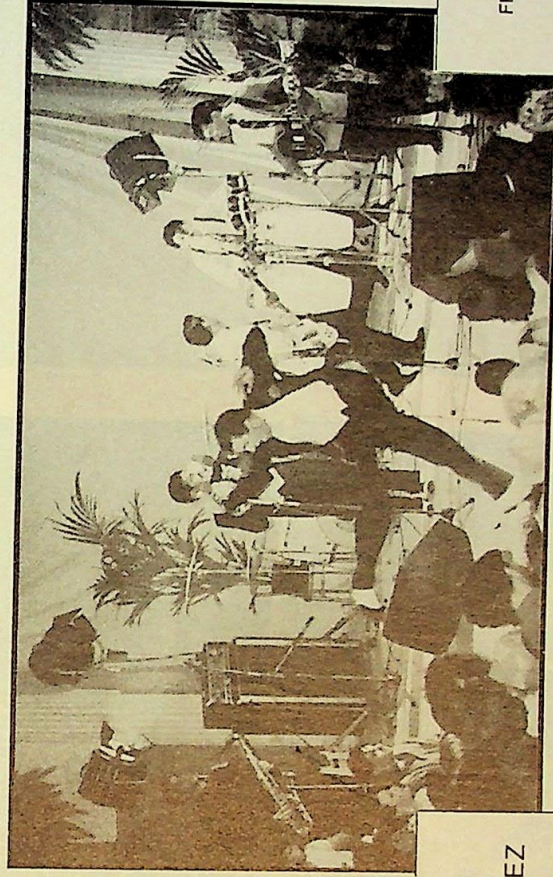




» BLUE RONDO A LA TURK «

PRESENT
THEIR
PREMIERE
SINGLE
PLAYER ON
DIABLE NOIR
RECORDINGS

NOW
AVAILABLE
THROUGHOUT
THE NATION
ON BOTH
7" & 12"
DISCS



12" PLAYER
ADDITION
ME & MR. SANCHEZ
(CLUB MIX)

A FULL
FREQUENCY RANGE
MICROGROOVE
RECORDING

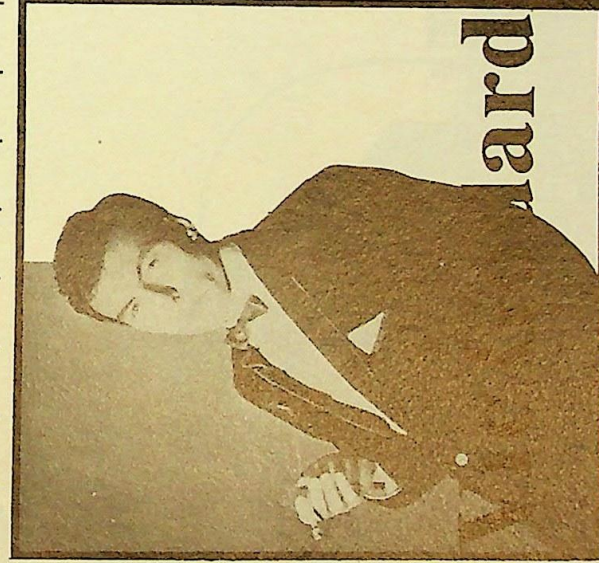
ME AND MR. SANCHEZ
b.w.
SARAYA



7" VS 463
12" VS 463 12



The Random Illusion No. 6 (1969).



lard



★
NEW SINGLE

★ HEY NOW (I'M IN LOVE) ★

NEW L. P.

★ SONGS FOR SALE ★

&The Subway Sect

ON THE ALTERED IMAGES TOUR

Appearing at:

6 May. NEWCASTLE MAYFAIR

7 May. BRIDLINGTON SPA PAVILLION

9 May. LEEDS TIFFANYS

11 May. LANCASTER UNIVERSITY
12 May. LIVERPOOL UNIVERSITY

12 May. LIVERPOOL UNIVERSITY
13 May. MANCHESTER APOLLO

13 May. MANCHESTER APOLLO
14 May. HANLEY VICTORIA HALL

14 May. HANLEY VICTORIA HALL
16 May. BRISTOL LOCARNO

17 May, EXETER UNIVERSITY

18 May. CARDIFF TOP RANK
20 May. BIRMINGHAM ODEON

20 May. BIRMINGHAM ODEON
21 May. NORWICH UNIVERSITY

21 May, NORWICH UNIVERSITY
24 May, BRIGHTON TOP RANK

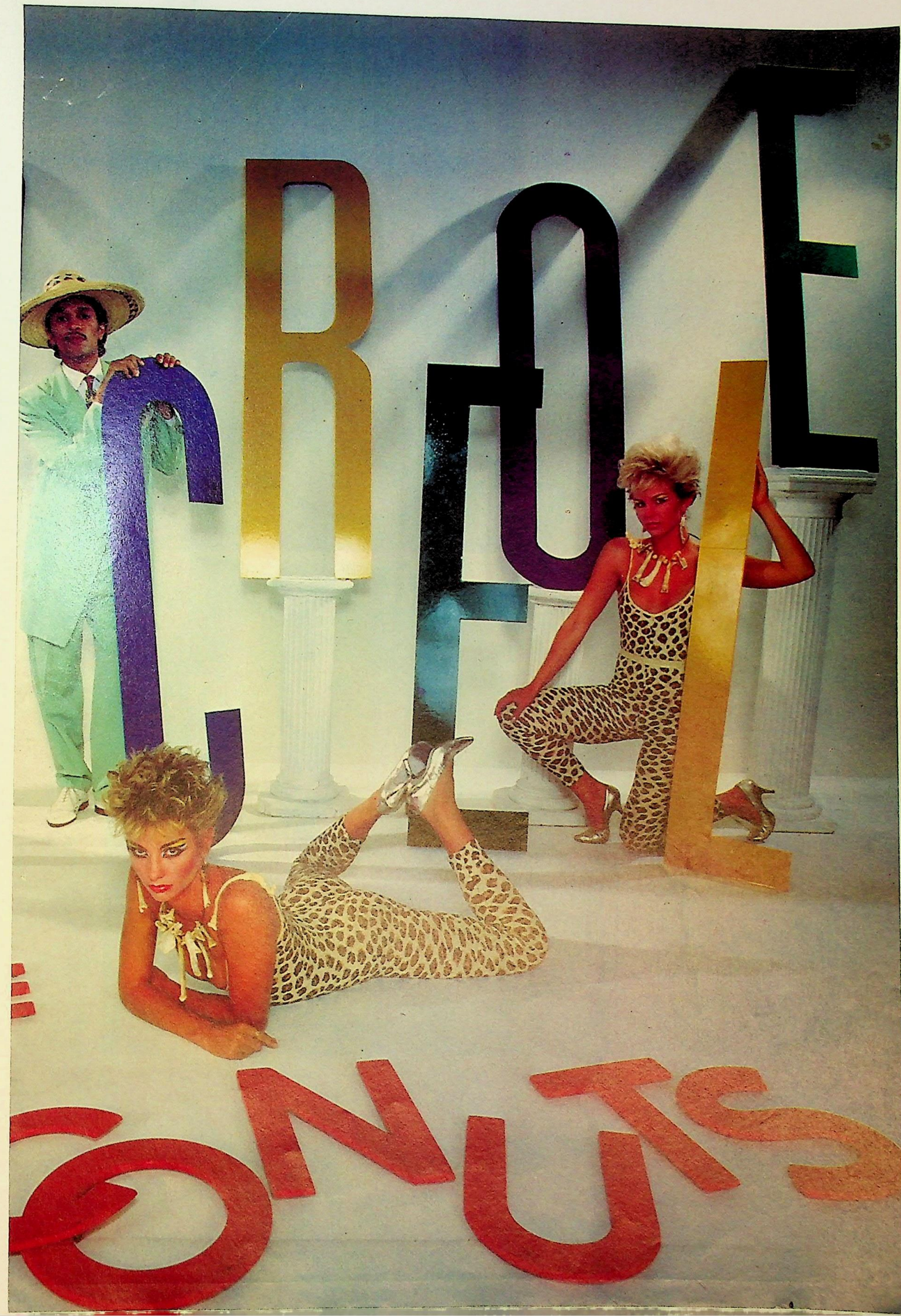
24 May. BRIGHTON TOP HANK
25 May. POOLE ARTS CENTRE

16 May. DARBY ASSEMBLY ROOMS

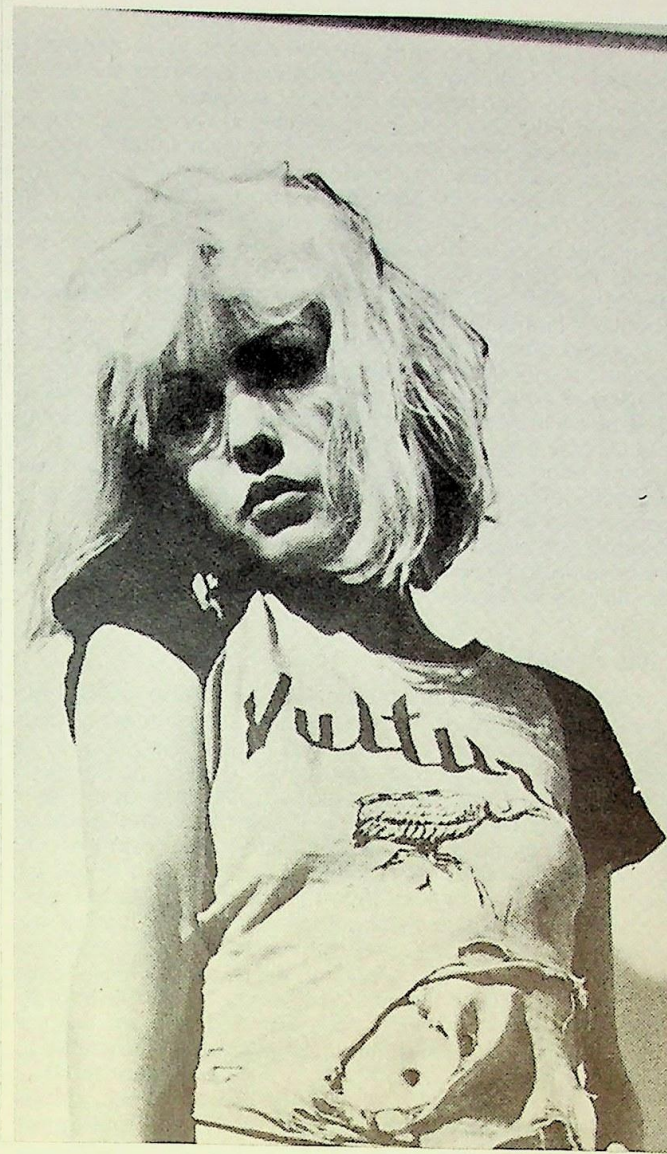
7 May. LEICESTER DE MONTFORD



The Stargazers (left-right): John Wallace, Anders Janes, Ricky Lee Brawn,anny Brittain, Pete Davenport.







EXAMPLES OF RUSSIAN INFLUENCES.

BOLSHEVIK

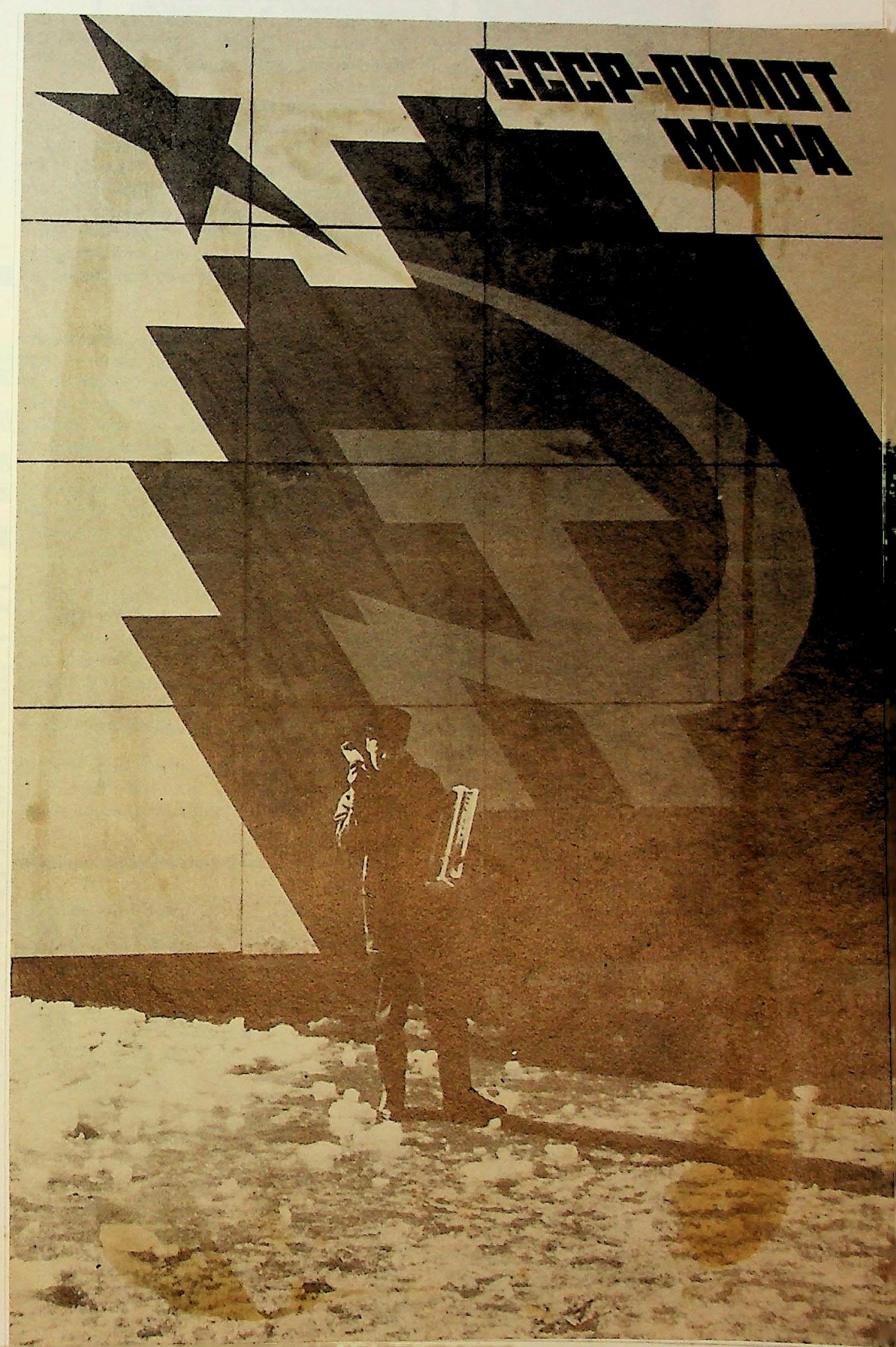


Sheila Rock spotted Leah Seresin singing with her band Animal Nightlife in a London club. She was struck by Leah's presence and style. The looks here and over page are an extension of that style.

**PHOTOGRAPHED BY SHEILA ROCK
MODELLED BY LEAH SERESIN**

Hair by James 'Cuts' Lebon/Makeup by Jacqui (Premier Model Agency)



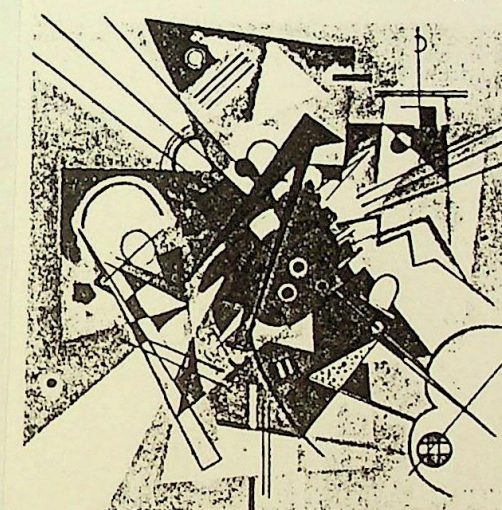


WORK 1 EXPO

WORKERS PLAYTIME
Models:
Angus Robertson, Jane Rogers
Makeup:
Thelma Matthews from At Last
Boy: black, heavy cotton
work jacket £35, black
fatigue trousers £30—both
from P.W. Forte
Girl: blue denim workwear
jacket £35, trousers £30—
both from P.W. Forte; denim
hat £2 from Murphys; black
boots with studs £47.50 from
Boy; suitcase £8.00 from
Eat Your Heart Out
STOCKISTS: P.W. FORTE, 229
KINGS ROAD, LONDON SW3;
MURPHY'S, 400 KINGS ROAD,
LONDON SW10; BOY, 153 KINGS
ROAD, LONDON SW3; EAT
YOUR HEART OUT, 360 KINGS
ROAD, LONDON SW3
Photography and styling
SHEILA ROCK

WORKWEAR CAPS
Model: Angus Robertson
Makeup: Thelma Matthews from At Last
1. Grey and brown wool hat with flaps, £4 from Demob
2. Grey workers' cap, £7 from Demob
3. Denim workers' cap, £6.50 from P.W. Forte
4. Khaki wool cap, £1.50 from Eat Your Heart Out
STOCKISTS: DEMOB, 47 BEAK STREET, LONDON W1 (01-734
2746); EAT YOUR HEART OUT, 360 KINGS ROAD, LONDON SW3
(01-352 3392); P.W. FORTE, 229 KINGS ROAD, LONDON SW3
Photography and styling: SHEILA ROCK



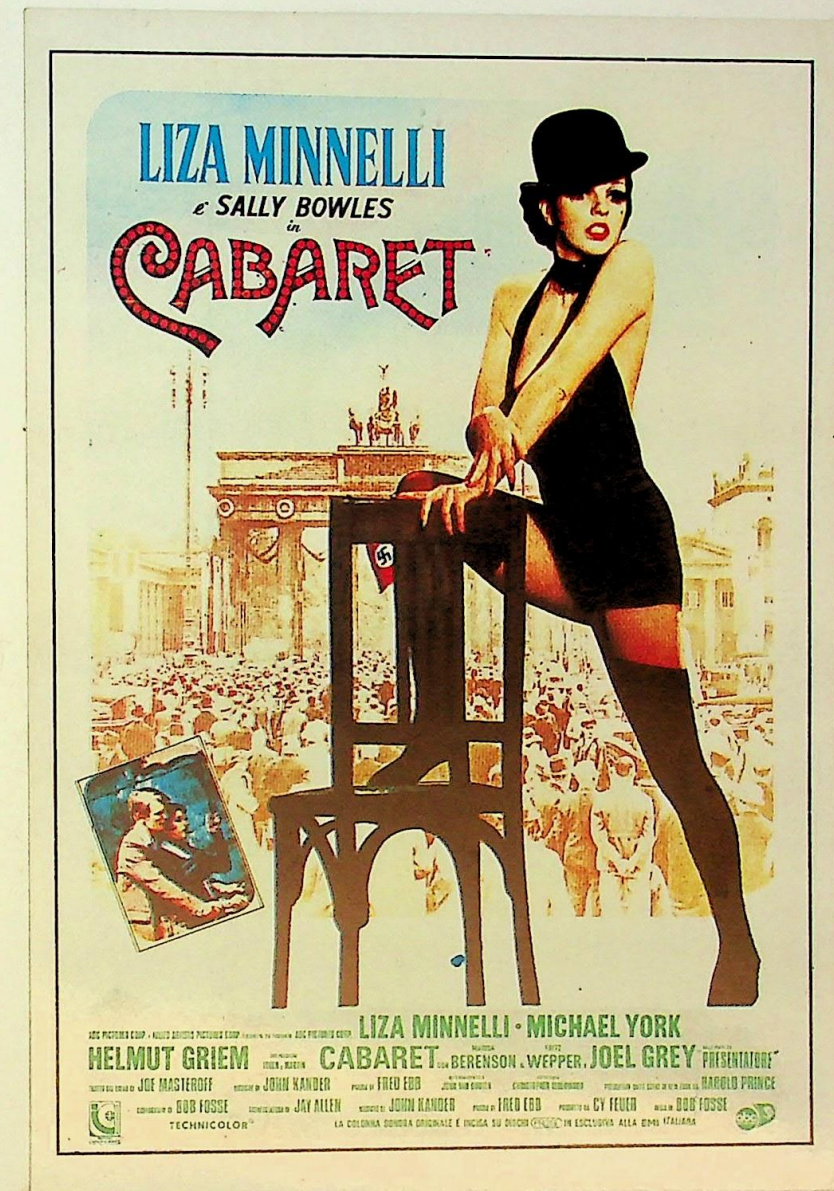


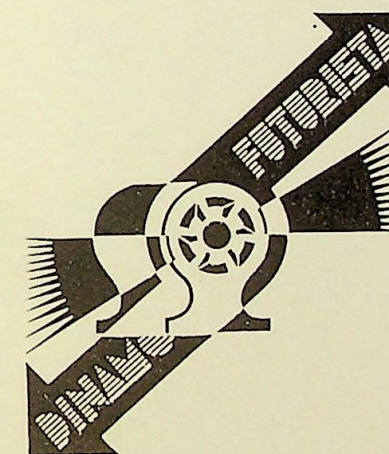
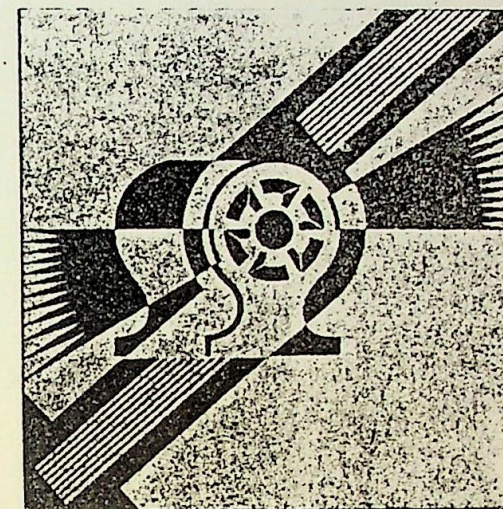
- Barney Bubbles sleeve for The Damned's "Music For Pleasure", 1977
- Bubbles' inspiration: Kandinsky's "Yellow Accompaniment", 1924

● After the street corners of the Bronx and the piazza at Covent Garden, Break Dancing arrives in Red Square. Within minutes the on-lookers surrounding Futura 2000 had disappeared, fearful of arrest for this new and perplexing form of subversion.



EXAMPLES OF GERMAN INFLUENCES.





- New Order's "Everything's Gone Green": Peter Saville, 1981
- Depero's original cover for Futurist publication, 1933



**USE HEARING
PROTECTION**

MAY 19-THE DURUTTI COLUMN/JETED JOHN

MAY 26-BIG IN JAPAN/MANICURED NOISE

THE FACTORY

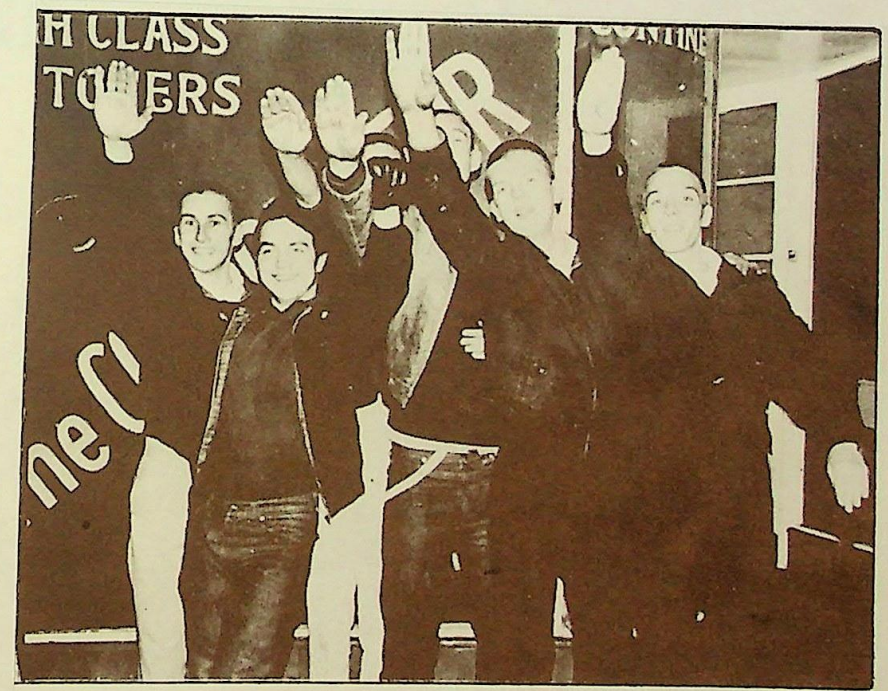
JUNE 2-THE DURUTTI COLUMN/CABARET VOLTAIRE

JUNE 9-THE TILLER BOYS/JOY DIVISION

RUSSEL CLUB ROYCE RD MOSS SIDE

A







BUCKS FIZZ



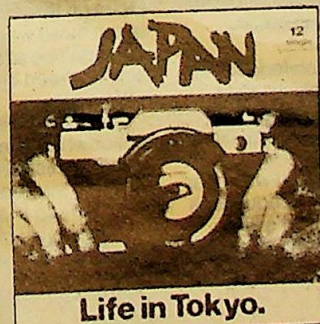
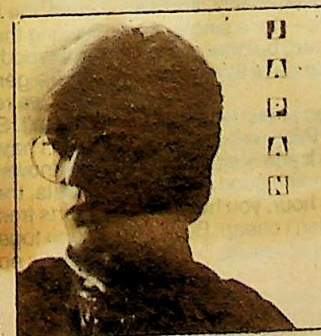
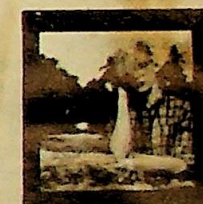
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J A P A N T I N D R U M
the new album



LIMITED EDITION WITH FREE POSTER

Japan 1981

Virgin

CULTURE CLUB



DEBUT ALBUM

KISSING TO BE CLEVER

FEATURING THE HIT SINGLE
DO YOU REALLY WANT TO HURT ME

ALSO AVAILABLE ON HIGH QUALITY CHROME CASSETTE

CULTURE CLUB ON TOUR SOON
WATCH FOR DATES

V2232

Virgin





As an introduction to THE FACE's forthcoming coverage of the growing influence of African music on Western beat, here are the first fruits of photographer Adrian Boot's recent visit to the Ivory Coast. This is everyday dress for the wives of Nigeria's most notorious recording artist, Fela Kuti (and one ex-wife, Sandra, now a singer herself): Lagos nightlife's urban refinements of traditional batik-print dresses and stylised adaptations of the dotted makeup and heavy silver, ivory and amber jewellery found even in the Bush.

PHOTOS ADRIAN BOOT

STYLE

AFRICAN CHIC

Featuring
Sandra and the
wives of Fela
Kuti



MUSIC



