

Representations of the Outsider in David Bowie's Glam Period and its Continuation
through Punk, Goth, and Emo: Thematic, Aesthetic, and Subcultural Considerations

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Abstract

Popular music artists portray a variety of themes through the aesthetics of their music, lyrics, and music videos. The theme of the Outsider is a theme that had its origins with David Bowie's glam period (1972-1974) and the creation of his Ziggy Stardust persona. Bowie not only portrayed an Outsider character, but also spoke to and for those who felt like Outsiders. Punk, goth, and emo bands that were influenced by Bowie took this social stance to speak to and for their own versions of the Outsider. Drawing from subcultural theory, music genre analysis, and music video analysis, and using Bowie as a benchmark and influence, I explore how several bands in later genres portray the Outsider in their music, lyrics, and music videos.

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Introduction

The main objective of this thesis is to conduct an aesthetic analysis of how popular music artists in the meta-genre of punk portray the Outsider through their music, lyrics, and music videos. Within the meta-genre of punk, I explore the genres of glam, punk, goth, and emo. The representation of the Outsider in these genres destabilizes, resists, and manipulates the specific musical genre in order to achieve subcultural goals. This thesis aims to draw a line from the conception of the Outsider in popular music from David Bowie through to present day emo-pop artist Fall Out Boy. I begin with David Bowie's glam period, during which time he took on a social stance of speaking to and for the Outsider while also taking on the persona of the Outsider in his Ziggy Stardust persona.

Chapter 1 explores Bowie's influences, both musical and aesthetic, and his development of Ziggy Stardust through to 1974, the end of his glam period. The second chapter lays down the analytic methods I will be using throughout the thesis, which heavily relies on the Burns four-domain analytic model, and I analyze Bowie's "Starman" (1972) as the emblematic track of his Ziggy period where he speaks both to and for the Outsider. Chapter 3 provides context in the glam genre and by analyzing T. Rex's "Bang a Gong (Get it On)" (1971) and the Sweet's "Ballroom Blitz" (1973), both released within a year of "Starman", I demonstrate how Bowie stood apart from his contemporaries by adopting his social stance of speaking to and for the Outsider. The fourth chapter explores punk and analyzes how the Sex Pistols' "God Save the Queen" (1977) and Green Day's "Jesus of Suburbia" (2005) speak to and for the Outsider. Chapter 5 focuses on goth and examines the Cure's "One

Hundred Years" (1982) and Marilyn Manson's "The Beautiful People" (1996). Finally, chapter 6 addresses emo by analyzing My Chemical Romance's "Teenagers" (2006) and Fall Out Boy's "Young Volcanoes" (2013).

The influence of Bowie can be traced through the genres of punk, goth, and emo, and this lineage can be illustrated through the examination of leading artists in those genres. In the subsequent discussion, I will offer brief contexts about the artists chosen for study.

The Sex Pistols. As the original UK punk band, the Sex Pistols gave a voice to the working-class youth of mid-seventies England who were angry and frustrated with the economic depression. Although they were only around for two years, Stephen Thomas Erlewine of *Allmusic* remarks that: "they changed the face of popular music....[and] revolutionized the idea of what rock & roll could be".¹ Their single "God Save the Queen", which was also on their only album *Never Mind the Bollocks Here's the Sex Pistols*, was released in 1977 in time for Queen Elizabeth II's silver jubilee and banned by the BBC. Their vocalist, Johnny Rotten "provided the band's conceptual direction, calculated to be as confrontational and threatening as possible".²

Green Day. Coming out of suburban America, the band Green Day took the original ideals of punk and adapted them for a new generation of disenfranchised youth. The band Green Day emerged out of the Northern California underground

¹ Stephen Thomas Erlewine, "The Sex Pistols", *Allmusic.com*, last modified 2015, <http://www.allmusic.com/artist/sex-pistols-mn0000418740/biography>

² Ibid.

scene in the mid-nineties with their 1994 major label debut *Dookie*.³ Green Day revived the core 1970s punk sounds and ideals for a new audience and recontextualized the traditional punk themes. Originally, punk was born out of working class Britain youth with “no future”, Green Day changed the trope to relate to the Outsiders of suburban America. “Boredom of middle-class life and deals, self-marginalization, rebellion against order, search for authenticity, and anti-corporate attitudes”⁴ became the newest incarnation of punk’s original message. The band’s 2004 album *American Idiot* may seem quite different from Bowie’s *The Rise and Fall of Ziggy Stardust* at first, but both are concept albums that feature an Outsider main character. Though both albums are concept albums, none of the Green Day band members actually claims the role of Jesus of Suburbia as Bowie did with Ziggy. Erlewine writes that the album’s music is “fluid and, better still, it fuels the anger, disillusionment, heartbreak, frustration, and scathing wit at the core of *American Idiot*...which effectively convey the paranoia and fear of living in America in days after 9/11.”⁵ *Ziggy Stardust* was an alien observing a dystopian and apocalyptic world, but Jesus of Suburbia is a teenaged Outsider living in the present suburbs of America facing the threat of terrorism and a corrupt government.

The Cure. One of the original goth rock bands in the late 1970s through to the 1990s, the Cure often employed dark, introspective lyricism in their music. Most

³ Stephen Thomas Erlewine, “Green Day”, *Allmusic.com*, last modified 2015, <http://www.allmusic.com/artist/green-day-mn0000154544/biography>

⁴ Lisa M. Chuang and John P. Hart, “Suburban American Punks and the Musical Rhetoric of *Green Day*’s ‘Jesus of Suburbia’”. *Communication Studies* 59, no.3 (2008): 185.

⁵ Stephen Thomas Erlewine, “*American Idiot*”, *Allmusic.com*, last updated 2015, <http://www.allmusic.com/album/american-idiot-mw0000387172>

notably, 1982's album, *Pornography*, "reflected the deep pessimism of some post-punk bands"⁶. The Cure, having formed in the mid-1970s, "became notorious for its slow, gloomy dirges and [singer Robert] Smith's ghoulish appearance, a public image that often hid the diversity of the Cure's music... As one of the bands that laid the seeds for goth rock, the group created towering layers of guitars and synthesizers"⁷. Though they already had a cult following after their first three albums, the Cure's fourth album *Pornography* "expanded their cult audience even further and cracked the U.K. Top Ten"⁸.

Marilyn Manson. Often connected to the goth subculture, though not actually a part of the goth rock subgenre, artist Marilyn Manson incorporates images of the subculture into his aesthetic, many of which are traceable back to David Bowie. Manson's often-androgynous look and heavy use of make-up are two examples of his goth sensibilities. Brian Wilson of Canton, Ohio, renamed himself Marilyn Manson after moving to Florida and beginning a band with a friend.⁹ Manson gained increasing popularity in the mid-nineties and gained a "cult following -- comprised almost entirely of disaffected white suburban teens."¹⁰ The album *Antichrist Superstar* debuted at the number three spot on the charts. Improving on the debut album, *Antichrist Superstar* blends a variety of subgenres including progressive metal, goth rock, and industrial rock and creates a sound that Erlewine describes as

⁶ David Szatmary, *Rockin' in Time: A Social History of Rock-and-Roll* (New Jersey: Prentice Hall, 2004), 250.

⁷ Stephen Thomas Erlewine, "The Cure", *Allmusic.com*, last modified 2015, <http://www.allmusic.com/artist/the-cure-mn0000137390/biography>

⁸ Ibid.

⁹ Stephen Thomas Erlewine, "Marilyn Manson", *Allmusic.com*, last modified 2015, <http://www.allmusic.com/artist/marilyn-manson-mn0000825251/biography>

¹⁰ Ibid.

“a boiling, mockingly satanic mess of guitars, synthesizers, and ridiculously ‘scary’ vocals.”¹¹

My Chemical Romance. Rising from the East Coast underground scene in the early 2000s, My Chemical Romance gained popularity through their “emo-punk songwriting, theatrical vocals, and neo-goth appearance”.¹² Their 2006 album *The Black Parade* was “an unabashed, old-fashioned concept album, complete with characters wandering through a vague narrative that concerns very big themes like death”.¹³ This particular album helped establish My Chemical Romance as separate from the many other emo-pop bands flooding the mainstream during the time period and drew influence from landmark concept albums such as Pink Floyd’s *The Wall* and the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*.

Fall Out Boy. Sometimes considered pop-punk, sometimes considered emo-pop, Fall Out Boy had an impact on the mainstream in the mid-2000s. The genre of emo emerged out of the American postpunk hardcore scene and has since continued to evolve. Roy Shuker defines emo as “a US-based genre of indie rock music, characterized by strong melodies and expressive confessional lyrics, and associated with a teenage cultural style”.¹⁴ The band Fall Out Boy can be seen to conform to aspects of this genre definition, though they are a softer, “poppier” version of emo

¹¹ Stephen Thomas Erlewine, “Antichrist Superstar”, *Allmusic.com*, last modified 2015, <http://www.allmusic.com/album/antichrist-superstar-mw0000188724>

¹² Andrew Leahey, “My Chemical Romance”, *Allmusic.com*, last modified 2015, <http://www.allmusic.com/artist/my-chemical-romance-mn0000520545/biography>

¹³ Stephen Thomas Erlewine, “The Black Parade”, *Allmusic.com*, last modified 2015, <http://www.allmusic.com/album/the-black-parade-mw0000563300>

¹⁴ Roy Shuker, *Popular Music Culture: The Key Concepts* (New York: Routledge, 2012), 354.

blended with punk. The popular reception of their work is evident when one reviewer writes, "Their break-out album, the ambitious *From Under the Cork Tree*...quickly [reached] the Top Ten of Billboard's album chart and spawning two Top Ten hits with 'Sugar We're Going Down' and the furiously upbeat 'Dance, Dance'."¹⁵ The band's next album, *Infinity on High*, proved even more popular, and bassist Pete Wentz became a staple in the celebrity tabloids with his highly publicized personal life. Over several years, inter-band relationships grew strained and after recording *Folie à Deux* in 2008, Fall Out Boy decided to take a break.¹⁶ Last year, the band reunited and released their latest album, *Save Rock and Roll* (2013). Their new sound sustains their earlier pop-emo styling, but has matured greatly and has a harder, more punk feel.

Although Fall Out Boy can be considered to be aesthetically and stylistically distinct from David Bowie's Ziggy Stardust, it is important to recognize some of the significant connections. The album *Save Rock and Roll* does not comprise a concept album at the same level that Bowie achieved with *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, however the music videos that accompany the album expand the musical contexts to develop a very strong narrative dimension. Furthermore, the videos for *Save Rock and Roll* feature a supernatural element along with religious symbolism and their overall rebel personas.

Each of these artists, beginning with David Bowie's *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, portrays the Outsider in a unique way, and the

¹⁵ Stephen Thomas Erlewine, "Fall Out Boy", *Allmusic.com*, last updated 2015, <http://www.allmusic.com/artist/fall-out-boy-mn0000170879/biography>

¹⁶ Ibid.

later artists all reveal the strong influence of Bowie either directly or indirectly. The music, lyrics, and music videos of these chosen artists all speak to and for the Outsider, and take on the position of an Outsider themselves. Bowie uses an alien from Mars, the Cure plays the gloomy poet, Marilyn Manson portrays the monster, Green Day creates a suburban punk youth who parallels himself to Jesus, and Fall Out Boy take on the roles of misunderstood rebels.

In addition to Burns' four-domain analytic model, I also draw from the writings of cultural theorists such as Auslander, Hebdige, and Shuker to illustrate the subcultural implications of each subgenre's Outsider. Furthermore, I also explore critical reviews from authors such as Erlewine to examine the reception of each of the songs. Lastly, I explore several biographies on Bowie to gain an understanding of his life and influences. I combine these elements in order to create a complete picture of how each band or artist speaks to and for the Outsider.

Chapter 1: A Critical Analysis of David Bowie's Influence and the Development of his Glam Period

In order to fully understand David Bowie's immense influence on subsequent artists and genre developments, it is important to be familiar with the cultural influences that shaped his childhood and his musical development, through his early musical career to the end of his glam period. By examining Bowie's life up to 1974, as represented by several important biographers (i.e., Buckley [2005], Peter and Leni Gillman [1986], Trynka [2011], Pegg [2004], and Welch [1999]), I will explore how Bowie fused together many influences to create the Ziggy Stardust persona and to speak to and for the Outsider by positioning himself as an Outsider. This Chapter aims to establish not only the contexts of his early career, but also the contexts and reception of the albums of the Ziggy Stardust era. The chapter is organized into several sections, that focus on his influences, his early artistic experiences that pointed ahead to his glam period, and on the work of his Ziggy period.

David Bowie's Ziggy Stardust era (1972-74) had a major impact on subsequent artists, from the rock subgenres of glam, punk, goth, and emo, to the youth subcultures that went along with them. In his book *Strange Fascination*, author David Buckley lists a number of artists who looked to Bowie for aesthetic and theatrical influence:

In the UK, those influenced by Bowie since the 70s are legion: Bunnyman Ian McCulloch, Holly Johnson, Boy George, Morrissey, Kate Bush (she even borrowed his mime tutor, Lindsay Kemp), Gary Numan (who borrowed Bowie's light show, sang-froid and sneer), virtually the whole of the new romantic scene, the slicked-back soulsters of the New Pop era (ABC, Associates, Spandau Ballet), and the synth-pop duos (Soft Cell, Pet Shop Boys, The Eurythmics). In America, the three biggest pop icons of the 1980s, Madonna, Prince and Michael Jackson, were hugely indebted to Bowie's sly

shape-changing (Madonna dates her conversion to actually wanting to be a star to a Ziggy concert she attended at the age of fifteen). In the 90s, UK groups such as Suede (a neat rearticulation of Ziggy-era kitchen-sink gender-bending), and American bands such as Nine Inch Nails, Nirvana, The Smashing Pumpkins and, overwhelmingly, Marilyn Manson all paid homage to Bowie's past.¹⁷

As evidenced by this extensive list of musicians who pay tribute to Bowie, his influence extends across genres and includes unexpected artists, such as Nirvana and Marilyn Manson. However, while Buckley's remarks imply that much of Bowie's influence lies in the aesthetic domain, Bowie's influence extends much further, into the sensibilities of the youth subcultures with the concept of the Outsider and the musicians speaking both to and for the youth Outsiders. Furthermore, subcultural theorists, such as Phillip Auslander, have studied the aesthetic impact of Bowie's glam period, but never mention the musical impact.

Glam Fascination: Influences of Fashion and the Ziggy Aesthetic

Born January 8, 1947 in Brixton, London to Haywood Stenton "John" Jones and Margaret "Peggy" Burns, David Jones began life in a working class family. From a young age, David Jones was interested in make-up. In the very first chapter of his biography of Bowie, David Buckley draws a portrait of a little boy who was fascinated with what Buckley identifies as "exotica": "At the age of three, Peggy found her son plastered in powder and eyeliner. Left alone for half an hour, the little lad had taken an 'unnatural' interest in the contents of his mum's cosmetics bag".¹⁸ This early interest in makeup points forwards to Bowie's heavy use of makeup during his glam period. Adding to his childhood glam fascination, the young David

¹⁷ David Buckley, *Strange Fascination David Bowie: The Definitive Story* (London: Virgin Publishing Ltd, 2005), 4.

¹⁸ *Ibid.*, 12.

Jones began developing his own sense of fashion, which points ahead to his distinctively unique and striking aesthetic during his musical career, the teenaged David Jones became increasingly interested in fashion and making bold fashion statements before the rest of his peers. As Gillman and Gillman observe,

It was David who wore a slim-line version of the school tie by folding over its sides and stitching them down at the back. It was David who dressed in shirts with button-down collars and the tightest of drainpipe trousers. When pointed 'winklepicker' shoes came to Bromley as part of a sudden incursion of Italian styles into Britain, David wore them too. He became an outright style leader by being the first boy at Bromley Tech to own a pair of chisel-toed shoes.¹⁹

This adventurousness in fashion remained with David Jones throughout his career, but the early 1970s and climaxing with his Ziggy Stardust years showed the most daring fashion choices, such as his brightly coloured jumpsuits. In addition to wearing the most fashionable clothing, he also began experimenting with his hair, sometimes with less than successful results that he still managed to pull off. For example, in a class picture, instead of having a hair style similar to his classmates, “[one] of his schoolteachers, Brian Lane, remembers that on one or two occasions Bowie came to school with dyed hair, a real taboo-breaking stand for the times. Bowie also backcombed his hair into a beautiful blond quiff”.²⁰ These bold fashion choices and experimentation with his hair continued throughout his career, and showed most evidently during his Ziggy period.

¹⁹ Peter Gillman and Leni Gillman, *Alias David Bowie* (New York: Henry Holt and Company, Inc., 1986), 66.

²⁰ Buckley, *Strange Fascination*, 39.

Another major influence on his glam period that arose during his childhood “came not from rock music at all, but from Japanese culture”.²¹ Gillman and Gillman describe how the exotic culture of Japan, in addition to tales of the American Wild West captivated the young David Jones:

First, there was Japan and the East. ‘David was very keen on the martial arts, oriental things,’ says Dudley; David talked avidly of Japan. The interest was expressed principally in endless wrestling matches in Dudley’s house...Second, there was the west, and America. David and Dudley played long-drawn-out games of cowboys and Indians, ranging through the house and into the garden. For boys of eight or nine, that was hardly exceptional. But Dudley again remembers that David took a closer interest in the wild west than any of their friends.²²

These two childhood interests, much like his early fascination with makeup and fashion, played an important role during Bowie’s glam period as well as the American influence showing in his name change from Jones to Bowie. The Japanese interest led to a captivation with kabuki, a Japanese theatre style. Buckley observes that: “Some of the costumes for the Ziggy Stardust and Aladdin Sane shows were actually first used in kabuki theatre, others were designed for Bowie by Kansai Yamamoto, again based on traditional designs”.²³ In taking costumes designed for kabuki theatre for his appearances as Ziggy brought an element of the exotica that captivated him as a child to his live shows. In 1973 Bowie even met the designer who gave him a few new costumes.²⁴

As I have made note of Bowie’s childhood fascination in exotica and making bold fashion choices while attending school, it should be addressed that his interest

²¹ Ibid., 112.

²² Gillman and Gillman, 55-56.

²³ Buckley, *Strange Fascination*, 113.

²⁴ Ibid., 114.

with creating his own image as a musician developed out of those early interests. However, Chris Welch points out the fact that during the early 1970s “[pop] stars weren’t supposed to invent themselves. All that changed as Ziggy Stardust became not just the focal point of an album but the centrepiece of an elaborate stage show and ongoing media sensation”.²⁵ As this quotation suggests, Bowie became one of the first pop stars to create his own image, something he had been doing since his childhood. Although he did have an innate sense of style and drew from personal interest for influences, Bowie’s first wife, Angela Barnett, helped him to transform his early appearance of post-hippie to the iconic glam rocker image portrayed by his Ziggy persona. As Trynka observes: “It was Angie who encouraged the next phase of David’s makeover; within a few days, the flowing gold locks that David had worn throughout the recording were shorn. Thus the final link with the 1960s was severed”.²⁶ By cutting his hair, he distinguished himself further from the long haired hippies of the 1960s. Not only did he change his hair, however, he also began to expand his already eclectic wardrobe. First he started wearing jumpsuits designed by his friend Freddi Buretti that inspired not only his early Ziggy style, but also the outfits of other glam bands. Pegg describes Bowie’s style in the early Ziggy period:

Bowie began wearing a tight-fitting, open-chested jumpsuit designed by Freddi Buretti and made from what David described as ‘a quite lovely piece of faux-deco material’ which he had found in a Cypriot street market a year earlier. Together with a custom-made pair of red lace-up wrestling boots, this became his standard early Ziggy uniform, later imitated by everyone from The Sweet to Suzi Quatro. It was in this outfit that Bowie made his most significant early Ziggy appearances: in the pages of *Melody Maker* in January

²⁵ Chris Welch, *David Bowie: We Could Be Heroes* (New York: Thunder’s Mouth Press, 1999), 46.

²⁶ Paul Trynka, *Starman David Bowie: The Definitive Biography* (Great Britain: Sphere, 2011), 154.

1972, on *The Old Grey Whistle Test* the following month, and most notably on the cover of the *Ziggy Stardust* album itself.²⁷

Bowie's choice of costume, as the above quotation demonstrates, became the leading influence for the later glam artists. I have already pointed out above that Bowie's first wife helped him to fully realize his glam aesthetic and Welch rightfully credits even more people who aided Bowie's transformation between *Hunky Dory* and *Ziggy Stardust*:

Several real-life characters had to be in place before this work could be completed. There was Angie, Bowie's wife, always ready to goad him into action and encourage a new hairstyle, and hairdresser Sue Fussey gave him his new look. They tried green before finally settling on red, a colour inspired by one of the red-haired models seen sporting the Kabuki-influenced clothes of Japanese designer Kansai Yamamoto, who was visiting London at that time. Later on, Kansai made all the [outfits for the] Spiders From Mars for their early shows. Tony Defries, Bowie's manager, could take off the business pressure and leave him free to concentrate on art, music and recording. Mick Ronson and pals could provide the Spidery backing and Ken Scott was on hand to replace the now-departed Tony Visconti at the mixing desk. The countdown had begun and Bowie cast about him for ideas.²⁸

The names that Welch mentions includes not only Angela Barnett and the Japanese designer Kansai Yamamoto, but also others crucial in helping create both his look and his musical vision, such as his producer, his manager, and his backing band, without which he would not have made such a massive impact on his audiences. After all these people had begun playing out their roles, Bowie brought his vision to life.

²⁷ Nicholas Pegg, *The Complete David Bowie* (Surrey: Reynolds & Hearn Ltd., 2004), 277.

²⁸ Welch, 47.

Musical and Other Artistic Experiences

This section of the chapter will focus on Bowie's musical and artistic experiences throughout his youth and young adult life in order to draw connections between those influences and his glam period. Several months after he turned eight, the young David Jones attended Burnt Ash Junior School. Though an overall unexceptional school, Gillman and Gillman note that Burnt Ash's headmaster, George Lloyd:

had a passion for what was known as 'movement training'. He taught it to every class in the school, dividing the pupils into four groups and equipping them with a percussion instrument, such as a tambourine or triangle, and instructing them to move to its rhythm.²⁹

Undoubtedly, the movement training made an impact on the young David Jones by introducing a kinesthetic element to sound. Later, as a young adult, Bowie went to a performance by the mime artist Lindsay Kemp. Gillman and Gillman describe his reaction to this performance: "He was enthralled, and telephoned Kemp to ask if they could meet. Kemp was duly flattered, for he had heard David's Deram album, and had been 'terribly moved' by his voice".³⁰ The friendship between mime and musician blossomed and Bowie even incorporated elements of mime in his later live shows. Buckley attributes Bowie's interest in the extraordinary to Kemp's influence: "Under the tutelage of dancer Lindsay Kemp...Bowie's innate love of the bizarre flourished wildly".³¹ Bowie's intrigue with mime and taking lessons from Kemp undoubtedly developed from being introduced to movement training as a child.

²⁹ Gillman and Gillman, 53.

³⁰ Ibid., 149.

³¹ Buckley, *Strange Fascination*, 41.

As a child, David Jones had several musical influences, including his father who used to bring home records from his work. He recalls eagerly listening to them and being mildly impressed, until one day coming across a Little Richard single.

Trynka describes the event:

‘Then,’ he [said], ‘I hit gold: “Tutti Frutti” by Little Richard – my heart nearly burst with excitement. I’d never heard anything even resembling this. It filled the room with energy and colour and outrageous defiance. I had heard God.’ More than anyone else, Little Richard would be a touchstone, an embodiment of sex, glamour and cranked-up music, of the future David Bowie’s career: ‘I always wanted to be Little Richard – he was my idol’.³²

It comes as no surprise to anyone familiar with both Little Richard and David Bowie that Little Richard left such an impression on Bowie; one only has to look to his glam period to see the largest parallels between the two rock icons. As Paul Trynka points out, “Little Richard would be the cornerstone of David’s musical identity”.³³ Another musical giant, American rock ‘n’ roll star, Elvis Presley, also influenced David Jones. Gillman mentions an event that sparked the young boy’s musical imagination: “David described the precise moment: ‘I saw a cousin of mine dance when I was very young. She was dancing to Elvis’s “Hound Dog” and I had never seen her get up and be moved so much by anything’”.³⁴ Elvis’ brand of theatrical, 1950s rock n’ roll and its ability to influence so many undoubtedly became a source of inspiration for David Jones’ own theatricality and desire to reach out to many others.

In addition to the musical influences of Little Richard and Elvis Presley, David Jones’ family culture was also a formative influence. His father, always interested in music and encouraging his son’s future stardom, often took David Jones to see

³² Trynka, 16.

³³ Ibid., 17.

³⁴ Gillman and Gillman, 57.

concerts. One time, John Jones took both his son and his niece, Kristina, to a concert and saw a performance by Tommy Steele. As emphasized in the following summary of the event by Gillman and Gillman, John Jones did everything he could to nurture his son's dreams, as Gillman and Gillman observe:

Afterwards Kristina went backstage with John and David, and heard John relate how his own son had 'aspirations as a performer' too. 'Uncle John,' she observed, 'enjoyed all the celebrities and the whole world, that touch of glamour.' John had given David an autograph book which he worked assiduously to fill. He did so, Kristina says, because he knew 'that Uncle John really wanted him to be a star'. In that moment, she believes, David's own ambition was born.³⁵

This account of a family interaction not only suggests John Jones' belief in his son, but also attributes the father's encouragement as the source of ambition and aspiration in the young David Jones. Buckley asserts that another major familial influence came from his half brother Terry Burns: "Terry would talk to his kid brother about his love for the Beat poets, Kerouac and Ginsberg, and would frequent jazz cellars of an evening and tell tales of the thrill and excitement of modern jazz in the metropolis".³⁶ The visits to the jazz clubs inspired David Jones to ask his father for an alto saxophone, a request that the always-supportive John Jones supported:

The model David chose was made of acrylic, which lacked the resonance of a metal version and had the further disadvantage that if dropped it shattered into hundreds of pieces. But the band leader John Dankworth used one and David was further attracted by its gaudy appearance: white with gilt keys.³⁷

After first failing to learn the instrument on his own, David Jones sought out lessons with saxophonist Ronnie Ross. Gillman and Gillman describe Ross' reaction: "Ross enjoyed teaching David. 'He arrived highly motivated and was well prepared for the

³⁵ Gillman and Gillman, 58.

³⁶ Buckley, *Strange Fascination*, 17.

³⁷ Gillman and Gillman, 71.

learning,' Ross says. 'He was quite shy, but he had a good sense of humour. He definitely showed an aptitude for music, and he was very interested in jazz'".³⁸ The youthful David Jones practiced hard for his saxophone lessons with Ross, as the above quotation points out, and the instrument remained of interest to him into adulthood. It appears on all three of his glam period albums, played by Bowie himself.

While encouraged by his father and half-brother, David Jones' friendship with George Underwood caused his musical interests to flourish. The two boys belonged to the same Wolf Cubs pack and on a trip to the Isle of Wight, David Jones played his first unofficial public performance with Underwood as entertainment for the rest of their peers. Gillman and Gillman summarize the experience:

In 1958 they had attended a final camp together on the Isle of Wight...David, [Marjorie Lloyd] recalls, insisted on taking the single-string bass he and Dudley Chapman had made from a tea chest. George had a guitar, and the pair of them performed during the pack's sing-song by the traditional campfire.³⁹

As Gillman and Gillman's account suggests, both boys shared a love of music, and, as a result, George Underwood and David Jones became close friends and bonded over many things, including a love of Elvis Presley. At school, David Jones began playing music with his new friend after convincing the ever-supportive John Jones that he needed a guitar. Gillman and Gillman note that: "David had inveigled his father into buying him a guitar... and he and George took their instruments to school, strumming them in the playing fields or on the art-block stairs".⁴⁰ Though his

³⁸ Ibid., 71.

³⁹ Ibid., 68.

⁴⁰ Ibid., 68.

schoolmates judged that George Underwood was more likely to become a star, Gillman and Gillman assert that “David was already determinedly committed to a musical career”.⁴¹

I have explored previously that America held a certain appeal to Bowie, which began in his childhood and flourished as he grew into young adulthood. During a trip to the US, Bowie had the opportunity to meet some of his artistic and musical heroes, including Andy Warhol. He also met two other iconic figures, Lou Reed and Iggy Pop, the latter of whom particularly intrigued Bowie. As Gillman and Gillman observe, “His appeal to David, who later talked of Iggy ‘unleashing the animalistic parts of rock’, was not hard to divine: here was someone with no apparent inhibitions, least of all when performing on stage, a state that David himself hoped to achieve”.⁴² Bowie’s meeting with Warhol did not have as much success, since, according to Buckley, he “apparently hated Bowie’s tribute to him on the *Hunky Dory* album, presented to him in the form of an acetate during the meet-and-greet, and was more interested in Bowie’s shoes”.⁴³ Regardless of the less than triumphant meeting with Warhol, however, Bowie went on to work and develop a close friendship with Iggy Pop, who, as I will discuss in a later section, became one of the major influences on Bowie’s Ziggy persona.

Early Band Development Towards Mod and Glam

Integral to the discussion of Bowie’s musical development is his early musical career that began in his teens and how it progressed towards distinct

⁴¹ Ibid., 71.

⁴² Ibid., 259.

⁴³ Buckley, *Strange Fascination*, 102.

subcultural styles that pointed the way towards his eventual glam style. The first official band that the young David Jones joined was called the Kon-rads and included guitarists Alan Dodds and Neville Wills, and drummer David Hadfield. Gillman and Gillman assert that: "The group played at church halls, youth clubs, dances and socials along the suburban fringe, with their greatest appeal lying in their renditions of current hits".⁴⁴ While this was the formula that many young bands followed, David Jones became quickly unhappy with the restrictions placed upon his creativity. Gillman and Gillman observe that David Jones began "displaying a drive to experiment and to expand beyond the limits of convention".⁴⁵ The outfits that the band wore – grey lounge suits with white shirts and striped ties or brown corduroy jackets with green corduroy pants⁴⁶ – particularly frustrated David Jones and Gillman and Gillman comment that he "felt that the group should be bolder. To show what he had in mind, he painted a picture of an American-style zoot suit with triangular shoulders and broad lapels".⁴⁷ David Jones still maintained his childhood fascination with Americana and bold fashion statements and disliked that his other band members were not as stylistically daring as him. The largest issue David Jones had with the Kon-rads, however, involved their repertoire. He felt that the band should play original songs instead of covering hit songs. As Gillman and Gillman point out:

⁴⁴ Gillman and Gillman, 74.

⁴⁵ Ibid., 76.

⁴⁶ Ibid., 76.

⁴⁷ Ibid., 76.

Here, especially, David was fighting the commercial climate of the times, when hits were predominantly manufactured by the Svengali figures at the apex of the business, and performers were treated like obedient ciphers.⁴⁸

From this quotation we observe the teenaged musician already trying to fight for his own voice in an industry that disapproved of such individuality. By disagreeing with the Kon-rads, David Jones did not last very long in their company.

The second band he joined, the King Bees, found David Jones revisiting the same frustrations that caused him to leave the Kon-rads. However, this new band led to meeting Leslie Conn, his first manager. Gillman and Gillman describe the first encounter between Bowie and Conn:

When Conn first saw David and the King Bees perform, he was pragmatic enough to see that where the Rolling Stones were heading, the King Bees might follow. He says that he also perceived enormous promise in David, then approaching his seventeenth birthday.⁴⁹

From the above quotation it is obvious that Conn saw David Jones' star potential and ambition and helped further the young musician's career at a vital time. With Conn, David Jones met Mark Feld – later known as Marc Bolan – and the two began a friendly rivalry that lasted over a decade until 1977 when Bolan died. This relationship resulted in the two minor artists' rise to popularity through their joint creation of glam.

When David Jones left the King Bees, unhappy with their direction, Conn found his client a new band that he felt would fit the young musician better. Gillman and Gillman observe: "In the summer of 1964, David told Conn that he had left the King Bees and was looking for another group. In that case, Conn told David, he had

⁴⁸ Ibid., 77.

⁴⁹ Ibid., 84.

precisely what he was looking for”.⁵⁰ That third band, the Manish Boys, originally came from a small town forty miles outside of London but had decided to try their luck in the big city.⁵¹ As with the first two bands he joined, however, the band grew annoyed with David Jones positioning himself as the leader rather than an equal. They also failed to achieve the success they craved. Once again, David Jones needed to audition for another band. This next band, the Lower Third, held auditions for a singer at a venue named La Discotheque. Gillman and Gillman describe the event: “One of those who attended, carrying his alto saxophone, was David. When he started to play he was joined by a group of musicians who had come to watch, among them Steve Marriott of the Small Faces, and the audition became an impromptu jam session”.⁵² The jam session impressed the band enough to hire David Jones, however, for a few weeks after his audition, he spent time with Steve Marriott and Small Faces – a band that Trynka notes “would become the leading lights of the Mod movement”⁵³ – sitting “in on their rehearsals and helped them hump their gear around. For the first couple of shows he guested on vocals”.⁵⁴ This very short time with Small Faces that Trynka points out nevertheless directed David Jones towards associating with the Mod subculture. As with the Manish Boys, the Lower Third assumed that David Jones would rank as their equal as a member of the band. However, Gillman and Gillman observe that he

...soon took a decisive hand in the affairs of the group, issuing a press statement which clearly showed how he saw his relationship with his new

⁵⁰ Ibid., 87.

⁵¹ Ibid., 87.

⁵² Ibid., 100.

⁵³ Trynka, 53.

⁵⁴ Ibid., 53.

colleagues. 'This is to inform you,' David announced, 'of the existence of Davie Jones and the Lower Third'.⁵⁵

The above quotation clearly emphasizes David Jones' growing confidence in his musical ability and leadership skills, however he did not feel this confidence in his manager. Shortly after joining the Lower Third, David Jones felt that Leslie Conn failed in his role as manager and the two went their separate ways. Gillman and Gillman note that: "Conn's replacement, as manager to both David and the Lower Third, was Ralph Horton".⁵⁶ Horton's first managerial decision involved changing the group's image that Gillman and Gillman document the youths transforming "From an indeterminate appearance best described by [bass guitarist] Denis [Taylor] as 'long-haired scruffs', they became 'raving mods'".⁵⁷ To Bowie, this transformation towards Mod fashion, especially the pre-Who Mod fashion, was very important in developing his later glam aesthetic. Buckley observes that the Lower Third associated with:

Not the anorak-wearing, scooter-driving, soul-grooving mods of the Who generation, but their immediate antecedents. The first mods in the early 1960s were dangerous modernists: they wore expensive suits, lipstick, blusher, and eye shadow. They were yet another scion of gay subculture and sartorially part of glam's forbears.⁵⁸

It should be noted here that, although his Mod phase lasted only for a short time, it helped lay the foundation of his glam phase, which the above quotation mentions. Glam pushed modernism to its limits and the three main founders of glam – David

⁵⁵ Gillman and Gillman, 100.

⁵⁶ Ibid., 103.

⁵⁷ Ibid., 104.

⁵⁸ Buckley, *Strange Fascination*, 40.

Bowie, Marc Bolan, and Bryan Ferry – all went through mod phases. Trynka considers the importance of Mod for these artists:

The only difference in philosophy was that the Mod idea was exclusive, aimed only at peers, whereas glam was designed to be publicized – knowingly pimped, with an ironic giggle...Mod was the domain of the unashamed narcissist; and David Bowie and Marc Bolan became two of the most committed narcissists in London.⁵⁹

Trynka's comments here point out a very important distinction between Mod and glam; Mods showed their narcissism by keeping a closely-knit, exclusive group while glam artists such as Bowie and Bolan allowed their narcissism to drive their desire for fame and publicity. Furthermore, while Mod styling is a precursor to glam, Mod did not include the wearing of makeup and David Jones' relationship with his band mates in the Lower Third grew tense as he pushed them to wear some for performances.⁶⁰ Gillman and Gillman draw similarities between the Manish Boys and the Lower Third and observe that: "like the Manish Boys, the Lower Third could not help noticing that David was becoming somewhat 'effeminate' on stage, mincing his arms and sashaying his hips".⁶¹ David Jones' on stage effeminacy caused even greater tension between himself and his band mates, however he acted that way in order to be noticed. Buckley speculates about David Jones' motivations for behaving in this way:

He wanted attention, he wanted to be known, and, back in 1964, to be a man and to have long hair was one way of achieving this aim. The rumpus he caused by having long hair in a world in which homosexuals were figures of ridicule was a lesson he would build up in spades in the 1970s. In 1972, with the exception of the cropped skinhead look, short hair for young men would be equally novel, and would be the precursor to the post-Ziggy gay look. He

⁵⁹ Trynka, 54.

⁶⁰ Gillman and Gillman, 106.

⁶¹ Ibid., 106.

may have appeared a mite gauche through the 1960s, but at least he was trying to look different.⁶²

Buckley claims here that David Jones purposely wore his hair differently in order to stand out. By the 1970s, he had achieved his goal of looking as different as he possibly could from any other rock star of his time or before.

To help in David Jones' quest for fame, Horton brought his young client to a man named Ken Pitt for some help managing the band. Although Pitt would soon take over Horton's role as manager, at this time he declined. However, Buckley mentions that Pitt pointed out: "a change of name was...a priority. The British singer Davy Jones had already secured more than his fifteen minutes of fame as one-quarter of The Monkees, the first teen band to break almost exclusively through the media of television".⁶³ When suggested to David Jones, he already had another name in mind: Bowie, which Buckley notes that it was "chosen for its connection with the Bowie knife. Jim Bowie...was a Texan adventurer who died at the Alamo in 1836, and carried a single-bladed hunting knife".⁶⁴ Here, as mentioned earlier, David Jones' childhood fascination with America became the source for his new name. A second plea from Horton to Pitt for help, however, yielded better results as Pitt agreed to see Bowie in concert with the Lower Third, which thoroughly impressed him. Gillman and Gillman assert that after the show, Pitt "agreed to take over administrative matters, such as contracts, bookings and accounts, while Horton would remain David's artistic manager".⁶⁵ Where others had failed, Pitt managed to

⁶² Buckley, *Strange Fascination*, 41.

⁶³ *Ibid.*, 26.

⁶⁴ *Ibid.*, 26.

⁶⁵ Gillman and Gillman, 124.

convince Decca to release Bowie's songs "Rubber Band" and "The London Boys" and acquire an advance for an album on the Deram label.

Bowie's Early Solo Career and Moving Towards Ziggy Stardust

Bowie's first few solo albums received minimal success, however they afforded him the opportunity to work out his stance on glam performance. I will review here some of the features of these early albums, in order to demonstrate Bowie's trajectory toward a glam image.

Released in 1967, Bowie's debut album, *David Bowie*, failed to chart despite the promising reviews he received from his two singles.⁶⁶ The album drew from varied influences, including jazz and folk, and although creative, none of the melodies were overly memorable. Gillman and Gillman observe that the album's largest influence came from "the maverick British entertainer Anthony Newley, a former boy-actor whose lyrics, sung in a slightly mocking and distanced manner, appealed strongly to David's own sense of the surreal".⁶⁷ Arguably, this influence hindered the album's success by not showcasing Bowie's true voice as a musician. The album cover featured Bowie's head with his soft, curling hair, more hippie than mod by this point.

After his second album, Bowie tried working with a band again and hired three musicians who would allow him to act as leader and could be convinced to follow his daring fashion choices. Consisting of drummer John Cambridge, bassist Tony Visconti, and guitarist Mick Ronson, they called themselves the Hype, a name

⁶⁶ Ibid., 134.

⁶⁷ Ibid., 138-39.

suggested by Pitt.⁶⁸ Gillman and Gillman describe the Hype's costumes for their first concert:

David became Rainbowman, with lurex tights, a silky blue cape and knee-length pirate boots. John Cambridge was Cowboyman, with a frilly shirt and a ten-gallon hat. Mick Ronson wore David's silver 'Space Oddity' suit and became Gangsterman. Tony Visconti was Hypeman, with a Superman suit bearing an H on his chest instead of an S.⁶⁹

These highly unconventional outfits described by Gillman and Gillman shows Bowie's first success at convincing his band to wear costumes to make an aesthetic statement rather than trying to fit into an already existing mould. Furthermore, it directly points to Bowie's glam period and the similarly bold costumes he would wear as Ziggy. The Hype's first concert was ultimately a failure for the band, however, Gillman and Gillman assert that the "performance was nonetheless a landmark in the new styles of the 1970s, for it was the moment glam or glitter rock was born".⁷⁰ Rock stars had dressed up in decorative clothing prior to this event, such as the Kinks wearing Regency clothing while performing "Dedicated Follower of Fashion" and even the Rolling Stones, however the sexual ambiguity and boundary pushing was entirely new.⁷¹ The performance by the Hype also set the beginnings of Bowie's use of spectacle during his live performances.

While working on his third album, *The Man Who Sold the World*, Bowie had a falling out with his drummer and replaced Cambridge with a friend of Ronson's named Mick "Woody" Woodmansey. Around the same time, Bowie also replaced his manager Ken Pitt with a young lawyer named Tony Defries. More

⁶⁸ Ibid., 195.

⁶⁹ Ibid., 195.

⁷⁰ Ibid., 196.

⁷¹ Ibid., 196.

difficulties arose during the recording sessions as well, such as Bowie's seeming inability to solidify coherent thoughts for lyrics, and in the end, bassist and producer Tony Visconti took charge and told Bowie they had three days left to complete the album. Gillman and Gillman describe the result of this intense work period: "Almost miraculously, out of this maelstrom on conflict and pressure, emerged David's most remarkable lyrics yet".⁷² However, only four people initially appreciated the album once it was complete: Bowie, Visconti, Woodmansey, and Ronson. The record company did not like it.⁷³ The album cover was an especially bold choice. While one cover depicted a cartoon-like cowboy holding a shotgun and standing in front of Cane Hill, the mental hospital where Bowie's half-brother Terry Burns received treatment, the better-known cover shows Bowie wearing a Mr. Fish dress and reclining on a couch, in what he called a domestic situation.⁷⁴ When he travelled to the United States to promote his new album, Bowie also decided he was brave enough to wear another Mr. Fish dress at a party. As with his very short career with the Hype, this album cover depicting Bowie in a dress and his courage to wear a different dress in public undeniably point to his developing glam aesthetic.

He continued to experiment with his fourth album, *Hunky Dory* (1971), though Bowie adopted a slightly softer sound. Buckley notes that:

...despite its overall excellence, [it] is musically quite a conservative record, and now sounds like something of a retrenchment after *The Man Who Sold The World*. It's almost as if Bowie deemed it necessary to appease a potential new record label with something a little more conventional.⁷⁵

⁷² Ibid., 214.

⁷³ Ibid., 222.

⁷⁴ Ibid., 225.

⁷⁵ Buckley, *Strange Fascination*, 95.

From Buckley's assertion we can see Bowie developing into a creative mastermind by his ability to write more avant-garde songs as he did with *The Man Who Sold the World* and then turn around to please a record label and audiences with a more conventional-sounding album with *Hunky Dory*. Furthermore, Bowie decided to build *Hunky Dory* around the piano. Trynka note that: "The three standout songs – 'Oh! You Pretty Things', 'Changes' and 'Life on Mars?' – all featured broadly similar piano runs, rolling forward with an irresistible momentum, but each boasted distinct, gorgeously memorable melodies".⁷⁶ Trynka also observes the incredible difference between the songs on *Hunky Dory* and "Space Oddity", where the former has lyrical melodies with a wide range of pitches and the latter sounds cramped and claustrophobic.⁷⁷

Shortly after the release of *Hunk Dory*, Bowie began recording his fifth album, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972). Musically, Bowie returned to the three-minute pop song that Pegg asserts was "perfected by Bowie's childhood heroes of the 1950s, filtered through the electric soundscape of the early 1970s".⁷⁸ In doing this, he consciously rejected and rebelled against what Pegg describes as an "increasingly pompous quest for neoclassical 'sophistication' in rock".⁷⁹

Ziggy's Musical and Pop Culture Influences

Bowie drew upon many influences to create the Ziggy character and the most notable were considered to be Outsiders, including American proto-punk Iggy Pop,

⁷⁶ Trynka, 141.

⁷⁷ Ibid., 141.

⁷⁸ Pegg, 273.

⁷⁹ Ibid., 273.

The Legendary Stardust Cowboy, and British-American rocker Vince Taylor. Pegg notes that Iggy Pop's influence came from his "uninhabited and often violent stage act...was a crucial ingredient in the *alter ego* David was now crafting for himself".⁸⁰ The influence of The Legendary Stardust cowboy can be seen in Ziggy Stardust's name. Finally, Trynka points out that the influence of Vince Taylor originated when Bowie ran into him in the mid-60s and Taylor was "claiming he was the messiah and pointing out UFO sites on a crumpled map. Hence Ziggy was a tribute to artifice, a play on identity, alter-ego placed on alter-ego, a vehicle for rock 'n' roll which would allow David, if everything failed, to announce that this was all ironic, just a pose".⁸¹

Other "Outsiders" also found their way into the Ziggy character. Buckley asserts that: "The reference in 'Ziggy Stardust' to Jimi Hendrix is unmissable"⁸², referring to the hand Ziggy uses to play his guitar. Furthermore, a more literal Outsider influence, themes of the extraterrestrial make their way into the Ziggy character. Buckley observes some of the science fiction titles that Bowie drew from:

He tapped into the public fascination with science fiction and fantasy. Films such as *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971) and even *Barbarella* (1968), and television programmes such as *Outer Limits*, *The Twilight Zone*, *Star Trek* and *Doctor Who*, had positioned the two genres at the centre of popular culture.⁸³

Buckley makes a strong case for Bowie's borrowings from popular film and television representations, showing how Bowie integrated aspects of popular culture, specifically pertaining to Outsider characters and often involving the

⁸⁰ Ibid., 274.

⁸¹ Trynka, 152.

⁸² Buckley, *Strange Fascination*, 124.

⁸³ Ibid., 128.

extraterrestrial. As Paul Trynka rightly states: “Ziggy was David’s homage to the outsider”.⁸⁴

Glam as a Reaction Against the Counterculture

This new album, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, cleverly recreated the three-minute pop song reminiscent of the 1950s modernized with a 1970s sound. As Pegg claims, “It is an eloquent plea for the pop song, in all its gimcrack cheapness, as a valid artform, and an energetic dismissal of the increasingly pompous quest for neoclassical ‘sophistication’ in rock”.⁸⁵ Whereas in the counterculture the musicians dressed in clothing similar to that of their audience members in order to create a feeling of community and authenticity, glam artists wore flamboyant outfits that were copied by their audiences. The extent of the influence is suggested here by Auslander:

In an inversion of hippie ideology, Bowie’s audiences emulated Ziggy by showing up at concerts dressed in homemade Ziggy costumes, makeup, and hairstyles. To the extent that these fans, known as ‘Bowie boys’ and ‘Bowie girls,’ constituted a community, that community formed around Ziggy Stardust – it expressed him rather than the other way around.⁸⁶

Here Philip Auslander explores how the youth followed Bowie and his fashion styles, and situates this cultural trend as in contrast to the ideology of the hippie counterculture. Furthermore, glam rock artists challenged the extreme machismo and displays of masculinity of cock rock.⁸⁷ Bowie himself was thin and looked the opposite of an overly masculine cock-rocker. Buckley describes how Bowie

⁸⁴ Trynka, 151.

⁸⁵ Pegg, 273.

⁸⁶ Philip Auslander, *Performing Glam Rock* (Ann Arbor: University of Michigan Press: 2006), 132.

⁸⁷ Simon Frith and Angela McRobbie, “Rock and Sexuality” in *On Record* ed. by Robert Pringle, et. al (Hoboken: Taylor & Francis Ltd, 1990), 326-327.

challenged the notions of cock rock and accepted forms of rock masculinity: “Bowie flaunted his physicality but replaced clichéd displays of masculinity with his own brand of homosexual leitmotifs. He used the guitar, such a powerful icon of male supremacy, as a phallic symbol, but a homosexual one”.⁸⁸

The Ziggy Stardust Album Development and Ziggy's Story

After discussing Bowie's influences and early musical career, the focus in the following sections shifts to exclusively covering Bowie's glam period. This section in particular examines the development of *Ziggy Stardust* and the underlying narrative of the concept album.

Originally, the album had a different track listing and included a cover of Chuck Berry's “Round and Round”, which was also the proposed album title. However, with RCA's push for a single, Bowie recorded “Starman” and added it to the track listing. The development of the Ziggy Stardust figure also contributed to the album's track changes and the final version suggested a concept album built around the Ziggy character. Pegg describes the original layout of the album:

An earlier master dated 15 December 1971, before the recording of those vital last three tracks and evidently prior to a re-think regarding ‘It Ain't Easy’, reveals a fascinating glimpse of the album's original track-listing. Side one was to be ‘Five Years’, ‘Soul Love’, ‘Moonage Daydream’, ‘Round and Round’ and ‘Amsterdam’, while side two ran ‘Hang On To Yourself’, ‘Ziggy Stardust’, ‘Velvet Goldmine’, ‘Holy Holy’, ‘Star’ and ‘Lady Stardust’. The album itself was apparently to be called *Round and Round*.⁸⁹

⁸⁸ Buckley, *Strange Fascination*, 124.

⁸⁸ Ibid, 142.

⁸⁹ Pegg, 276.

As shown, this version of the album is drastically different from the final. The change in track-listing, and even replacing some songs with others quite possibly led to the album's success. Welch describes the process of finalizing the album:

In January, 1972 the band cut three more songs including 'Starman' 'Suffragette City' and 'Rock 'n' Roll Suicide'. Eventually the track listing for the album was complete with 'Starman' included to placate the record company's need for a single, and 'Round And Round' placed in the recycle bin.⁹⁰

As Welch's remarks suggest, "Starman" became the album's single. With track titles such as "Starman", "Moonage Daydream", and "Lady Stardust" and even the name of his character and backing band play on Bowie's continual interest in all things extraterrestrial. Furthermore, *Ziggy Stardust* also uses other themes that Bowie's previous albums touched on, and this resulted in an exceptional pop album. As Pegg explains:

[After] all is said and done, it remains at the end a tremendously entertaining piece of pop music. The themes and motifs are all there for the taking, and of course they are endlessly fascinating: the nature of stardom, the ongoing extraterrestrial *shtick*, the end of the world, the false Messiah and the mistrust of organized religion (there are even more priests and churches in *Ziggy Stardust's* lyrics than in its predecessor's), the lure of America, rock music and celebrity as metaphors for sexual consummation, decline, defeat, catharsis: all Bowie's pet subjects wrapped in eleven perfect pop songs.⁹¹

These same themes that Pegg points out above did not end with this album either, but continued into his later works as well.

While generally thought of as a concept album, the album itself only gives the skeletal structure of a storyline. The listener knows that the world has five years before running out of resources from the song "Five Years", "Starman" tells Ziggy's

⁹⁰ Welch, 49.

⁹¹ Pegg, 280.

message of a coming extraterrestrial, Ziggy's character is fleshed out in "Ziggy Stardust", and, finally, Ziggy meets his demise in "Rock 'n' Roll Suicide". Copetas explains the album's skeletal narrative in the following summary:

The time is five years to go before the end of the earth. It has been announced that the world will end because of lack of natural resources. Ziggy is in a position where all the kids have access to things that they thought they wanted. The older people have lost all touch with reality and the kids are left on their own to plunder anything. Ziggy was in a rock-and-roll band and the kids no longer want rock-and-roll...Ziggy's advisor tells him to collect news and sing it.⁹²

From this we see that Bowie already positioned Ziggy as an Outsider in the very basic, original narrative, in the form of a rock n' roll star during a time when the youth do not want rock n' roll. Furthermore, other information has been added to flesh out the story a little more, and give a more complete picture of Ziggy's tale.

Copetas also explains the more in-depth narrative below:

Ziggy is advised in a dream by the infinites to write the coming of a starman, so he writes 'Starman', which is the first news of hope that the people have heard. So they latch on to it immediately. The starmen that he is talking about are called the infinites, and they are black-hole jumpers. Ziggy has been talking about this amazing spaceman who will be coming down to save the earth. They arrive somewhere in Greenwich Village. They don't have a care in the world and are of no possible use to us. They just happened to stumble into our universe by black-hole jumping. Their whole life is travelling from universe to universe. In the stage show, one of them resembles Brando, another one is a Black New Yorker. I even have one called Queenie the Infinite Fox. Now Ziggy starts to believe in all this himself and thinks himself a prophet of the future starman. He takes himself up to incredible spiritual heights and is kept alive by his disciples. When the infinites arrive, they take bits of Ziggy to make themselves real because in their original state they are anti-matter and cannot exist in our world. And they tear him to pieces on stage during the song 'Rock 'n' roll suicide'. As soon as Ziggy dies on stage the infinites take his elements and make themselves visible. It is a science fiction fantasy of today.⁹³

⁹² Craig Copetas "Beat godfather meets glitter Mainman" in *The Bowie Companion*, ed. by Elizabeth Thomson and David Gutman (New York: Da Capo Press, 1993), 107.

⁹³ *Ibid.*, 107-108.

From Copetas' description, it is obvious that as the concept album idea caught on, Bowie added to his narrative of Ziggy. One important thing to point out, however, is the common misconception that Ziggy himself is an alien. While Bowie's portrayal of Ziggy looks quite otherworldly with his androgynous look and wild outfits, Ziggy acts as a Messiah-type figure, born on Earth, who tells the youth of the coming extraterrestrials. Nicholas Pegg expands on Ziggy's role as Messiah and confirms his humanity:

[Ziggy] is a human who inadvertently makes contact with forces from another dimension via his radio (as related in the lyric of 'Starman') and, mistaking their messages for spiritual revelation, adopts a Messianic role on Earth while the passionless alien 'infinities' use him as their channel for an invasion that will destroy the world.⁹⁴

Ziggy only relays the aliens' message, thinking himself a Messiah to spread what he believes to be good news, but ends up being killed by the aliens during a rock n' roll show as they use him to make themselves visible to the people.

An important artifact in the Ziggy collection, and an important means of communicating the story, is the album art. Pegg observes: "The photo shoot was conducted by *Hunky Dory* veteran Brian Ward outside the K West furrier's offices at 23 Heddon Street, a little cul-de-sac just off London's Regent Street near to Ward's own studio."⁹⁵ The pictures on the front and back have also lent themselves much speculation and discussion of meaning. Pegg explains: "Even the K West sign, so glaringly prominent above David's head on the album sleeve has aroused speculation: certainly it provides Bowie with a ready made visual pun on 'quest' –

⁹⁴ Pegg, 277.

⁹⁵ Ibid., 277.

his own and Ziggy's".⁹⁶ The pictures also show off Bowie's incorporation of camp and androgyny with Ziggy. Buckley interprets the photography in the following comments:

Even more striking, the back shows Bowie campily [sic] entombed in a red telephone box, his left hand bent at the wrist, lamely raised to eye level...the right clasp[ing] his hip. Bowie's eyes, half-open, avoid our gaze. The figure in the phone booth looks like a mannequin, an almost lifeless simulacrum of camp. The effect is one of deliberate mystification. The telephone box has been rendered a kind of style laboratory, a sort of one-man-or-woman 'voguing booth'.⁹⁷

The images described by Buckley epitomize Bowie's early glam aesthetic with its very feminized camp style. Similar images of Ziggy continue throughout this period of Bowie's career.

The Subcultural Influence of Ziggy Stardust

The Rise and Fall of Ziggy Stardust and the Spiders from Mars finally gave Bowie the fame he craved. More specifically, his performance of "Starman" on the television show *Top of the Pops* helped secure that rise to fame. Pegg comments on Bowie's path to success:

It's deceptively easy to forget that in the summer of 1972 David Bowie was still yesterday's news to the average *Top Of The Pops* viewer, a one-hit wonder who'd had a novelty single about an astronaut at the end of the previous decade. Three minutes at *Top Of The Pops* in a rainbow jumpsuit and shocking red hair put paid to that forever. Having made no commercial impact in the two months since its release, 'Starman' stormed up the chart, going top ten a fortnight later and spawning everything that was to follow.⁹⁸

Between 1969's "Space Oddity" and 1972's "Starman" Bowie had undergone a drastic transformation, as Pegg points out in the above quotation, and as a result

⁹⁶ Ibid., 277.

⁹⁷ Buckley, *Strange Fascination*, 115-116

⁹⁸ Pegg, 203.

grabbed the nation's attention and made his album a hot commodity. In combination with the album and *Top of the Pops* appearance, Bowie also took his Ziggy act on the road and toured across the world as Ziggy Stardust. "Ziggy Stardust and the Spiders from Mars first touched down in the modest setting of the Toby Jug pub in Tolworth, on the fringe of Surbiton, on 10 February, 1972. They were a sensation".⁹⁹

Throughout the tours, Bowie acted as Ziggy, a rockstar taking on the role of an actor playing the part of a rockstar. Buckley points out Bowie's ingenuity in his creation of Ziggy:

It is rather strange, then, that historically, Ziggy has been taken as a true rocker, or at least as a rocker with an authentic intelligence and as an inhabitant of a real city, on the basis of an album cover that appears to do everything to announce itself as a tampering with reality. This was the essence of Bowie's attraction. Like all the best pop, Bowie's work transformed the mundane, denatured it and blurred the distinctions between lived experience and fictionalised versions of it. It was this crisis, this extremely clever experiment in what could be taken as real and fake, which drove Bowie into even bolder artistic endeavours.¹⁰⁰

Buckley truly captures the contradictory nature of Bowie playing Ziggy and its brilliance in creating a piece of rock theatre that developed a life of its own. His Ziggy tours overlapped with the release of his next album, *Aladdin Sane*, but after over a year of touring, Bowie, feared that Ziggy would take him over. As a result, he decided to kill off Ziggy through an act of rock n' roll suicide. Welch expresses this dilemma using the analogy of Frankenstein: "Although Ziggy had everything Bowie needed, in the ensuing months it seemed he had created a Frankenstein's monster

⁹⁹ Christopher Sandford, *Bowie: Loving the Alien* (London: Little Brown, 1996), 89.

¹⁰⁰ Buckley, *Strange Fascination*, 116.

that would take him over and ultimately wreak revenge, if Bowie didn't destroy it first"¹⁰¹

Bowie's next album, the second of his glam trilogy, *Aladdin Sane* (1973), has been described as Ziggy goes to America. Indeed, Bowie wrote most of it on the Ziggy US tour as Welch points out:

With *Aladdin Sane* Bowie tried to encapsulate his American touring experiences in song and the results were certainly effective in that they reflected a wave of frenzied decadence and sheer physical strain. Bowie was part of the bubbling cauldron of madness heated by a boom in rock music that was bringing in money, fame and adulation, accompanied by a moral and physical breakdown among spectators and participants.¹⁰²

From Welch's assertions, we see that Bowie once again drew from his childhood fascination of America and combined it into his glam aesthetic. Furthermore, *Aladdin Sane* went through several name transformations as Bowie mulled over the name of his new character. Welch notes that:

Bowie's new album was originally going to be called *A Lad Insane*. He also toyed with *A Lad In Vein* before settling on *Aladdin Sane*. 'Originally I felt *Love Aladdin Vein* was right, then I thought maybe I shouldn't write it off so easily so I changed it.' The new music reflected Bowie's moods and feelings as he became sucked into an exhausting rock 'n' roll circus during his first year of heavy American touring. The camp-but-comfortable world of the London theatrical scene was superseded by the hippie freaks and aggressive groupies of New York and LA – an altogether different kettle of pills, potions and pot heads. Even more disturbing and alarming was the way audiences came to regard Bowie as 'the next great rock star' and slavishly emulated his look in the ultimate act of hero worship. At every show Ziggy and subsequently Aladdin look-alikes turned up in droves. In the fans' eyes, Ziggy was Bowie and Bowie was Ziggy. It was becoming a real life *Rocky Horror Picture Show* writ large; harmless and flattering in a way, but as Bowie looked down all he could see was a sea of clones and it was an unnerving experience.¹⁰³

¹⁰¹ Welch, 46.

¹⁰² *Ibid.*, 56.

¹⁰³ *Ibid.*, 54-55.

As Welch observes, Ziggy's new transformation reflected the turmoil Bowie felt with the mass of Ziggy look-alikes at his concerts and the strange new rock culture he discovered in the United States compared to the United Kingdom. During this period, Bowie's Ziggy character continued to gain popularity to the point of his young fans copying his look.

Aladdin solidified his fame in the US, at least in the more tolerant northern states, and claimed the top spot in the UK charts. Welch notes that:

The album shot to the top of the charts and all Bowie's UK concerts were sell-outs. Strangely enough, not all of his US shows did as well. In the mid-West, some of the venues were practically empty as only a few hundred tickets were sold. The androgynous Ziggy might be all right for Hollywood and New York but plainly not for down-town Kansas City.¹⁰⁴

This shows that while England still held some homophobic thoughts, the United States proved significantly less accepting of Bowie's camp theatricality. Though crucial to Bowie's continuing rise to fame, and widely considered the epitome of glam rock, many critics feel the album displays inferior qualities to *Ziggy Stardust*, regardless of the album's evolving music. Buckley points out that a lack of cohesion lessens the album's redeeming qualities in:

Regarded at the time as something of a let-down after *Ziggy*, *Aladdin Sane*, although conceptually weaker and perhaps not as consistent in terms of overall quality, might now be regarded as the definitive glam-rock Bowie album. The band are altogether more daring: Ronson's guitar is prominent and high in the mix and Mike Garson's manically jazzy piano further broadens the musical canvas.¹⁰⁵

While Buckley describes much more complex music, the lack of consistency on *Aladdin Sane* compared to *Ziggy Stardust* hurts the album's overall appeal. Bowies

¹⁰⁴ Ibid., 57.

¹⁰⁵ David Buckley, *David Bowie: the Complete Guide to his Music* (London: Omnibus Press, 2004), 24.

image during this middle period also became more shocking than before. Buckley explains how Bowie pushed his Ziggy persona and aesthetic even further:

Looking back at the version of Bowie at the time – a war-painted sex-change harlequin with a fast growing repertoire of songs concerning galactic apocalypse, suicide and ‘try-sexuality’ – one might reasonably wonder how on earth he became the biggest mainstream commercial success of 1973.¹⁰⁶

This description of Bowie’s *Aladdin Sane* version of Ziggy in 1973 seems shocking for a musician to gain that much success while using that aesthetic. However, the explanation is not as complicated as one may think, as Buckley proves:

Musically, Bowie had a locker-full of soaring, catchy melodies still conventional enough for your Dad to whistle along to. And, perhaps more importantly, his work was at the very core of English pop sensibility, re-articulating, in an admittedly extreme manner, the British love for theatricality and make-up.¹⁰⁷

Buckley points out very accurately Bowie’s ability to create memorable but still conventional melodies. Additionally, while Ziggy might seem like a far-reaching version of it, pantomime has always been an integral part of British culture.

As mentioned earlier, it was during his *Aladdin Sane* tour that Bowie decided to retire his Ziggy character. Welch describes the event:

Only three months after the release of *Aladdin Sane* came news of his shock ‘retirement’. Bowie made the announcement to stunned fans at the end of his show at the Odeon Hammersmith, London on July 3, 1973. After a rousing performance during which guitarist Jeff Beck jammed on stage with Mick Ronson on ‘Jean Genie’, Bowie went to the microphone and spoke to the audience. He thanked the fans, the band and the road crew, then said: ‘Of all the shows on the tour this one will remain with us the longest because not only is it the last show of the tour but it’s the last show we’ll ever do’. There were screams of ‘No!’ from the stunned audience as the implications of Bowie’s shock announcement sank in. He launched into a slow and emotional version of ‘Rock ‘n’ Roll Suicide’...But it seemed that it was the end of Ziggy Stardust, not David Bowie. Even the group was taken by surprise. Apart from

¹⁰⁶ Ibid., 24.

¹⁰⁷ Ibid., 24.

Mick Ronson, those Spiders who had recently been angling for a pay rise were kept in the dark about Bowie's true intentions. Yet the warning signs had been there from the start. They'd had the Rise. This was the Fall.¹⁰⁸

As evidenced by Welch above, Ziggy's retirement caught everyone by surprise, from his adoring fans to the Spiders themselves. Although officially the end of Ziggy as a stage act, he remained for one more album, not including the cover album *Pin Ups* released in November 1973.

The End of Bowie's Glam Period

The third and final album in the trilogy, *Diamond Dogs* (1974), featured a darker, post-apocalyptic feel, drawing from George Orwell's 1948 novel *1984*. Though Bowie technically "killed off" Ziggy at the end of the *Aladdin Sane* UK tour in 1973, the track "Rebel Rebel" definitely sounds more like something Ziggy would sing rather than his new character Halloween Jack. Welch describes: "The lurid cover painting of Bowie, by Guy Peelaert, made a striking introduction to his latest epic, the last in the trilogy that comprised Ziggy, Aladdin, and now...the Diamond Dogs".¹⁰⁹ Furthermore, the album art features Bowie as half-man-half-dog, still sporting his Ziggy hairstyle.

Originally, Bowie wanted to create a stage production of *1984*, but when Orwell's widow refused to allow it, he instead created his own world. He also drew from other influences for the music, as well, as Welch points out:

If Bowie had succeeded in his aims he might have created the first stage rock opera. He was now left with a selection of songs without a home. So he decided to create his own vision of a hellish future called Hunger City, which became the basis of *Diamond Dogs*. In this post-nuclear-holocaust landscape, hordes of subhuman 'Peoploids' roam about looting the shops among rabid

¹⁰⁸ Welch, 57-58.

¹⁰⁹ Ibid., 70.

dogs, themselves threatened by mutant rats. As it turned out, the songs were closer in spirit to the music of the Rolling Stones, T Rex or the Faces than the progressive rock of, say King Crimson or ELP – bands that also dabbled in monstrous and threatening sci-fi images. Once again, Bowie used the superficiality of rock ‘n’ roll to provide a basis for deeper literary and artistic themes.¹¹⁰

This album, darker and more ominous than the previous two in the trilogy, did give Bowie a hit with “Rebel Rebel” and the stage show allowed him to push his theatricality even further than ever before. Welch points out: “*Dogs* gave him one of his best hit songs ‘Rebel Rebel’. The album also provided the basis for one of the most daring, elaborate and statistically mind-boggling rock shows of the age, which finally established him as a super star in America”.¹¹¹ These highly theatrical shows, as Welch notes, finally gained Bowie the massive success in the US that he had hoped for with his previous albums.

Aladdin Sane helped Bowie gain a foothold in America; however, the *Diamond Dogs* tour sealed the deal. In the following quote, Welch points out Bowie’s even more heightened sense of theatricality for his *Diamond Dogs* tour that convinced America of his rock star status:

The Diamond Dogs Revue finally opened at the Montreal Forum on June 14, 1974. The artist now known simply as ‘Bowie’ put on a remarkable one-and-a-half hour concert featuring 20 songs set in heavily rehearsed and choreographed stage show. A specially-designed set – costing \$200,000, conceived by Bowie and designed by Jules Fisher – was adorned with dancers, lighting effects and machinery that created the ambience of a Broadway show. The plan was to recreate Hunger City as a sort of decaying metropolis, and the mechanical props included a 20-foot-high bridge, which made a handy catwalk for Bowie as he sang ‘Sweet Thing’. The bridge would rise and fall, while three lighting towers, designed to look like skyscrapers, beamed spotlights on to Bowie as he acted out the various characters in the

¹¹⁰ Ibid., 70-72

¹¹¹ Ibid., 72.

story. He dispensed with his old Ziggy Stardust outfits and was clad in a light grey suit with red braces over a blue and white shirt.¹¹²

Here, Welch discusses that for the tour Bowie got rid of his Ziggy costumes and wore a less-brightly coloured costume, however, with its grandiose theatricality and still pop-inspired music, it remains in the glam rock genre, albeit a darker version of glam. The album marked the end of his glam phase, with one last tribute to Ziggy through the song “Rebel Rebel”, as mentioned above. Trynka observes “Rebel Rebel” as: “A gloriously simple song which marked his farewell to the Ziggy era, ‘Rebel Rebel’ would become one of Bowie’s best-known singles”.¹¹³ A monumental album on the whole, Bowie not only brought about the rise of the glam era, but also closed it as well. Buckley notes that: “*Diamond Dogs* brought the first phase of Bowie’s career to an end. Released in April 1974, *Diamond Dogs* not only closed down Bowie’s glam-rock period, but became glam-rock’s epitaph”.¹¹⁴

Closing Thoughts

David Bowie inspired and influenced many throughout his glam period, including the youth of the era. Despite the period only lasting a few short years, Bowie’s simple lyrics and catchy melodies helped others who, like him, felt like Outsiders. As Buckley remarks:

Through such simple (and simplistic) words, Bowie (and – at its best – pop in general) changed people’s lives. For all those who felt lost, disenfranchised, alone or sad, Bowie acted out pop therapy: ‘You’re not alone? Gimme your hands, ‘Cos you’re wonderful’ – ‘Rock’n’Roll Suicide’, 1972. Bowie was the

¹¹² Ibid., 73.

¹¹³ Trynka, 203.

¹¹⁴ Buckley, *Strange Fascination*, 189.

70s manifestation of pop as healing rite. He became the witch doctor of rock'n'roll, giving succor to his 'sick' brethren.¹¹⁵

¹¹⁵ Ibid., 6.

Chapter 2: Analytic Foundations and “Starman” as a Benchmark for the Outsider

In this Chapter, I will establish an analytic foundation for the remainder of the thesis by interpreting a song through which Bowie mobilized a number of key cultural and musical concepts. Perhaps the song that epitomizes Bowie’s work as a glam artist, I have chosen to analyze “Starman”, the first single from *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. This analysis will be used as a reference to other songs explored in subsequent chapters in order to demonstrate Bowie’s influence. My objective is to show how specific elements from “Starman” had an influence on the development of certain subsequent genres. More specifically, in order to demonstrate his impact on glam, I will focus on the elements of “Starman” that had the greatest impact on the artists who moved forward in the glam genre, while I will choose other elements in order to demonstrate the impact on punk, goth, and emo.

Released as a single on April 28, 1972 to promote the album, the song eventually made the charts, “and subsequently rose to Number 10 in the UK charts by July, 1972 – Bowie’s first hit in three years”.¹¹⁶ The album, when released, also fared reasonably well, selling “8,000 copies in the first week alone”¹¹⁷ thanks to the efforts made by Bowie’s management to stir up hype prior to the album’s release on June 9, 1972, including circulating posters of Ziggy and pictures of the album cover art.¹¹⁸ The real push that turned Bowie into a moderately successful artist

¹¹⁶ Welch, 52.

¹¹⁷ Ibid., 49.

¹¹⁸ Auslander, *Performing Glam*, 126.

with two hits to a superstar, glam rock phenomenon came from his July 1972 appearance on the television program *Top of the Pops*.

The initial release of “Starman” made no impact on the charts, yet with hard work and performing in small towns, “the single made a modest entry into the UK singles charts on 24 June, at number forty-nine”.¹¹⁹ The broadcast of July 6, 1972, however,

...transfixed the nation’s youth, and horrified their parents. Bowie was clear-eyed and joyous, his come-to-bed eyes inviting both girls and boys. As Ronson approaches the microphone for the chorus, the sight of David ‘casually’ draping his arm around the platinum-haired guitarist Ronson had a visceral impact.¹²⁰

As Trynka points out above, that performance of “Starman” made a lasting impression on those that saw it. Furthermore, it caused “Starman” to jump up in the charts, reaching the top ten “a fortnight later and [spawned] everything that was to follow”.¹²¹ In my analysis below, my intention is to bring out elements of the musical content and expression, as well as the performative features of the live broadcast.

In order to analyze the various expressive parameters of the song and Bowie’s *Top of the Pops* performance, and to coherently organize my analytic information, my analysis is based on Burns’ Four Domain Analytic Model,¹²² as seen in Figure 1. The complete analytic chart for “Starman” appears in Appendix 1. In her article “Spectacle and Intimacy in Live Concert Film” co-authored with Jada Watson, Burns describes the model as one that “systematically elucidates the elements of a

¹¹⁹ Trynka, 162.

¹²⁰ Ibid., 162.

¹²¹ Pegg, 203.

¹²² Lori Burns and Jada Watson, “Spectacle and Intimacy in Live Concert Film: Lyrics, Music, Staging and Film Mediation in P!nk’s *Funhouse Tour* (2009),” *Music, Sound, and the Moving Image* 7, no. 2 (2013): 108.

live song performance to enable a coherent comparison of lyrics, music, staging, and film mediation according to three crosscutting analytic concepts: *form and space*, *gesture*, and *address*".¹²³ However, for the purpose of my thesis, I only focus on the form and space and gesture parameters of analysis. In the domain of lyrics, form and space refers to the overall narrative told, including the story and themes, as well as the time, space, and place evoked by the lyrics. The cross-cutting parameter of gesture examines the lyrical gestures, such as the agency and the attitudes and ideologies presented in the lyrics. In the music domain, form and space refers to the musical form, the arrangement, and the genre while gesture includes harmonic, melodic, and rhythmic gestures in addition to interactions between the vocals and the instruments. The stage domain uses composition for form and space, which refers to the setting, costumes, lighting, and space. Gesture in this domain looks at the staged actions, such as the visibility of gestures and interactions between musicians and whether or not the actions appear controlled. Finally, in the domain of film, form and space refers to the framing, which means the camera's angle, level, height, and distance. Gesture looks at the camera's mobility, editing, and duration of shots under the heading motion.

This model helps the analyst to organize all of the most important information about each song, facilitating domain-specific analysis as well as cross-domain analysis. As I am analyzing music videos, the four-domain chart makes the organization of information much easier and more effective. Furthermore, the use of

¹²³ Ibid., 107.

the model allows for easy comparison between songs to show where the influences and connections lie across genres and time periods.

Figure 1: Four-Domain Analytic Model, from Burns & Watson 2013.

	Lyrics	Music	Stage	Film
(1) Form and Space	Narrative story, themes, <i>chronotope</i> (time/space/place)	Musical Structure form, arrangement, genre	Composition setting, costuming, lighting, space (theatrical/ liminal/ gestural space)	Framing camera angle, level, height, distance
(2) Gesture	Stance agency, reflexivity, attitude, actions, ideologies	Musical Gestures harmonic/ melodic/ rhythmic gestures; vocal/ instrumental interactions	Staged Actions <i>pragmatics</i> of the body (visibility, relational aspects, gestures) <i>techniques</i> of the body (control, balance)	Motion mobility of camera, editing, duration of shots

Lyrics

In the lyrics, the subject Ziggy announces that while listening to the radio he heard a starman's message about freeing the youth ('let all the children boogie'). Furthermore, he suggests that they might see the starman on television as well as possibly outside in the night sky. The primary themes evident in the lyrics are youth, media, Outsiders, salvation, and the extraterrestrial. While the exact time and place of the song is unknown, Ziggy even admits to not knowing the hour when he heard the starman on the radio, however from the context of the album as a whole, Bowie reveals that the events occur five years before the apocalypse. Chris Welch interprets the album's first track, "Five Years," to suggest "that the world is dying and only has five years left before the end of the planet. This idea was quite

prevalent at a time when environmentalists (later discredited) were spreading stories of the Earth's resources running out in just a few years".¹²⁴ Thus, the album lyrics present the concept of a starman who has come to free the world's children after the news of dwindling resources, in order to offer a hope of salvation. Bowie also uses Americanisms which Pegg claims to "recall rock and roll's debt to black music" and "which vie with an intensely British sensibility to create a bizarre and beautiful hybrid".¹²⁵

Music

Presented as a verse-chorus formal structure with a 4/4 time signature, Bowie displays his ability to build a unique expression from conventional forms. The song begins with an eight-measure introduction, with Bowie playing his twelve-string acoustic guitar and singing against the harmony of a B-flat Major chord that is made dissonant through an added augmented fourth (E natural) above the B-flat bass. The chords change every two measures, beginning on B-flat, transitioning to an FM7 chord, and then repeating the two chords. It might be possible to hear this B-flat – F progression as tonic to dominant, however the harmonic contexts are then developed to work against that hearing, and to support a subdominant – tonic interpretation instead. In that reading, the E natural that is present in both the harmonies of B-flat and F appears to defy the B-flat major key signature.

After a standard eight-measure phrase for the introduction, Bowie develops a more asymmetrical phrase structure for the verse, at [0:20]. The verse totals thirteen measures, with two six-measure phrases followed by a one-measure

¹²⁴ Welch, 50.

¹²⁵ Pegg, 203.

instrumental link. Woodmansey's drums and Bolder's bass guitar join Bowie's vocals and acoustic twelve-string guitar. In the first six-measure phrase, the harmony begins on g minor for two measures, progresses to F for two measures, and finishes on the harmony of C major (changing to C7) during the final two measures. The normal harmonic rhythm in "Starman" offers one change per measure or every other measure, however, in the one-measure instrumental link that joins these two phrases, the rate of change increases: the F harmony sounds for the first two beats, followed by an A-flat major chord, and ending on B-flat. With this harmonic design (g – F – C – C7 – F – A-flat – B-flat), Bowie manipulates the tonal directionality of the phrase; although the listener might have heard the opening of the song in B-flat major, this progression is tonally oriented to F. The progression g – F – C – C7 repeats for the second six-measure phrase, closing the verse on an unresolved dominant.

Following the verse, an instrumental bridge of two measures, at [0:51], intervenes between the C-major harmony (V of F) that closes the verse and the F Major harmony that opens the chorus. Although that progression from V to I would be entirely conventional, Bowie injects two intervening harmonies: an A Major chord and a G Major chord. Although smoothly executed, the progression is not expected: in F Major these chords sound as the major mediant and the major supertonic.

The chorus, [0:55], comprises eleven measures parsed into two phrases of four measures plus seven. We see again that Bowie continues to stray from conventional symmetrical phrase design. The chords in the first phrase change once

per bar except in the third measure, where the harmonic rhythm is intensified. The chord progression over the phrase, F – d – a – C – C7, leads tonally to the dominant seventh, which is followed by tonic at the beginning of the next phrase. The second phrase begins with the same patterning for the first four bars, however this phrase is extended by three bars with the harmonic progression of B-flat – b-flat – F – D7 – g – C7. Here, Bowie manipulates harmonic directionality, creating expectations for the resolution of a C7 as dominant seventh, however leaving that dominant unresolved as the next section begins on B-flat.

The instrumentation for the chorus contributes to the play on traditional pop sensibilities. Bowie adds a string section to the piano, electric guitar, bass guitar, and drum kit. Bowie sings the first phrase alone while Ronson joins in for the second phrase. The relative simplicity of the instrumentation is juxtaposed against the harmonic complexity. Unlike psychedelic music, where musicians use Eastern instruments or alter the sound on their rock instrument to sound Eastern through the use of synthesizers and a wide variety of technological effects to create their music, Bowie looks back to the music of his youth. The music of “Starman,” according to Nicholas Pegg,

...is a vigorous restatement of the three-minute pop perfected by Bowie’s childhood heroes of the 1950s, filtered through the electric soundscape of the early 1970s. It is an eloquent plea for the pop song, in all its gimcrack cheapness, as a valid art form, and an energetic dismissal of the increasingly pompous quest for neoclassical ‘sophistication’ in rock.¹²⁶

Pegg points out that by drawing on influences from early rock n’ roll, the song sounds like a dismissal of the increasing sophistication in progressive rock,

¹²⁶ Ibid., 273.

however, as discussed above, while the music does sound simple compared to progressive rock on first listen, the music actually contains its own form of sophistication through irregular phrase lengths and dissonances. The chorus brings out this plea first with the simple instrumentation—enhanced by the string section, which adds a layer of artificiality quintessential to the glam rock archetype—and second with Bowie and Ronson singing in unison for the second phrase of the chorus. Bowie also draws upon melodic familiarity by quoting from Judy Garland’s 1939 “Over the Rainbow”. As Paul Trynka observes,

David leaps an octave, over the word ‘starman’, we hit escape velocity, and take off. As modern as it feels, though, the song is classic, and if it feels like the music has gone from monotone to Technicolor, that’s because the starman waiting in the sky so closely matches Judy Garland’s evocation of somewhere over the rainbow – note for note. It draws on the same emotion – a yearning for escape, from the depression and monochrome of 1939 or 1972 – and the listener’s response is instinctive, drawn in by the familiar, intrigued by the alien.¹²⁷

Trynka interprets the familiar octave leap as a gesture to create feelings of hope and salvation in his listeners just as Garland used her song to evoke the same emotions during a grim era in history. Before returning to the irregularity of the verse section, however, Bowie remains in a pop-inspired mode.

A seven-measure instrumental link at [1:23] immediately follows the chorus and delivers a simple harmonic progression of B flat – F – C – F (repeated). This progression sounds conventionally now as IV – I – V – I, a direct statement of the harmonic pattern that the preceding materials evaded in a number of strategic ways. The guitar tone stands out as bright and, in connection with the clean and simple harmonic progression, has the effect of suggesting another style than we

¹²⁷ Trynka, 159.

have been hearing. Just as the chorus recalls a past era of pop music in the instrumentation and familiar melody, this section has an electric guitar melody that carries a playful tone, in combination with the conventional harmony, reminiscent of earlier pop music.

The second verse, [1:40], is a repeat of the first with different lyrics and minus the twelve-string acoustic guitar. Following the second verse and link, the chorus repeats twice, at [2:14] and [2:41], with the instrumental link not returning until after the second time the chorus is heard and is shortened to only the first four measures. Finally, “Starman” ends with a ten-measure outro, [3:17], that consists of four measures repeated two and a half times. The chord progression is consistent with the instrumental link following the chorus, however vocals are added and the end fades out.

Perhaps the most striking aspect of the music is the octave jump at the beginning of the chorus that hints at Judy Garland’s “Over the Rainbow”, written for the 1939 movie *The Wizard of Oz*. Many scholars have mentioned this similarity. Peter Doggett refers to “Starman” as

...a superbly constructed pop song. Bowie made no attempt to hide the fact that the octave jump in the chorus (‘Star-man’) mirrored the rise in Judy Garland’s ‘Over the Rainbow’ (‘some-where’); he even combined the two melodies in a showcase in a London performance. But whereas the Garland song used its cathartic rise to introduce a refrain that was emotionally, and melodically, expansive, the leap in Bowie’s song was followed by a more uncertain melody, reflecting his character’s innate lack of confidence.¹²⁸

While already mentioned briefly, Doggett also points out how Bowie used the octave leap from Garland’s “Over the Rainbow” to evoke familiar feelings. However,

¹²⁸ Peter Doggett, *The Man Who Sold the World: David Bowie and the 1970s* (New York: Harper Collins, 2012), 169.

Doggett points out that Bowie immediately changes the melody after the octave to show Ziggy's lack of confidence, suggesting a reluctant Messiah through the less direct and stable music in comparison to Garland's song. Similarly, David Buckley calls the song a "cartoonesque slab of highly contagious pop with its unforgettable chorus...[that has an] instantly decodable melody, courtesy in part of a cheeky and nifty rewrite of 'Somewhere Over The Rainbow', is glam rock's finest show-tune".¹²⁹ The bass guitar follows a similar syncopated pattern that certain words have in the verse and overall the lyrics and instruments interact with each other, most notably between Bowie's reference to dancing and Mick Ronson's driving, syncopated electric guitar pattern in the pre-chorus section.

Stage

The video comes from a July 1972 broadcast of the band playing on *Top of the Pops*, and while not as sophisticated as a present-day broadcast, the video does not disappoint. Bowie, as Ziggy, and the band members, as the Spiders from Mars, display their status as glam rock icons in their bold, bright costumes. Bowie wears a multi-coloured, quilted jumpsuit, bright red wrestling boots, silver bangles on his wrist, with painted nails, dark eye shadow contrasting his ghostly complexion, and his iconic Ziggy haircut. Ronson sports a gold jumpsuit, Woodmansey plays the drums in a pink jumpsuit, and the pianist wears a red jumpsuit. The only musician who adopts a rock style rather than glam is Bolder, with his black shirt, plunging v-neck, tight jeans, and furry grey facial accessories. The performance space is well lit and includes a variety of different coloured spotlights mixed with white lights. The

¹²⁹ Buckley, *David Bowie*, 21.

band plays in a medium-sized space; they have enough space for the band to play comfortably and the audience dances mostly at the same level and slightly below them, however some of the audience members dance in front while others dance behind. This staging creates a close relationship between the band and its audience; there appears to be no barrier between them. In his interactions with the audience, he points to them, as if to say he is telling each one of them personally about the starman.

Although he has the space for wide gestures, Bowie tends to keep his actions relatively contained to a limited sphere. Most of Bowie's gestures are visible to the viewer and he interacts with both Ronson and the audience. His interaction with Ronson attracted public attention as he nonchalantly draped his arm across Ronson's shoulders, at [1:02], as the guitarist joined Bowie in singing the chorus. Auslander remarks on the impact of this gesture: "When he and Ronson sang at the same microphone, he put his arm around the guitarist's shoulders and touched Ronson's arm. These gestures evoked both male camaraderie and a more sexualized homosociality".¹³⁰ This gesture that Auslander describes both created controversy and helped Bowie lodge his name in the public's consciousness.

Film

The excellent camera work done by *Top of the Pops* adds to the spectacle of "Starman". Suitable to his androgynous style, the way the camera focuses on Bowie is similar to the way female artists are fetishized in music videos while also adding

¹³⁰ Auslander, *Performing Glam*, 125-26.

in undeniable shots of the groinal area, such as at [2:43], affirming the male gender of Bowie and Ronson.

During the song's introduction, the camera shows an extreme close-up of Bowie's hand strumming his blue twelve-string acoustic guitar; this image is then superimposed with a close-up image of his face, at [0:08] and [0:15], looking self-conscious due to his eye contact with the camera which is interrupted by glances away. When the music transitions into phrase one of the verse at [0:17], the image fades from the guitar to a close-up of Bowie's face and from there the camera slowly zooms out and moves to a slightly lower angle, keeping Bowie in focus, but moving him out of the centre. During the one-measure instrumental link at [0:31], the camera moves to the right, showing Woodmansey and his drum kit in close-up, but still keeping Bowie partially in view. In phrase two at [0:34], the camera continues moving right until Bowie, the focus point, appears closer to the centre of the shot, at which point the camera begins to slowly zoom in on him again. During the bridge instrumental section that precedes the chorus at [0:47], the image fades to a black background with fuchsia, green, and orange lights, the camera looking at a surface in the studio with the different-coloured spotlights reflecting on it.

The chorus at [0:51] begins with a close-up profile shot of Bowie's face, looking to the right before the camera moves to a moderately lower angle while zooming out and rotating a little to the right to get both Bowie and Ronson in view. Bowie turns to look directly at the camera at [0:59]. During the second phrase of the chorus the camera continues to zoom out but begins to rotate slightly to the left to get Bolder in the shot before rotating back to the right to achieve a lower-angle

medium shot of Bolder and a medium far shot of Bowie and Ronson by [1:09]. A close-up of the studio ceiling to the left of the stage is featured at the start of the instrumental link. The camera then zooms out to show a high angle, distant shot of the audience with Bowie, Ronson, and Bolder on the left side of the screen before rotating to the right to show the piano player where the camera stops for a brief moment at [1:27].

Similar to the chorus, verse two, [1:33], begins with a close-up profile of Bowie's face looking to the right. However instead of moving to the right while lowering the angle, the camera moves left instead so that Bowie, looking directly into the camera and pointing towards the camera, [1:36], is situated at the bottom right corner of the screen. The camera then zooms out and further lowers the angle to add both Ronson and Bolder into the shot again. The instrumental link shows this middle-distance, low angle shot of Bowie, Ronson, and Bolder. The camera moves back to the right and zooms in to show only Bowie and Ronson for the second phrase. The pre-chorus again features a black background, however, this time the coloured lights are teal, blue, fuchsia, and yellow.

The chorus' first phrase fades to a close-up, front view of Bowie's face at [2:07], where the camera stops for a moment then begins to zoom out. In phrase two, Bowie pulls Ronson into the shot, showing them at a mid-level angle and a close-up of the two men from the chest upwards. The camera stops for the third and final time. The second chorus opens with a quick fade to a low-angle, far shot of Bowie, Ronson, Bolder, and Woodmansey then moves and rotates to the right while zooming in. By the second phrase, only Bowie and Ronson appear in the shot where

the camera is at a lower angle and mid-range with their groin areas, [2:43], being the central focal point even though Bowie looks at the camera. The camera continues to rotate and move to the right while zooming in, in order to bring Woodmansey into view for a brief moment. The phrase ends with the camera zooming in to a close-up of Bowie and Ronson's faces both in profile and looking at each other.

The final instrumental link fades again to the black background, this time with purple, green, and red coloured lights before the outro section where the camera fades to a mid-range shot of Bowie's face and shoulders in profile. The camera zooms out, moves up, and rotates left around the piano player to show Bowie and all the Spiders. The camera moves to a lower angle for the last time then moves back up and to the left to show the entire stage and audience with the coloured lights superimposed overtop.

Minus the three occurrences where it stops for a brief moment, the camera constantly moves. The edits are fairly simple, superimposing Bowie's face over his guitar and the coloured lights over everyone at the end, using fades for most of the shot changes, and the coloured lights before the chorus. All the shots are a medium length.

Interpretive Summary

All the elements of glam rock come together in this song and performance of Bowie's "Starman". The performance fetishizes Bowie's gender and sexuality as the Ziggy character, backed up by his band members as the Spiders, in a presentation that alludes to the staging of a female pop artist, with playful interactions between

the singer and the fellow band members as well as the camera's gaze and his suggestive eye contact with his viewers. Make-up, costuming and lighting create a feminized aesthetic for this young male artist, yet his masculinity also plays a role in his presentation of gender. The "androgynous" presentation, as identified by the critics, was not an asexual presentation: both femininity and masculinity are on display here. Christopher Sanford captures the issues of gender and sexuality in the following interpretation: "Above all, Ziggy was sex without gender: sex with whatever gender one wanted to see, or Bowie wanted to project – something for everyone".¹³¹ At the time, not everyone appreciated Bowie's unique brand of gender-blending androgyny, as we see, for instance, in the following comments by Sanford:

By portraying – and, to every appearance, being – a bisexual rock star for whom camp was an instinctive playground, Bowie broke startling new terrain. As the openly gay eighties star Marc Almond recalled of Bowie's epochal July 1972 appearance on *Top of the Pops*, 'Next day, all hell broke loose in the playground. Bowie was a queer, and if you liked him you must be queer too.' Previous pop stars had been willing to flirt with 'queer' imagery, and then coyly withdraw the offer. What set Bowie apart was his lack of shame, his openness to what he called... 'the strange.' He broke down powerful but invisible barriers, and made it impossible for them to be reinstated.¹³²

Through his interpretation, Sanford identifies Bowie's action of breaking down barriers by taking on a confrontational stance and purposefully utilizing imagery he knew would shock the mainstream audiences. The use of queer imagery combined

¹³¹ Sandford, 88.

¹³² Doggett, 11.

with androgynous imagery suggested what I will refer to as a sexualized androgyny.¹³³

Musically, Bowie plays outside of genre conventions by using non-traditional phrase-lengths and harmonic progressions, creating a more complex sound and structure than heard in conventional pop. His music develops something that both flaunts its artifice through a catchy melody, reminiscent of Judy Garland's "Over the Rainbow," and is its own unique creation able to stand the test of time by being innovative in the manipulation of pop and rock materials.

Throughout this chapter, I have emphasized the most important aspects of this song performance that point to Bowie's position as a musician *speaking to and for the Outsider* while also taking on the role of an Outsider himself. As I move into the following chapters I will show how each of the subsequent musicians take on the concept of the Outsider and change it to suit their own needs while still keeping Bowie's overall message at the heart of their subcultural sensibilities. By using this as a benchmark to which other musicians measure their own expressions of the Outsider, I will point out where the influences lie in the later genres, while also considering each genre individually for its own attributes.

¹³³ This term, "sexualized androgyny" is meant to suggest a sexually charged representation of an androgynous subject who simultaneously conveys masculine and feminine attributes.

Chapter 3: Contextualizing Glam

In this Chapter, I will examine the glam genre with the purpose of demonstrating the ways in which other artists differed greatly from Bowie by not having the same social stance, although still sharing similar aesthetic values. I see Bowie distinctly standing apart from others by taking some of the fundamental elements of glam rock while also creating a socially aware position from which he spoke for and to the Outsider as well as created an Outsider person. My analysis will demonstrate how Bowie's social stance was not matched by his glam contemporaries.

Glam as a Reaction to the Counterculture

In the late 1960s, musicians in the hippie counterculture went to great lengths to prove their authenticity and dedication to the decade's social issues while creating more complex and experimental music. As I have already discussed in Chapter 2, the early seventies brought about a complete turnaround in style, a return to pop music basics, and a flare for the theatrical and artificial. Scholar Philip Auslander summarizes the situation:

Arguably, glam rock was the first fully developed post-countercultural genre of rock music. Looking at how it was performed by contrast with the performance conventions of the psychedelic rock closely associated with the hippie counterculture can tell us a great deal about the shifts in aesthetic, political, social, and cultural priorities that unfolded at this important moment. In many ways, psychedelic rock and glam rock are polar opposites. Whereas psychedelic rock emphasized musical virtuosity and seriousness, glam rock emphasized accessibility and fun. If psychedelic rock was suspicious of spectacle and theatricality, glam rock celebrated those aspects of performance. Whereas psychedelic rock, as a countercultural form, always had an uneasy relationship to the market through which it was disseminated, glam embraced the concept of the hit single. If psychedelic rock addressed its audience as a collective whose actions could ultimately transform global politics, glam rock addressed its audience as individuals with the power to

transform only themselves. All of these differences, and many others, are enacted in the respective styles of performance associated with psychedelic rock and glam rock.¹³⁴

As Auslander points out, glam rock purposefully went against everything the counterculture stood for. Glam artists rejected the collective introspection favoured by the psychedelic artists for a much bolder and extroverted aesthetic.

As with any other music genre, glam artists adopted a specific style of dress to complement their music. Style and image became a defining feature of the genre.

Auslander describes the relationship between image and genre below:

It is never enough for rock performers to play a certain kind of music in order to claim membership in a particular rock subgenre; they must also present the right kind of image onstage, on screen, and in print, even when part of the ideology is to deny the importance of the visual, as was the case in psychedelic rock. Even more than most rock subgenres, glam rock was defined primarily by the performers' appearances and personae, the poses they struck rather than the music they played.¹³⁵

Glam rock artists purposely focused on image and emphasized the artificiality of their individual styles and personas.

In terms of the musical content, while the late sixties musicians wrote music that they wanted to be taken seriously, glam artists took a step back and created something more colourful and outrageous. Shuker describes how they achieved this in the following statement:

Glam was both a reaction against the seriousness of late 1960s progressive rock and the counter-culture, and an extension of it. It strongly emphasized the visual presentation of performers and their concerts, with vividly coloured hair, outrageous costumes, [and] heavy make-up.¹³⁶

¹³⁴ Auslander, *Performing Glam*, 6-7.

¹³⁵ Ibid., 39-40.

¹³⁶ Shuker, 151.

Psychedelia focused on the music, however, Shuker's remarks point to the emphasis glam artists chose to place on their visual aesthetic. The completely different, and more feminized, approach as expressed here by Iain Chambers, began to have an impact on the societal views on male sexuality:

Glam or glitter rock's inroads into the public perception of male sexuality, in which the chameleon figure of David Bowie was seminal, seemed to crack an image brittle with repression.¹³⁷

Prior to glam, male sexuality conformed to certain standards deemed acceptable in mainstream society, but Chambers suggests that glam broke down the repressed image created by society. Bowie's pressure on society came from his heavily theatrical and androgynous yet sexual persona, but the quality and originality of his music helped to drive his image into public awareness. In the following remarks, Chris Welch places Bowie as the driving force behind a dramatic change in the rock world's view of sexuality:

Under the influence of Lou Reed and Iggy Pop, and aided by guitarist Mick Ronson, he created such astonishingly innovative albums as *The Man Who Sold the World*, *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*, and *Aladdin Sane*. They proved a sensation and amid the furore of controversy about his glittering pop image and overt sexuality, Bowie became the first androgynous rock star and, inadvertently, sparked the Glam Rock boom.¹³⁸

This representation of androgyny combined with an expression of overt sexuality created a "sexualized androgyny," as discussed in Chapter 2. Furthermore, with

¹³⁷ Iain Chambers, "Among the fragments" in *The Bowie Companion* ed. by Elizabeth Thomson and David Gutman (New York: Da Capo Press, 1993), 67.

¹³⁸ Welch, 6.

glam rock, and especially his Ziggy persona, Bowie managed to combine popular music and theatre, making his creation all the more powerful and innovative.¹³⁹

As mentioned above, performers' appearances played a giant role in glam, and more specifically, that appearance took on a camp, and often effeminate and androgynous aesthetic. Auslander explains the larger purpose behind glam's fascination with ambiguous representations of gender and sexuality:

Textbook definitions of glam emphasize the androgyny and implied homo- or bi-sexuality of glam rockers' performance personae and I shall discuss those aspects of Bowie's performance here. But I shall also argue that for glam rockers in general, and Bowie in particular, ambiguous gender and sexuality were means rather than ends: the larger message of glam rock was to posit identity as something entirely malleable and open to radical re-definition, a principle on which Bowie has built his entire career.¹⁴⁰

Here, Auslander argues that glam artists celebrated a multiplicity of gender identities and performances artificial. Their mobilization of androgyny exploited this celebration of gender performativity by suggesting that their own sexual identities were fluid and unfixed. For instance, as discussed in Chapter 2, Bowie's performance on *Top of the Pops* led to speculation that he was bi- or homosexual. Although male performers in the counterculture also often adopted a more androgynous appearance and touted the ideology of free love, the hippie movement's stance on sexuality was much more bound to heterosexual normativity. Auslander discusses how Bowie and the glam artists upset the counterculture.

In adopting androgynous looks that hinted at queer proclivities, Bolan and Bowie prodded the counterculture at an ideologically vulnerable spot, for the counterculture's approach to sex and sexuality was complex and self-

¹³⁹ Buckley, *Strange Fascination*, 2.

¹⁴⁰ Philip Auslander, "Watch that man David Bowie: Hammersmith Odeon, London, July 3, 1973" in *Performance and Popular Music: History, Place and Time* ed. by Ian Inglis (Aldershot: Ashgate, 2006), 71.

contradictory. Although parts of the movement made a point of flouting sexual convention as a way of antagonizing the dominant culture and conceptualizing a new sexual politics (Baily 1994), countercultural representations of women and sex often revealed a conservative heterosexual male imperative that sometimes spilled over into misogyny.¹⁴¹

In Auslander's reading of the counterculture, the hippies did not actually follow their idea of free love as much as they promoted. Glam rock successfully pushed what the counterculture tried to do with their own sexual politics to a higher plane that outraged even the hippies.

Additionally, while both glam artists and hippies mobilized androgynous representations, they adopted very different approaches to these representations. Auslander explains how glam rockers created their version of androgyny compared to the counterculture:

It is also important that most glam rockers used cosmetics to create neither the illusion of female identity nor that of a seamless, androgynous blending of masculine and feminine. Unlike countercultural unisex fashion, the combination of masculine and feminine codes in glam costuming and makeup did not blur distinctions between men and women: glam rockers were clearly *men* who had adopted feminine decoration. For his Ziggy Stardust makeup, David Bowie employed feminine cosmetics, but created an image so exaggerated as to appear more alien than feminine.¹⁴²

As Auslander describes, glam artists used makeup to create their version of androgyny, and while many retained a more masculine version of this androgyny, Bowie used make-up to create a persona that extended beyond feminine norms and suggested instead an alien character. However, while Bowie and other glam

¹⁴¹ Ibid., 71-72

¹⁴² Auslander, *Performing Glam*, 62.

musicians shocked the public with their use of make-up and more feminized appearances, they did not come up with the idea themselves. Instead, they borrowed from the past, as Buckley explains:

The Bowie version of glam was as much to do with the flouting of gender codes and injecting a certain artiness and detachment into popular music as with attempts to shock the masses in the era of hippy, joss-stick-tinged stupefaction. Its origins are to be found in figures such as Little Richard, whose stage persona was flamboyantly garish and androgynous, with his make-up and that devastating bouffant. Richard, the first 'gender-bender' of the rock'n'roll era, was never going to be in a position to doubly disadvantage himself as a black person by admitting he was gay.¹⁴³

As Buckley suggests, Bowie took what he borrowed from artists such as Little Richard and brought it to the next level. He and Marc Bolan created a trend that caught on throughout the music industry, but very few bands or musicians came close to Bowie's level of sexual androgyny. Already discussed in the previous chapter, Bowie pushed boundaries further than any other artist previously and many other glam artists. Buckley discusses below how, although many glam artists who followed in Bowie's wake copied his aesthetic, they did not have the same effect as Bowie.

In the hands of Bowie, glam challenged pop's masculine ethos. Bowie's version of glam was about gender violence. Lou Reed and Iggy Pop only started to wear obtrusive make-up on stage once Bowie and Bolan had begun to do so. By 1973 a degree of laddish femininity had become an absolute prerequisite for even the most mainstream of pop acts, as bands such as Mud and The Sweet had their lead guitarists camp it up seemingly ad nauseam for camera 1 on *Top of the Pops*. Soon every self-respecting British teen-band was to have at least one of its members kitted out in a fake leopard jumpsuit with assorted glittery attachments. Bowie, though, had very little to do with these glitter rockers. Slapping on the slap was a surefire way for hetero rockers to snap up the girls, but Bowie took it well beyond this, tapping into a

¹⁴³ Buckley, *Strange Fascination*, 74

centuries-old tradition of shamanistic sexual play. There was an intensity to Bowie that no other glam-rock act possessed.¹⁴⁴

As the above remarks suggest, other musicians jumped onto the glam bandwagon to gain attention from adoring female fans. Bowie went above those aspirations and maintained combined juxtaposition of sexuality and alien-like androgyny, which led to his heavy influence over many later genres and musicians.

In most rock genres, the musical sound plays the most important role in defining the genre, however in glam it is treated secondarily to the musician's image. As a result, the musical content of the genre is less unified and in fact is more varied from artist to artist. For example, some artists used a more avant-garde or art rock sound, such as Bowie and Roxy Music, while others like T. Rex drew from a more 1950's rock n' roll style. Auslander elaborates on this idea:

That the music classified as glam rock ranges from the buoyant boogie of T. Rex, to the sophisticated, self-conscious deployment of rock and pop styles by David Bowie and Roxy Music, to the straightforward hard rock of Kiss, to the simplistic, minimalist pop of Gary Glitter indicated that this rock subgenre cannot be defined purely in terms of musical style.¹⁴⁵

Furthermore, while a wide variety of musical style existed within the glam rock genre, as Auslander observes, it tended to remain moderately simple with standard rock instrumentation, with few exceptions.

In the domain of social content, Bowie also stood out as an exceptional glam artist. Many glam artists avoided the social consciousness of the counterculture. With Bowie as an exception, the majority of glam artists rejected the

¹⁴⁴ Buckley, *Strange Fascination*, 75.

¹⁴⁵ Auslander, *Performing Glam*, 39.

counterculture's socially aware position, avoided protest songs and instead sang about girls and cars, as Auslander discusses below:

As opposed to the sometimes lengthy improvisatory excursions undertaken in psychedelic rock, glam rock songs tend to be short...Most glam rock groups employed standard rock instruments (two guitars, bass guitar, drums). They keyboard instruments crucial to the progressive rock that emerged at the same time as glam appear occasionally but – with some exceptions, especially in Bowie's work – are not the dominant sound. Guitar solos, the staple of psychedelic rock, are infrequent in glam, and usually brief when they do appear...Although psychedelic rock produced its share of love songs, there was also an emphasis within countercultural music on socially and politically conscious lyrics. Most glam rock, especially British glam beginning with T. Rex, reacted against the obligation to be socially conscious by returning to rock and roll's favorite themes: girls, cars, dancing, and sex.¹⁴⁶

As Auslander mentions, T. Rex initiated glam rock's obsession with girls and cars that rivaled the same obsession which pervaded 1950s rock. Furthermore, while Bowie also utilized such superficial themes, especially girls, dancing, and sex, he typically explored more serious themes to create his own socially aware stance, one that avoided the specific politics of the hippies, and attempted to speak to and for the Outsider.

Briefly mentioned above, but expanded here, a major component of glam's aesthetic was artifice, a stark contrast to the counterculture's claims of authenticity.

Auslander explains the importance of this parameter within the genre:

Glam's valorization of style and pose over authenticity may have been its most profound challenge to the counterculture. The ideology of authenticity with which both the international underground and psychedelic rock were imbued insisted that the musician's performance persona and true self be presented and perceived as identical – it had to be possible to see the musician's songs and performances as authentic manifestations of his or her individuality...The underground was therefore deeply suspicious of theatrics in rock performance. Coming onto the scene at the end of this countercultural movement, glam rockers specifically refused this equation. By insisting that

¹⁴⁶ Auslander, *Performing Glam*, 51.

the figure performing the music was fabricated from make-up, costume and pose, all of which were subject to change at any moment, glam rockers foregrounded the constructedness of their performing identities and implicitly denied their authenticity.¹⁴⁷

This fabrication of persona, epitomized by Bowie's work, highlighted the artificiality of the music industry. In the case of Bowie, he heightened the sense of persona construction of creating different layers of identity: he was performing as a "rock musician" playing a "pop-rock superstar." Auslander emphasizes the multi-layered nature of the Ziggy persona:

Hence Ziggy was a tribute to artifice, a play on identity, alter-ego placed on alter-ego, a vehicle for rock 'n' roll which would allow David, if everything failed, to announce that this was all ironic, just a pose.¹⁴⁸

Through Auslander's observation of this multi-layered personality, he also asserts that the constructedness of Ziggy also gave Bowie an escape plan in case his idea failed. Fortunately for him, Ziggy became an astounding success and influenced others.

Bowie and Bolan

Marc Bolan was an important peer for Bowie during his glam phase. As mentioned in chapter one, the two pop icons met in the mid-sixties and developed a friendly rivalry. Both identified first as mods and then as hippies, and both became glam artists at approximately the same time. In fact, fans disagree about who created glam rock, as Buckley explains:

There's a minor dispute between Bolan and Bowie aficionados as to who actually started the whole glam thing off. Marc Bolan does have a pretty strong claim to being the godfather of glam in that, on *Top of the Pops* in early

¹⁴⁷ Auslander, "Watch that man", 72-73.

¹⁴⁸ Trynka, 152.

1971, he wore glitter under his eyes while performing 'Hot Love' with his band T.Rex, thus sparking a tabloid interest in 'Glitter Rock'. Up until mid-1972 Bolan was also undoubtedly the bigger teen idol and made the poppier material.¹⁴⁹

As Buckley points out, Bolan wore glitter costumes on *Top of the Pops* before Bowie and acquired more fame by 1971, which could be seen to give Bolan a legitimate claim as godfather of glam rock. However, as mentioned earlier, Bowie also has a strong claim as the originator of glam rock with his performance representations in the band The Hype.

While two other prominent musicians – Iggy Pop and Lou Reed – had an undeniable influence on Bowie, Bolan's influence on Bowie (and, in fact, Bowie's influence on Bolan), can potentially be understood as even deeper. Buckley elaborates on this idea in the following remarks:

But the Lou/Iggy axis was qualified by another vital influence: Marc Bolan. By the time of the *Ziggy Stardust* sessions, Bowie's old friend had achieved his breakthrough, reinventing his songwriting with a new vocabulary of trashy urban sci-fi which usurped the Tolkienesque folk-fantasies of old. At the same time he had revamped his band as an electric outfit, and despite the outrage of some of his former fans the commercial effect was immediate and decisive. In the spring and summer of 1971 T.Rex notched up a total of ten weeks at number 1 with 'Hot Love' and 'Get It On'. Bolan's fey, diffident public persona, not to mention the breathy, soft-spoken and close-to-the-mike style of his studio vocals, were assimilated into the *Ziggy Stardust* gestalt. So, too, were the 1950s throwback elements of Bolan's rock'n'roll act and, of course his make-up. Bolan could hardly have known what he was starting when he decided at the last minute to daub glitter on his cheeks for an appearance on *Top Of The Pops* in March 1971.¹⁵⁰

Here, author Nicholas Pegg clearly outlines the ways in which Bolan influenced Bowie.

¹⁴⁹ Buckley, *Strange Fascination*, 71.

¹⁵⁰ Pegg, 274.

With the two men meeting each other quite early in their careers and following similar paths, understandably their careers intertwined. Trynka asserts that together, “Bolan and Bowie were seen as joint creators of what was then known as glitter rock, later renamed glam”.¹⁵¹ Very strong evidence points towards the possibility that Bowie’s career path may have been quite different had Bolan not also been on the scene, too. As Paul Trynka points out:

In many respects, Bolan paved the way for Bowie. This is even acknowledged by Bowie himself, who wrote in 1998, ‘The little imp opened the door. What was so great, however, was that we knew he hadn’t got it quite right. Sort of Glam 1.0. We were straining in the wings with versions 1.01 and 1.02 while Marc was still struggling with satin.’ Both had ploughed similar furrows in the late 1960s. Both were from a folk-pop base (Bolan more so), but Bolan made the transition from minority acoustic elfin cult artist to mainstream-rogering pop god first. Bowie follower, doing it better, and taking it further, but Bolan had opened the door.¹⁵²

Whomever one credits with the creation of glam, be it Bowie or Bolan, the two men both helped shape the history of rock and made substantial contributions to the genre.

Roxy Music

Around the same time that Bowie was bringing Ziggy to life, other musicians were beginning to put their own emphasis on artifice and androgyny. One such band, Roxy Music, shared many aesthetic and thematic similarities with Bowie. Buckley points out these similarities:

Thematically, if not musically, there were similarities between Bowie and Roxy. Roxy Music’s early songs such as ‘For Your Pleasure’ (1973), ‘The Bogus Man’ (1973) and ‘In Every Dream Home A Heartache’ (1973) dealt with the pliability of the psyche and the alienated spirit.¹⁵³

¹⁵¹ Trynka, 163.

¹⁵² Buckley, *Strange Fascination*, 71-72.

¹⁵³ *Ibid.*, 121.

Here, Buckley mentions that both Bowie and Roxy Music share the theme of the alienated spirit, however Roxy Music did not take this theme to a socially aware position like Bowie. Furthermore, both Bowie and Roxy Music also shared similar androgynous modes of dress. Roxy Music, however, had one band member who gender bended and pushed the limits of androgyny even further than Bowie.

Buckley explains:

In the heavily made-up, balding but long-haired feather-boar-wearing Brian Eno, Roxy had a man whose startling androgyny made even Bowie jealous, and [Bryan] Ferry, too. It was rumoured that one of the reasons Eno left the band was because Ferry was envious of his astonishing success with the ladies. Roxy Music possessed the ultimate in heterosexual gender-bending in Eno, while Ferry came on like a decadent 30s movie star, draping his videos with women whose legs were the longest in pop history.¹⁵⁴

As Buckley points out, Eno pushed androgyny even further than Bowie while still retaining his heterosexual image, a feat worth mentioning. In addition to the androgyny, an emphasis on the artificial also prevailed with Roxy Music, perhaps even more so than with Bowie. Again, Buckley discusses this:

Each new album was housed in a cover even more brazen than the one before, an endless parade of female glamour, model after model. At the same time, the Roxy models looked so artificial that they may as well have been androids. They became the female equivalent of Kraftwerk's robots. Roxy, one of the cleverest bands in the business, perhaps recognized this, and the cover of their 1979 album, *Manifesto*, was populated by shop dummies.¹⁵⁵

Bowie's celebrating the artificial stopped with his creation of different personas, however, as Buckley pointed out, Roxy Music eventually pushed the theme of artificiality to the point of using mannequins on their album covers instead of models. Roxy Music's emphasis on the artificial, however, goes even beyond the use

¹⁵⁴ Ibid., 124.

¹⁵⁵ Ibid., 124.

of robotic-looking models on their album covers and extends to the band members themselves. Buckley points out that:

There was nothing natural about Roxy Music, from Phil Manzaera's joke glitter glasses through to Eno's make-up and fake leopard-skin jumpsuit. Ferry's voice was also amazingly contrived, with a vibrato so unnatural and so mannered that it redefined the boundaries of the absurd.¹⁵⁶

Certainly, as Buckley suggests, Roxy Music pushed glam's androgyny and artificiality even further than Bowie did; something that no other artist managed. As with other bands who dared to break the mold during their respective eras, both Roxy Music and Bowie appear on later artists' lists of influences. Both also acknowledged one another's existence.

Apart from his friendly rivalry with Marc Bolan of T. Rex, Bowie rarely acknowledged his contemporary glam artists, with the exception of Roxy Music. Buckley comments that:

In general, Bowie was dismissive of most of the competition, although Alice Cooper...Elton...and Rod Stewart and the Faces were releasing very strong material in 1972 and 1973. Bowie's competition with Bolan was a feature of the 'glam wars' during the period. One of the few contemporary acts Bowie had any time for would appear to have been Roxy Music.¹⁵⁷

This dismissal of many other artists, which Buckley observes, shows which bands and artists Bowie respected. While Bowie respected Roxy Music, and both were considered glam icons who bridged the gap between the sixties and the seventies, Roxy Music felt their music greatly differed from Bowie's. Buckley points out that Roxy Music felt they made superior music to Bowie:

Roxy Music were regarded as glam's in-house avant-gardists, although they could also be relied upon to make the coolest of singles. Along with David

¹⁵⁶ Ibid., 122.

¹⁵⁷ Ibid., 73.

Bowie they straddled the pop/rock divide and define early-70s cutting-edge pop music in the UK. However, Bryan Ferry says that he had no affinity whatsoever with the sort of music Bowie was making in 1972, and regarded it as being too poppy to be bracketed along with Roxy.¹⁵⁸

This feeling of superiority, suggested above, perhaps had something to do with their education. While Bowie dropped out of a technical high school at sixteen, Roxy Music had ties to art school and higher education. Buckley remarks that: "Roxy Music had a more obvious connection with the art-school tradition. Ferry had studied under pop-art guru Richard Hamilton in the 1960s at Newcastle University, while Brian Eno had attended Ipswich and Winchester art schools".¹⁵⁹ Comparing this education received by Ferry and Eno to Bowie dropping out of school could explain some of their feelings of superiority over Bowie.

Roxy Music played an important role in the development of glam rock during the early seventies, abandoning both traditional and progressive rock structures. If Bowie started the break from the past, Buckley argues that Roxy Music completed that break:

If Bowie was still essentially an excellent pop craftsman, then it was Roxy Music who were the avatars of change. The Roxy Music project might have had more virtuoso playing and have relied more, in part, on the 'difficult' time signatures of progressive rock music...than Bowie's *Ziggy*, but it also conveyed a more powerful sense of rupture with the past. The production by Pete Sinfield....is imaginative, though time-pressured, and the playing often decidedly unsure, but the result was, for 1972, something not of this world. Guided by singer Bryan Ferry and sound collagist Brian Eno, the group eschewed traditional rock structures almost completely, and yet largely abandoned the otiose trappings of prog-rock too. Their songs were synthesised edifices: Ferry's mannered vibrato warbled over a wash of electronically produced noise, while Andy MacKay's oboe usurped the role of soloist more often associated with the electric guitar.¹⁶⁰

¹⁵⁸ Ibid., 73.

¹⁵⁹ Ibid., 121.

¹⁶⁰ Ibid., 120-121.

Here, Buckley points out how Roxy Music took certain glam characteristics into the realm of the avant-garde, further than Bowie ever took Ziggy. While Roxy Music may have been considered more avant-garde and their way of making music essentially the opposite, the outcome and success they achieved in how they combined both high art and popular culture echoed Bowie's. Despite their overall attitude of superiority over Bowie, Buckley points out that both Bowie and Roxy music combined art and pop culture in similar ways:

Roxy Music and Eno were actually the other side of the same coin. Bowie took from high art (such as a steal from Baudelaire, or a namecheck from Jean Genet) and used it in pop; Ferry and Eno took from 'un-artistic' popular culture and turned it into art – pop into art: art into pop. Whatever the spin, it made for a thrilling musical experience.¹⁶¹

This combination of art and pop-culture shared by Bowie and Roxy music, pointed out by Buckley above, shows that both had more in common with one another than Roxy Music chose to admit. Although Roxy Music did have a significant impact on the era, Bowie arguably had a greater impact by drawing from a variety of influences, including real life people in the world of pop music and making references to them in his songs. Buckley explains Bowie's significance over Roxy Music:

If with Roxy's first record we can see the beginnings of a definite rupture with the past, then conceptually, *Ziggy Stardust* is more important. The writer Jon Savage called Ziggy Stardust the 'first post-modern pop record', and it's easy to see what he's getting at. Bowie littered the songs with allusions to the real world of pop. The reference in 'Ziggy Stardust' to Jimi Hendrix is unmissable...the one to Bolan in 'Lady Stardust' is a little more opaque but, according to Bowie, certainly intended...This was an album by a

¹⁶¹ Ibid., 123.

(would-be) pop star, about a fictional pop star who may or may not have been merely a distillation of David Bowie himself.¹⁶²

While many artists cite both Roxy Music and Bowie as references, Bowie undoubtedly cast the wider shadow by incorporating more influences and references to other pop culture icons in his music.

Later Artists

After David Bowie and Marc Bolan began the glam craze, many other artists followed in their wake. Auslander comments on this musical scene:

Any number of British groups and performers followed the lead established by Bowie and Bolan: Slade, Sweet, Mott The Hoople, Mud, Alvin Stardust, and Gary Glitter were but some of the more prominent to put on makeup, platform shoes, and glittering costumes. Even popular music artists not specifically identified as glam rockers, such as Rod Stewart and Elton John, took in some of the visual aspects of glam, whether in costume, makeup, hairstyle, or onstage flamboyance. While some glam rockers, notably Bolan, Bowie, and Lou Reed, professed homosexuality or bisexuality, most simply adopted glam as a provocative performance style.¹⁶³

Reading through the names listed by Auslander above, all are reasonably well known. However, while some music from these artists remain on classic rock radio stations today, few have maintained the longevity of David Bowie.

Analysis

To situate Bowie within the context of glam rock, I have selected two glam artists, his friend and fellow glam pioneer, Marc Bolan, and slightly later glam artists, the Sweet. I will point out similarities where pertinent, however to show a picture of the glam genre immediately surrounding Bowie, I consider each song individually.

¹⁶² Ibid., 124.

¹⁶³ Auslander, *Performing Glam*, 41.

T. Rex “Bang a Gong (Get it On)” (1971)

T. Rex’s September 1971 album *Electric Warrior* completed their “transformation from hippie folk-rockers into flamboyant avatars of trashy rock & roll”.¹⁶⁴ Situated eight months before Bowie’s *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* but a year after Bowie’s brief stint with the Hype, Bowie acknowledges Bolan’s influence, as mentioned earlier. The Four-Domain chart for this song is shown in Appendix 2.

Lyrics and Music

Bolan sings about a young woman he desires and themes of youth and youthful rebellion feature heavily in the song. The address of the lyrics is public and direct, although they do not specify time or place. In the lyrics Bolan uses mythological, car, animal, and nature imagery to describe the young woman he lusts after and uses two juxtaposing descriptors to indicate her flirtations.

Musically, “Bang a Gong” has an overall Verse-Chorus structure, however it offers a limited harmonic and internal formal variety. T. Rex begins with an introduction that uses the same syncopated rhythmic pattern as the verse sections and remains on an E major chord. The same chord continues as the music transitions into the verse section, at [0:08], with a short intro and the first phrase. Only on the second measure of phrase one does the chord change to A major, but returns to the E major chord on the final eighth note in the same measure. The verse section continues to alternate between A major and E Major chords. The chorus

¹⁶⁴ Steve Huey, *All Music Guide: the Definitive Guide to Popular Music* 4th edition, ed. by Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine (San Francisco: Backbeat Books, 2001), 402.

section, [0:39], begins on a third harmony, G major with an added sixth, but then returns to the A major and E major chords. However, two of the four A major chords in the chorus have an added seventh. Verses two through four, at [0:51, 1:34, and 2:27], and their accompanying choruses, [1:22, 2:04, and 2:57] ,use the same harmonic progression and syncopation. After the fourth chorus there is an instrumental link at [3:10] that changes between an E major chord and an E major chord with an added sixth. A final chorus, at [3:36], follows the instrumental break before the instrumental break music returns for the outro at [4:07].

Both “Starman” and “Bang a Gong” feature a heavily syncopated rhythmic pattern that persists throughout and drives the beat. Furthermore, both songs feature the vocals and instruments interacting with each other in a similar manner. Both are given a similar amount of breathing space within the texture, the guitar provides a rhythmic response to the vocals, and the chorus features the lead vocal with backup vocal support. Additionally, the falsetto in “Bang a Gong” connects to the high register chorus presentation in “Starman”.

Video

Performed on *Top of the Pops* in December 1971, six months prior to “Starman”, Bolan and his band wear relatively bold clothing. Bolan wears a silver blazer and black sequined shirt with bright pink pants and glitter on his cheeks. Conga player Mickey Finn sports a yellow, button-up shirt with a short, striped vest and green pants while bassist Steve Currie wears a red plaid suit. Bill Legend plays his drums in a black and silver button-up shirt and silver pants and guest pianist, a

very young Elton John, wears a red and black button-up shirt, black pants, and aviator sunglasses that barely begin to hint at his future fashion eyewear choices.

While this T. Rex performance is set in a space size comparable to Bowie's "Starman" performance, and the audience surrounds the band in a similar manner, their lighting is much dimmer, especially over the audience. Bolan uses fairly small, but visible gestures, such as shaking his shoulders and raising the neck of his guitar. At one point he does jump, however, all of his actions suggest being caught up in the music, rather than interacting with his band mates or the audience. Similarly, Finn waves his arms above his head to the music at [2:18]. Likewise, the band's emotions are highly visible and readable though suggest a reaction to the music rather than an interaction with one another or the audience.

The camera's gaze fetishizes Bolan in a way that is similar to how Bowie is followed by the camera in the "Starman" clip, although in a less extreme and feminized manner. Where Bowie adopts the role of female performer, despite also emphasizing his masculinity, Bolan remains solidly in the male pop star domain; his gestures, such as the strutting motions he makes with his shoulders and legs and jumping up with his guitar are more normative to masculinity than femininity. He remains in focus the majority of the time that the shot includes him with his band mates. Remaining in constant motion and using fade-ins and cross-fades for shot transitions, the most interesting moment occurs during the final chorus when each of the band members, minus Bolan, where a shot of the audience is superimposed by individual musicians during each phrase of the chorus.

Sweet, "Ballroom Blitz" (1973)

Bowie never hid the fact that he took notice of very few glam artists who followed in his wake. Sweet fell into the category of the many he dismissed, considering them a cheap imitation of himself, Marc Bolan, and Roxy Music. Signed to RCA in 1971, Sweet used the master song-writing duo Nicky Chinn and Mike Chapman who "had a way with silly, simple, catchy hooks".¹⁶⁵ Erlewine notes that by 1973, following in the steps of Bowie and Bolan, "Chinn, Chapman, and Sweet were smart enough to latch on to the British glam-rock fad, building a safer, radio-friendly and teen-oriented version".¹⁶⁶ Released in the UK as a single in 1973 and on the North American album *Desolation Boulevard* in 1975, "Ballroom Blitz" did not reach the US top ten until 1975. The Four-Domain chart for this song is shown in Appendix 3.

Lyrics and Music

"Ballroom Blitz" describes a dream about a very strange party. Themes found throughout the song include not just party and dream, but also insanity, passion, and war. Furthermore, the song does not have a specified time or place.

Using even more simplistic music than "Bang a Gong", "Ballroom Blitz" follows a similar formal structure to "Starman": an introduction, followed by a verse-chorus structure repeated twice, an instrumental link, a final verse and chorus, a bridge, and finally an outro. The first way "Ballroom Blitz" is simplified is through its use of the basic rock ensemble that consists of only vocals, guitar, bass,

¹⁶⁵ Stephen Thomas Erlewine, *All Music Guide: the Definitive Guide to Popular Music* 4th edition, ed. by Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine (San Francisco: Backbeat Books, 2001), 401.

¹⁶⁶ *Ibid.*, 401.

and drums. Secondly, the introduction and the third phrase of verses one and two do not have any harmonic structure and only feature speech-like vocals accompanied by the driving drum rhythm that occurs for the entirety of the song. The song features a moderate rate of harmonic change, yet creates drama in the way that the harmony is developed. After the drum and vocal introduction, the first verse begins at [0:20] with an instrumental introduction that remains on an E major chord over which a syncopated melodic gesture leads from the fifth of the chord up to the sixth and then the minor seventh, and then back down to the fifth. The harmony of E major does not change until the first vocal phrase at which point the first downbeat arrives on an A major chord. At the end of the first phrase, the harmony returns to E major, with the melodic pattern once again as 5th – 6th – 7th over the E harmony. Phrase two repeats this harmonic structure. As already mentioned, the third phrase offers no harmonic content and only features drums and vocals. The verse's fourth and final phrase begins on an E major chord, but then changes every two measures to F-sharp major, A major, C major, and then finally back to E major. The harmonic structure of the verse is notable for the absence of a dominant chord (B major). The tonic E is inflected by its subdominant A, and the leading progression of the fourth phrase seems to deliberately avoid the dominant as the harmony moves E – F # – A – C – E. The dominant appears to be withheld until the chorus.

The chorus [1:08] begins once again on the E major chord, changing after three measures to F-sharp major. F sharp once again moves to A major, but then instead of reaching past the dominant to the C major chord of the previous phrase, the harmony finally arrives on dominant, not insignificantly at the arrival of the

lyrics “turned into a ballroom blitz,” with the dominant B major resolving to tonic E major on that final word. This pattern repeats, and after the second resolution to E major, a chromatic chord sequence is articulated from a syncopated D major to E-flat major and back to E major. This chromatic pattern repeats, with a full measure of E major in between each repetition, twice before returning to E major and the familiar gesture that features the 5th – 6th – 7th syncopated melodic pattern..

Following the second verse, [1:31], and chorus, [2:15], the song moves to an instrumental link at [2:24]. The first three measures have only the insistent driving bass rhythm, focusing on E, with a syncopated arrival on D at the end of the second bar. The first guitar chord (D major) does not sound until the second half of beat two in the fourth bar. This syncopated D major chord moves chromatically to E-flat major on the fourth beat. The four-bar pattern repeats, this time with a D major chord at the end of the second bar where the bass had dipped down to D in the first iteration of the phrase. This four-bar pattern is heard a total of four times, leading to a long-held E major chord as the music transitions back to the verse at [2:44]. A shortened verse presents phrase four of the previous verses and transitions directly into a final chorus [2:56], followed by a bridge [3:14] in which E major is predominant, but at the end of every vocal phrase it moves briefly to D major before settling back on E major. The outro [3:24] comes in two measures after the third and final sounding of the D major to E major chord changes and uses the music from the instrumental introduction of the verse sections with a fade-out to finish.

To summarize the harmonic and formal features of the song, there are several noteworthy features: first, the avoidance of the dominant harmony except

in its position in the chorus for the first mention of the ballroom blitz; second, the emphasis on the syncopated D major harmony as a lower neighbour to E major; sometimes D slides up to E chromatically through E flat. The pattern treats the syncopations on D as rhythmic and harmonic punches that propel the “ballroom blitz” forward. The major quality of the harmonies throughout the song reveal a complete disregard for traditional harmonic convention as the progressions do not fit within any tonal or modal norm. In particular, the D – E flat – E sequences create the effect of an engine revving up.

For the majority of the song, Connolly sings, however, during the third phrase of the first two verses, Priest sings in a speech-like falsetto. Priest also joins Connolly in singing in the chorus. Like both “Starman” and “Bang a Gong”, “Ballroom Blitz” features a highly syncopated rhythm the vocals, guitar, and bass lines, and the drums drive the tempo throughout the song. Furthermore, “Ballroom Blitz” has greater intensity, helped by the tireless drum beat which increases even more so in the lead-up to the chorus, as well as the dramatic use of harmony and form.

Video

The live performance of “Ballroom Blitz” on the German television show *Silvester Tanzparty* in December 1974 shows a huge influence from Bowie’s Ziggy Stardust. Their costumes use similarly bold colours and have the same sense of extravagance as Bowie and the Spiders’ outfits. Singer Brian Connolly wears a bold, blue jacket with gold cuffs, a wide lapel with gold piping and gold accents at the top, and gold shoulder epaulettes. Steve Priest wears a tight-fitting sleeveless, v-necked black leather jumpsuit with gold embellishments on the wide lapels and sunglasses

while he plays his bass. Very reminiscent of the Spiders' bassist Trevor Bolder, guitarist Andy Scott wears a black leather jacket and pants with a large pendant around his neck. Mick Tucker drums in a bright yellow, tight-fitting sleeveless jumpsuit with gold piping at many of the seams, gold studs on the torso portion, and a yellow and gold belt around his waist. The band members, minus Scott, all wear heeled platform shoes. The set, however, is very dimly lit and the band performs in a very tight space, as the audience surrounds them completely, both above and below and in 360 degrees. In this particular performance, Sweet does not use make-up, however, Auslander makes a pertinent point about the band that still applies. He equates the way they feminize themselves to that of a Vegas showgirl, rather than femininity displayed by regular women on a daily basis. Auslander says that when the band did wear make-up, it

...took on something of the aura of such tradition male uses of makeup as war paint. Sweet's androgyny was thus more a collision of male and female gender codes than a true subsumption of both to a third possibility.¹⁶⁷

This directly follows Bowie, as discussed in the previous chapter, where he blended the masculine and the feminine but still remained a sexual being. An important difference, however, is that Sweet still remains firmly in the more masculine realm through the band members' gestures, such as Connolly's open stance with his legs shoulder-width apart and one foot tapping along to the beat and Priest's power stance while playing bass. By comparison, Bowie fit comfortably in his own representation of sexualized androgyny.

¹⁶⁷ Auslander, *Performing Glam*, 62-3.

The band uses small, mostly visible gestures that suggest being caught up in the music or wanting to emphasize certain lyrics. For example, Connolly moves to the beat and Tucker stands up and twirls a drumstick at one point, suggesting that he became caught up in the music, whereas Priest clenches his fists and gyrates his hips forward on one of the words when singing about a woman, emphasizing that word. Occasionally Connolly points at the audience, interacting with them briefly, however, his actions remain very close to his body and take up very little space. Sweet shows little variety in emotion in the performance and much of it is not visible, due to the filming techniques used. During the introduction, Connolly does interact with his band mates by asking them if they are ready however, no other interactions between the band members occur.

During the performance, the shots focus mainly on Connolly, Priest, Tucker, and the audience. Occasionally zooming in and out, rotating, and moving in different directions, overall the camera remains relatively stable. Furthermore, the shots last for a moderately long time, mostly cutting directly to the next shot or angle, and shots that feature only the audience occur frequently.

Conclusion

In the context of its genre, Bowie's "Starman" reveals not only the development from Bolan's early style of glam, but also the variety that existed between the musicians. "Starman" pulls from a variety of past influences as well as points forward to create a timeless song. The complexity of his music makes it stand out from many other songs during the time, even within the same genre. His version of sexualized androgyny also pushed the limits compared to other artists and

appeared as an alien with both male and female characteristics. Alternatively, Bolan remained wholly male, and Sweet, although following similar fashion choices as Bowie, used their outfits and makeup to emphasize their masculinity. Bowie's very unique take on glam through his image, theatricality, and music, all led to making a lasting impression that had an impact on many genres that followed later in the decade and beyond. Both Bolan and the Sweet spoke to and for the Outsider in very different ways from Bowie. Bolan's "Bang a Gong (Get it On)" speaks to and for lustful and rebellious youth and the Sweet's "Ballroom Blitz" makes reference to insanity in their lyrics. Therefore, neither T. Rex nor the Sweet matched Bowie's social stance in speaking to and for the Outsider.

Chapter 4: The Outsiders of Punk

In the mid-1970s, after Bowie had already turned his back on glam, a new music style and youth subculture rapidly rose out of the underground. As a resistance to the increasingly difficult formal structures of progressive rock, and the theatricality of glam, they stripped down the music to a raw-sounding, yet aggressive, simplicity. Bogdanov, Woodstra, and Erlewine explain in the *All Music Guide* that: “Punk rock returned rock & roll to the basics – three chords and a simple melody. It just did it louder and faster and more abrasively than any other rock & roller in the past”.¹⁶⁸ From this simple, yet apt, description, the *All Music Guide* shows just how stripped down and back-to-basics punk rock was by using only three chords. Many styles blended together to create punk, such as the Velvet Underground, the Stooges, and the New York Dolls.¹⁶⁹ The *All Music Guide* further explains that youth in both the UK and the US “began forsaking the sonic excesses that distinguished mainstream hard rock and stripping the music down to its essentials”.¹⁷⁰

While punk remained mostly underground in the US, in the UK “it was a full-scale phenomenon”¹⁷¹, according to the *All Music Guide*. Bands such as the Sex Pistols, the original British punk band, took on an antiestablishment stance, while others like the Clash took on a more reggae-infused sound and socially aware

¹⁶⁸ “Punk” in *All Music Guide: the Definitive Guide to Popular Music* 4th edition, ed. Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewin (San Francisco: Backbeat Books, 2001), 5.

¹⁶⁹ Ibid., 5.

¹⁷⁰ Ibid., 5.

¹⁷¹ Ibid., 5.

outlook.¹⁷² While the initial wave of punk only lasted for two years, it gave rise to three other genres, which the *All Music Guide* notes that they included:

...post-punk (which was more experimental and artier than punk), new wave (which was more pop-oriented), and hardcore, which simply made punk harder, faster, and more abrasive.¹⁷³

The musicians who played these genres described by the *All Music Guide* expanded on punk's basic form in three distinct ways, until, eventually, bands started to return to something closer to the original punk sound. The 1990s brought about punk revivalists from the American underground, led by Green Day and Rancid. They followed the same outline as the original punks, but added some influences from heavy metal as well.¹⁷⁴

This chapter first explores various aspects of punk before analyzing two songs, one from the original punk wave and the other from the American punk revival. The aspects I will examine include the punk aesthetic, its notions of authenticity, the subculture, and influences on the genre. After establishing the necessary contexts, I first analyze the Sex Pistols' 1977 "God Save the Queen" and secondly Green Day's "Jesus of America" (2005) to consider how they treat the identity of the Outsider, and how they both speak to and for that Outsider.

The Punk Aesthetic

Unlike glam musicians who wore elaborate costumes made specifically for the performer, punks took a much more basic and do-it-yourself (DIY) approach to their outfits. Shuker explains that the punk musicians used: "[Old] school uniforms,

¹⁷² Ibid., 5.

¹⁷³ Ibid., 5.

¹⁷⁴ Ibid., 5.

plastic garbage bags, and safety pins were combined to present a shocking, self-mocking image".¹⁷⁵ This description by Shuker certainly presents a much different image than the glittering aesthetic that the glam artists used. The punks' (DIY) approach to their aesthetic, in combination with the simplicity of their music, helped their image of authenticity.

Punk Authenticity

Punk continues to receive a vast amount of critical and scholarly attention, partly due to the visibility of its subculture, and "what has been perceived as the vitality and authenticity of the music".¹⁷⁶ As Hebdige explains, the music and subculture attempted to "expose glam rock's implicit contradictions" ¹⁷⁷ by providing a scruffy, working-class appearance that "ran directly counter to the arrogance, elegance and verbosity of the glam rock superstars".¹⁷⁸ Paradoxically, however, both glam and punk shared some common ground, to be examined below in further detail. As Hebdige explains,

Punk claimed to speak for the neglected constituency of white lumpen youth, but it did so typically in the stilted language of glam and glitter rock...Despite its proletarian accents, punk's rhetoric was steeped in irony.¹⁷⁹

Hebdige here makes a distinction between the intention to represent the subcultural values, and the mode of expression adopted for that purpose. In other words, while there was a claim to authenticity, in an effort to represent the working-class youth fed up with the depressing economic conditions of the decade as well as their

¹⁷⁵ Shuker, 272.

¹⁷⁶ Ibid., 275.

¹⁷⁷ Dick Hebdige, *Subculture the meaning of style* (Routledge: London, 1979), 63.

¹⁷⁸ Ibid., 63.

¹⁷⁹ Ibid., 63.

government, the modes of expression drew upon the artifice of glam and glitter. The irony existed in the juxtaposition of authentic intent and artificial realization.

Punk Subculture

Roy Shuker explains that the subculture surrounding punk “became the most visible youth subculture in the United Kingdom and in most Western centres”.¹⁸⁰ Partly a reaction to the hippie counterculture, “some commentators saw punks as unemployed youth, celebrating their unemployability”.¹⁸¹ The youth took on an Outsider position, alienated by mainstream society because of their social status and abrasive attitude. Hebdige explains:

[Punk] was forever condemned to act out alienation, to mime its imagined condition, to manufacture a whole series of subjective correlatives for the official archetypes of the 'crisis of modern life': the unemployment figures, the Depression, the Westway, Television, etc. Converted into icons...these paradigms of crisis could live a double life, at once fictional and real. They reflected in a heightened form a perceived condition: a condition of unmitigated exile, voluntarily assumed.¹⁸²

From Hebdige's summary, it can be asserted that the punks felt like Outsiders themselves because of the situation they found themselves in during the mid-70s. However, though the unemployment issue existed and the UK still experienced an economic depression, much of the punks' alienation resulted as an imagined state of being, arguably fueled by their antiestablishment attitudes.

¹⁸⁰ Shuker, 271.

¹⁸¹ Ibid., 271.

¹⁸² Hebdige, 64.

Influences on Punk

Punk music and the subculture drew in influences from a variety of sources from preceding decades up to only a few years prior to its creation. Hebdige explains which preceding genres influenced the original punk musicians:

Strands from David Bowie and glitter-rock were woven together with elements from American proto-punk...from that faction within London pub-rock...inspired by the mod subculture of the 60s, from the Canvey Island 40s revival and the Southend r & b bands...from northern soul and from reggae.¹⁸³

Each of the musical influences named by Hebdige contributed something to the musical sound and attitudes of punk. For example, glam contributed the most to the punk attitude by providing narcissism and nihilism, while the proto-punk lent their aggression.¹⁸⁴ Buckley expands on the glam rock, or more specifically Bowie, influence:

...it is inconceivable that punk would have turned out the way it did without the crucial input of a group of bored, arty, suburbanite Bowie fans (Siouxsie Sioux, Billy Idol et al). Johnny Rotten, who, 'Rebel Rebel' aside, hated Bowie, nevertheless borrowed his haircut, while Sid Vicious was a Bowie casualty first, rock casualty second.¹⁸⁵

As Buckley notes, many of these punk youth listened to Bowie and he therefore influenced their music-making endeavors. Furthermore, though his music tended to draw more from pop than blues-based rock than the Rolling Stones, for example, and his image blurred gender lines while still remaining wholly sexual, Bowie's transformations fascinated the people behind the British punk movement. Bowie

¹⁸³ Ibid., 23.

¹⁸⁴ Ibid., 23.

¹⁸⁵ Buckley, *Strange Fascination*, 4.

remained fresh and new with each incarnation, whereas older rockers of the 60s began to lose their relevance to the younger generation. Sanford explains:

While men like Jagger were berated for having grown soft, Malcolm McLaren, the Sex Pistols' guru, made his switch from designer to music fashion 'largely because of the [Ziggy] factor'. McLaren, like most other London style pundits, was fascinated by Bowie's lavish transformations. His influence reached down to the musicians themselves: Johnny Rotten, whose hairdo and dazed stare exactly mimicked the front cover of *Space Oddity*, five years earlier, and Sid Vicious, who in Rotten's words 'arse-licked David'. In defining just how he proposed to be a godfather of punk, Bowie was suitably unspecific.¹⁸⁶

The rock stars from the 1960s lost their credibility with the younger generation, as Sanford suggests above, and Bowie replaced those older bands as a lead influence on the youth. Furthermore, Bowie's fan base of the early to mid seventies also had a major impact on the punk subculture. Buckley comments on the subculture of "Bowie Boys" and "Bowie Girls":

As Bowie continued to unearth different selves from within, he provided a model of psychic exploration for his fans. 'Bowie Boys' and 'Bowie Girls' became one of suburbia's bravest subcultures and a huge influence on punk in the mid-seventies.¹⁸⁷

From Buckley's assertion that Bowie's fans had to have been quite brave to mimic his version of androgyny, one can see how that bravery influenced the punks' confidence to wear their own ripped and safety-pinned clothing. Both the Bowie fans and the punks wore clothing not in line with the mainstream's idea of suitable fashion.

Without Bowie the Sex Pistols manager Malcolm McLaren might never have made the move from selling clothing to selling music fashion and helping to bring

¹⁸⁶ Sanford, 172.

¹⁸⁷ David Buckley, "Still pop's faker?" in *The Bowie Companion* ed. Elizabeth Thomson and David Gutman (Da Capo Press: New York, 1993), 9.

forth the punk wave. He became a beacon of influence that McLaren and others drew upon when developing the punk aesthetic. Simon Frith explains:

Bowieism was a way of life – style as meaning – and no other idol has had such an intense influence on his fans as David Bowie. His example of self-creation was serious and playful – image as art as image, and his tastes, the selves he created, were impeccably suburban: he read romantic literature; he was obsessively narcissistically self-effacing. Bowie wasn't sexy like most pop idols. His voice and body were aesthetic not sensual objects; he expressed semi-detached bedroom fantasies, boys' arty dreams; there were few Bowie Girls. Bowie was youth culture not as collective hedonism, but as an individual grace that showed up everyone else as clods. In the event, then, it was ironic that punk became such a cloddish music, because it was the Bowie Boys' intense concentration on style that inspired Malcolm McLaren (The Sex Pistols' inventor) to make his move from clothes to music fashion.

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Here, Frith mentions that while Bowie inspired the punk aesthetic, the punks took on an appearance quite different, and almost opposite from Bowie. However, while their appearances vastly differ, the punks took Bowie's important concepts behind his image instead of copying his image outright: they used their voices and their bodies for an aesthetic effect and focused on a style that would portray their desired message. Additionally, many nightclubs around London held nights where they played exclusively Bowie's music. These nights intrigued McLaren, as well as others in the early punk scene. Frith comments:

McLaren, like several other professional image-sellers, was fascinated by the Bowie nights which were a feature of London life from about 1975 – David's records on the turntable, his styles on the dance floor, private gestures gone public. Punk fashion soon went the way of all youth subcultures (routinized, uniformed, dulled) but the Bowie Boys stayed locked into their original dreams. By 1978 the most stylish Bowie night was Tuesday at Billy's. Rusty Egan (then in a pop-punk band, The Rich Kids) was the disk jockey; Steve Strange, a long-standing punk club parasite, was the doorman, the arbiter

¹⁸⁸ Simon Frith, "The art of posing" in *The Bowie Companion* ed. Elizabeth Thomson and David Gutman (Da Capo Press: New York, 1993), 176-77.

(the idea was taken from New York's Studio 54) of who was smart enough to be allowed in.¹⁸⁹

From Frith's discussion above, the Bowie influence shows strongly in the punk scene, and to acknowledge that influence, the early punks dedicated entire nights at their clubs to play Bowie's music. Furthermore, while the punk aesthetic seems quite far removed from glam rock, they both place importance on image and style. Glam's value on constructed personas undoubtedly laid the foundations for punks to create their own image and style.¹⁹⁰ Auslander points out that while differences exist between glam and punk, "it is clear that glam innovated the idea of the rock performance persona as a self-declared construct that was also fundamental to punk".¹⁹¹ Through Bowie's creation of Ziggy, the punks found a template to create their own style of dress, albeit a grittier version held together with significantly more safety pins.

Sex Pistols

Credited as the first punk band out of the UK, and the epitome of the punk style, attitude, and musical sound, it seems almost incredible that such a landmark band only lasted for two years. Despite the Sex Pistols' short lifespan, however, "they changed the face of popular music, giving birth to the massive independent music underground in England and America".¹⁹² Considered dangerous and banned from playing their violent performances in venues across England, Erlewine states

¹⁸⁹ Ibid., 176-77

¹⁹⁰ Auslander, *Performing Glam*, 230.

¹⁹¹ Ibid., 231.

¹⁹² Stephen Thomas Erlewine, "The Sex Pistols", in *All Music Guide: the Definitive Guide to Popular Music* 4th edition, ed. Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine (San Francisco: Backbeat Books, 2001), 358.

that “the band revolutionized the idea of what rock & roll could be”.¹⁹³ During their short history, the Sex Pistols inspired an incalculable number of bands and youth who admired their do-it-yourself approach to music making.¹⁹⁴

The Pistols’ lead vocalist, the man who made the Sex Pistols the perceived threat to British sensibility, Johnny Rotten (b. John Lydon) “arrogantly sang of anarchy, abortion, violence, fascism, and apathy”¹⁹⁵ while being backed up by Steve Jones on guitar, Paul Cook on drums, and sometimes Glen Matlock, other times Sid Vicious (b. John Ritchie), on bass. Erlewine states that Rotten, as front man, “provided the band’s conceptual direction, calculated to be as confrontational and threatening as possible”.¹⁹⁶

Under the record label Virgin, the Pistols released their only studio album, *Never Mind the Bollocks, Here’s the Sex Pistols* in 1977, which includes the well-known, highly confrontational and anti-monarchist song “God Save the Queen”. This song, and others on the album, became anthems for the youth of the generation. In the *All Music Guide*, Steve Huey remarks that Rotten’s “bitterly sarcastic attacks on pretentious affectation and the very foundations of British society were all carried out in the most confrontational, impolite manner possible”.¹⁹⁷ This impolite, confrontational mannerism that Rotten used to spread his messages in speaking to and for the Outsider youth, was provoked by feelings of anger and chaos. However,

¹⁹³ Ibid., 358.

¹⁹⁴ Ibid., 358.

¹⁹⁵ Ibid., 358.

¹⁹⁶ Ibid., 358.

¹⁹⁷ Steve Huey, “Never Mind the Bollocks, Here’s the Sex Pistols” in *All Music Guide: the Definitive Guide to Popular Music* 4th edition, ed. Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine (San Francisco: Backbeat Books, 2001), 358.

although fuelled by anger and chaos, Huey also mentions that the album manages to critique society and expresses “the frustration, rage, and dissatisfaction of the British working class with the establishment”.¹⁹⁸

Sex Pistols: Analysis

Released first as a single in May 1977, just in time for the Queen’s silver jubilee, and then on their only studio album, *Never Mind the Bollocks, Here’s the Sex Pistols*, from the same year, “God Save the Queen” is arguably punk’s greatest anthem. The lyrics sum up the anger felt by the working class youth and the aggressive music lends to the chaos. Appendix 4 shows the Burns four-domain chart for “God Save the Queen”.

“God Save the Queen”: Lyrics and Music

Few lyrical and musical similarities exist between “God Save the Queen” and “Starman”. Where Bowie sings of hope and salvation, Rotten’s words are full of sneering cynicism. Both songs act as an anthem for the youth of the time, only released five years apart, but while Bowie provides a ray of sunlight against a grey landscape, Rotten adds to the darkness and calls the other working-class youth into action.

Much more complex, Bowie’s music uses irregular phrase lengths, whereas “God Save the Queen” uses mostly standard four and eight-measure phrases. Bowie uses more complex harmonies and chord changes when the Pistols base their music on only six chords: three for the verse section and three for the chorus. One point of

¹⁹⁸ Ibid., 358.

similarity, however, exists in the heavy syncopation that both “Starman” and “God Save the Queen” use.

“God Save the Queen”: Aesthetic/Appearance and Video

As previously discussed, Bowie influenced many youth of the time and some of the influences on punk rock include the bending of gender codes and narcissism. Both are highly visible in the video for “God Save the Queen”. Although many differences between the Pistols’ performance and Bowie’s performance appear to overwhelm the similarities, just below the surface, the Bowie influence holds strong.

First, on an aesthetically symbolic level, Johnny Rotten shares his bright red mop of hair with Ziggy. Furthermore, Jones wears highly feminized clothing: a knitted, but tattered long-sleeved shirt, and a bonnet on his head with the image used on the “God Save the Queen” single cover. Even Rotten takes on a more androgynous appearance in his long-sleeved t-shirt and black leather pants. Below their rough exterior, however, more similarities lie.

Throughout the performance of “Starman”, Bowie toys with the camera seductively. He looks directly into it for the majority of the shots, though appears very self-conscious and coy. Similarly, both Johnny Rotten and guitarist Steve Jones play to the camera. Rotten strikes poses, gives wild-eyed grins, and acts coy by pushing the camera away. Jones plays struts around with his guitar, though at one point runs from it. Rotten looks as comfortable in the spotlight as Bowie did five years previously, and the stage presence of both young men shares some remarkable commonalities. Even when not the main focus of the shot, both Rotten and Bowie draw the viewer’s eye towards them with the poses they strike. It seems

only natural for the camera to continue returning to them. Where Bowie acts as an androgynous sex icon, Rotten becomes the everyman for the working-class youth in the punk subculture: angry, sarcastic, and a little bit deranged, but still playful with a sense of humour.

Green Day

Originating in suburban America, the band Green Day took the original ideals of punk and adapted them for a new generation of disenfranchised youth. The band Green Day emerged out of the Northern California underground scene in the mid-nineties with their 1994 major label debut, *Dookie*.¹⁹⁹ Green Day revived the core 1970s punk sounds and ideals for a new audience and recontextualized the traditional punk themes. Originally, punk was born out of working class Britain youth with “no future”, Green Day changed the trope to relate to the Outsiders of suburban America. Chuang and Hart assert that: “Boredom of middle-class life and deals, self-marginalization, rebellion against order, search for authenticity, and anti-corporate attitudes”²⁰⁰ became the newest incarnation of punk’s original message.

Where *Dookie* (1994) sold over eight million copies, their next album, *Insomniac* (1995), sold much less, showing an inability to sustain their initial success.²⁰¹ However, Erlewine notes that they influenced many and “opened the doors to a flood of American neo-punk, punk metal, and third-wave ska revivalists”.²⁰² From this assertion, their influence and importance in the punk meta-genre is clear. Not only did Green Day have massive influence, they also showed incredible

¹⁹⁹ Erlewine, “Green Day”, *Allmusic.com*.

²⁰⁰ Chuang and Hart: 185.

²⁰¹ *Ibid.*, 175.

²⁰² *Ibid.*, 175.

longevity when they released their 2004, award winning punk rock opera *American Idiot* after many of their contemporaries had retired.²⁰³

Green Day: Analysis

Expanding from a form pioneered by The Who's Pete Townshend, Erlewine states: "*American Idiot* is an unapologetic, unabashed rock opera".²⁰⁴ However, instead of using *Tommy* as their template, Green Day uses The Who's mini-opera "A Quick One, While He's Away" from their 1966 album *A Quick One* for both the two song suites and the overall arching structure of the song cycle.²⁰⁵ Furthermore, Green Day also pulls from other influences as well, some expected, others surprising. Erlewine comments:

The story of St. Jimmy has an arc similar to Hüsker Dü's landmark punk-opera *Zen Arcade*, while the music has grandiose flourishes straight out of both Queen and *Rocky Horror Picture Show* (the '50s pastiche "Rock and Roll Girlfriend" is punk rock Meat Loaf), all tied together with a nervy urgency and a political passion reminiscent of the Clash, or all the anti-Reagan American hardcore bands of the '80s.²⁰⁶

The influence of post-punk American band Hüsker Dü and the political awareness of both the Clash and 80s American hardcore bands does not come at a surprise considering Green Day comes from the American punk tradition, and they lyrically explore political and social concerns. As Erlewine declares, Green Day "convey the paranoia and fear of living in American in days after 9/11".²⁰⁷ Erlewine also identifies an unexpected influence from the *Rocky Horror Picture Show* (1975) when

²⁰³ Erlewine, "Green Day", *Allmusic.com*.

²⁰⁴ Erlewine, "American Idiot", *Allmusic.com*.

²⁰⁵ *Ibid.*

²⁰⁶ *Ibid.*

²⁰⁷ *Ibid.*

he connects Meatloaf's character Eddie and the song he sings, "Hot Patootie – Bless My Soul" to Green Day's "Rock and Roll Girlfriend"

The song I have chosen to analyze from Green Day's work is the first of the song-suites, "Jesus of Suburbia". With a run time of just over nine minutes, "Jesus of Suburbia" consists of five shorter songs that transition seamlessly from one to the next. Within the narrative of the album's overarching storyline, this song introduces the character Jimmy, self-stylized as Saint Jimmy and the Jesus of Suburbia, a punk youth living in Suburban America who comes from a less than perfectly happy family. A feeling of chaos and lack of control, along with a heavy dose of alcohol and drugs, fuels his angst and anger, but moments of clarity and quiet introspection rise out of the apathy and rage he feels, going through life with reckless abandon. The analysis below will be based on the video images of the chosen tracks.

"Jesus of Suburbia": Lyrics

Themes that emerge throughout the song-suite include rage, love, apathy, teen angst, drugs, chaos, and an unlikely Messiah. Billie Joe Armstrong sings in the first person for all except the final measures of the song where he switches to the second person at [8:38]. This gives the impression that the song comes directly from Jimmy's own perspective and speaks the words that Armstrong sings. He begins the very first song in the suite, "Jesus of Suburbia", by introducing himself as the Jesus of Suburbia and outlining his character, but also insists that he is meant to be exactly as he is, that there is nothing wrong with him. The second song, "City of the Damned", gives insight into his mind and his activities, such as where he enjoys

spending his time and lessons he learned. Overall the lyrics reveal a greater sense of introspection than the preceding song.

The title of song three, “I Don’t Care”, captures Jimmy’s apathy with the affairs of current society and the lyrics express that apathy and combine it with more anger. On the other hand, “Dearly Beloved”, the fourth song, reveals more introspection and reflection. The last song in the suite, “Tales of Another Broken Home”, continues Jimmy’s self-reflection and allows him to come to the conclusion that he must leave his home in order to be happy. Overall, the lyrics read as a combination between a punk anthem for angst-ridden youth and a gospel written by an apathetic and angry Messiah who lives with chaos and frustration.

“Jesus of Suburbia”: Music

While the whole song-suite has five very distinct sections, each with different moods and music, each of the sections transition flawlessly. The more angst-ridden songs and sections, such as “Jesus of Suburbia” and “I Don’t Care” use the aggressive style reminiscent of both the early punks and the American hardcore scene. These sections use heavy guitar, bass, and drums, as Armstrong nearly shouts the lyrics. During the more reflective sections in the other three songs, the instruments lighten up significantly. “City of the Damned” uses piano to soften the hard, punk edges whereas “Dearly Beloved” uses bells and soft backing vocals singing a vowel to create a similar, softer sound. The beginning of the bridge in “Tales of Another Broken Home” the piano returns as the other instruments suddenly drop out, leaving Armstrong to sing with only the piano. The guitar, bass, and drums return

after a few measures, however, to finish the song-suite on a similarly aggressive note to which it began.

“Jesus of Suburbia”: Video Images

In 2005, Green Day released the music video that accompanied “Jesus of Suburbia.”²⁰⁸ Two versions exist, a shorter, six-minute version that focuses on the music, and a longer, twelve-minute version that is presented like a short film, featuring actors, a plot and dialogue. For this analysis I will refer to the long version. The video centres on Jimmy, but also includes his unnamed girlfriend, his mom, and an array of punk youth. Jimmy, in his black clothing and with his spiky black hair, looks remarkably similar to an incarnation of Sid Vicious with more eyeliner and tattoos. His girlfriend, who has long, blonde hair but sometimes wears a bright red wig, does not particularly look like Nancy Spungen, but the manner in which the two characters interact, showing a very volatile relationship, is reminiscent of Sid and Nancy’s destructive and codependent relationship.²⁰⁹

In order to analyze this lengthy music video and to observe where the important song sections line up with the images shown, I created a second chart, shown below in Example 1, to expand on the basic information given in the Four-Domain chart shown in Appendix 5.

²⁰⁸ In the style of a short film, Samuel Bayer directed the music video for “Jesus of Suburbia”. The video starred Lou Taylor Pucci as Saint Jimmy (Jesus of Suburbia), Kelli Garner as his girl friend, and Deborah Kara Unger as his mother.

²⁰⁹ The 1986 movie *Sid & Nancy* outlines the destructive relationship between Sid Vicious and Nancy Spungen.

Example 1:

Time	Song/Section	Scene	Music/Sound
[0:00]		- a	- Dialogue between Jimmy and his girlfriend
[1:51]	"Jesus of Suburbia" Verse 1	- e, b, c, d	- Quick tempo - Aggressive - Yell sing - Guitar, Bass, Drums
[2:17]	Chorus	- b, a	
[2:33]	Verse 2	- h, a, b, c, d	
[3:00]	Chorus	- b, h	- No vocals
[3:17]	Interlude "City of the Damned"	- a, h, i	
[3:42]	Verse 1	- e, f, h	- Slower tempo - Relaxed - Melodic singing - Piano, Guitar, Bass, Drums
[4:13]	Chorus	- f, h, g, c, d	
[4:38]	Verse 2	- g, h, e	
[5:04]	Chorus "I Don't Care"	- e, h, g, c, d	
[5:32]	Instrumental Intro	- j, g	- Quick tempo - Aggressive - Guitar, Bass, Drums
	Chorus	- f, g, j, h	- Yelling style of singing
[6:24]	Verse	- n, h	- Driving bass and drums
[6:46]	Bridge	- h, n, f, a, b, g, e, j	- Distorted voice - Yell sing - Guitar, Bass, Drums
[7:15]		- k	- Dialogue with mother
[8:08]	"Dearly Beloved" Verse	- k, g, j, a, h	- Slower tempo - Less aggressive - Bass pattern with

			sporadic guitar chords, strummed acoustic guitar, simple drums, bells
[9:12]	"Tales of Another Broken Home" Instrumental Intro	- a, e, g	- Quick tempo - Aggressive - Driving bass with guitar power chords and aggressive drums
[9:21]	Verse	- g, h	- Yelling style - Guitar, Bass, Drums
[9:52] [10:32]	Verse Guitar solo	- g, h, f, i, l - k, j, h, l	- No vocals - Melodic guitar solo over aggressive bass and drums
[11:06]	Bridge	- l, a, e, g, m, h	- Slower - Introspective - Soft piano with melodic voice - More aggressive Guitar, Bass, and Drums towards the end

This chart outlines different sections of each of the songs that occur in the song suite. Time codes indicate the precise timing of those sections in the video, and the letters in the third column stand for specific scenes that are used at these important sections. The letters are listed in the order in which the relevant scenes occur but do not include scene repetitions. Finally, the fourth column provides a description of the musical or sonic occurrences during each of these sections. The two instances where a line is drawn through the "Song/Section" column, at [0:00] and [7:15], are cut scenes where dialogue takes place between two characters.

The video begins with a dialogue between Jimmy and his girlfriend. He meets her under a bridge where the punks congregate and the two of them get into an argument. Jimmy walks away, kicking something. This graffiti-covered under-bridge setting is designated as scene “a”. The camera cuts to a close-up of his face, tinted green from a 7-11 sign, as the music begins. The 7-11 parking lot is designated scene “e” in the chart. After showing him walking towards the 7-11 door, past some punks, the scene changes to a house party, referred to as scene “b”, where he dances with his girlfriend. The different coloured lights, distorted images, angled camera shots and jerky camera movements simulate the experience of drugs and alcohol. A third scene appears shortly after, a birds-eye view of Jimmy and his girlfriend having sex, scene “c”, intercut with close-up shots of them taking cocaine, scene “d”. These scenes recur throughout “Jesus of Suburbia”. Another scene that continuously arises throughout the song-suite is a close-up of Green Day playing a concert – and more specifically, performing this song – on a black and white television in Jimmy’s room, referred to as scene “h” in the chart. The song returns to several previous scenes before the musical interlude transitions into “City of the Damned” with Jimmy walking down an alleyway, noted as scene “i”.

“City of the Damned” opens with Jimmy walking and he approaches the 7-11 where he meets up with his girlfriend and they enter the store; the scene inside of the 7-11 is designated by the letter “f”. Jimmy then walks through an employees-only door in the 7-11 and ends up in the bathroom, noted as scene “g”. Most of the verse takes place in the bathroom, with Jimmy writing on the walls and mirror while looking anguished, Jimmy admiring his artwork, or Jimmy lying on the floor. The

chorus begins with Jimmy's girlfriend dancing around and accepting a drink of alcohol from a male punk and the two get seductively close to one another. Jimmy exits the 7-11, angered by his girlfriend's proximity to the other punk, and starts a fight, called scene "l". Jimmy lounging topless in his bedroom, scene "j", and other scenes all flash by quickly.

The third song of the suite, "I Don't Care", opens with Jimmy's girlfriend putting on her make-up, getting dressed, and leaving his bedroom. When the vocals come in for the chorus, the scene shows a low angle close-up of Jimmy, from the chest-up, walking around the 7-11 with a bag of chips and tossing handfuls over his shoulder. Previously introduced scenes reappear briefly for the remainder of the chorus. The verse returns to the fight scene that began in "City of the Damned", and other punks break up the fight by pulling apart Jimmy and the other youth broken up by images of the Green Day concert. The bridge follows much of the same fashion, then shows Jimmy standing in the 7-11 holding out his fist to show the tattoos on his fingers. The very first party appears again, and the song ends with a lower angle of Jimmy standing in his bedroom with a Green Day poster displayed above his bed.

Before "Dearly Beloved" begins, the second cut scene with dialogue occurs, scene "k". This time Jimmy and his mom get into an argument that ends with Jimmy tossing his plate at her face. As the verse begins, the scene changes to the destroyed 7-11 bathroom and workers entering to fix it up. The shortest song in the suite, the scenes rotate between previously viewed scenes, such as close-ups of Jimmy's face, the destroyed bathroom, and the Green Day concert combined with the workers

cleaning and painting the bathroom, but also introduces new scenes. One of the new scenes introduced shows a view of Jimmy's bedroom walls. Along with the Green Day poster, the walls are covered with the lyrics of the song-suite.

The instrumental introduction for "Tales of Another Broken Home" begins similarly to the very beginning of the video with Jimmy approaching his girlfriend under the bridge, him walking away in anger, and then a shot of his girlfriend sitting on the ground looking shocked. Jimmy walks into the freshly repainted and repaired bathroom at the beginning of the verse. He stands on the toilet, and writes high on the wall "Saint Jimmy". Interspersed with shots of the Green Day concert, Jimmy finds a razor on the bathroom sink and cuts his palm in order to leave a bloody handprint below his signature. Jimmy then leaves the 7-11, walks down the alleyway. The second verse ends with a car turning into a driveway. This newest scene, outside of the house where Jimmy lives with his mother, is designated scene "m". The guitar solo accompanies the actions of Jimmy, having made up his mind to leave the negative situation in which he lives, beginning to put his clothes in a bag while Green Day plays on the TV and his mom comes over to watch him. He leaves the house and gets into his car, but his mom follows him and bangs onto the hood of his car until he gets out. She embraces him tightly, but at the start of the bridge and final section, Jimmy pulls away from her and drives off in his car and she turns back towards the house. Between close-up shots of Jimmy driving, scene "n", the camera also shows the group of punks sitting in the 7-11 parking lot as the camera pans across each of their faces in close-up, Jimmy's mom walking towards the house, the Green Day concert, the 7-11 bathroom with Jimmy's signature, and the punks under

the bridge. The video finishes with a rapid succession of shots and finishes with Jimmy sitting on the 7-11 bathroom toilet sideways with the original writing on the wall before he destroyed the bathroom and then a cut to black.

With the sudden and quick cuts between shots, the video often feels disjointed and chaotic, reflecting Jimmy's feelings. The story, however, still comes through effectively to show Jimmy as an Outsider self-stylized as a punk Messiah for other disaffected youth like him. The many references to Green Day throughout the video, without the band actually making a direct appearance in the video apart from Jimmy's TV showing them in concert, aligns Green Day with the Outsider through Jimmy. He carves out his own "savior" identity in relation to the band.

Conclusions

In this cross-section of punk, through the Sex Pistols' "God Save the Queen" and Green Day's "Jesus of Suburbia", we see the genre of punk portraying the Outsider as a working-class youth. The Sex Pistols spoke to and for the angry youth Outsiders of mid-70s England, while Green Day speaks to and for disaffected suburban American youth living in a post-9/11 culture by mobilizing the figure of a Messiah, Saint Jimmy. I chose these two particular songs to show that not only did the original punks (represented here by the Sex Pistols) take up Bowie's social stance of speaking for and to the Outsider, but also that modern day punk revivalists (represented here by Green Day) have also taken up Bowie's social cause. The Sex Pistols spoke to and for the angry working class youth in mid-70s England with their fast and aggressive music and Johnny Rotten's snarling and sarcastic voice and lyrics. Green Day created a punk rock opera that followed a Messiah-like character

named Saint Jimmy, or the Jesus of Suburbia, in order to connect to an Outsider youth audience. While both bands take other musical influences, they do adopt many aspects of Bowie's sound and aesthetic, and most importantly, they further his social stance of speaking both for and to the Outsider.

Chapter 5: The Outsiders of Goth

As punk splintered off in several directions in the late 1970s, one of those splinters became more experimental and darker sounding. The *All Music Guide* gives a brief expansion of this idea: “Goth rock grew out of the bleak post-punk rock of the Cure and Joy Division”.²¹⁰ This version of goth, one of many reinterpretations since the eighteenth century, focused on the musical representation of the dark, sinister, and grotesque. Before the rediscovery of Classical Roman and Greek culture in the Renaissance period, Baddeley discusses that Goths:

were a Germanic tribe who swept into western Europe in the fourth century to carve a kingdom from the decaying remnants of the Roman Empire”²¹¹, and thus “the word ‘Gothic’ became synonymous with barbarism... and the collapse of the Empire, which signaled the advent of the Dark ages, a turbulent period of war and savagery that eventually settled into the bleak stagnation of the Middle Ages.”²¹²

This association between gothic and darkness that Baddeley outlines has remained constant throughout each of its incarnations. Furthermore, layers became added to the basic idea of gothic as the centuries passed to create even darker imagery.

When Greek and Roman learning became unearthed, Baddeley states that: “Classical virtues, such as order, beauty and logic, were idealized”²¹³, however a darker, underground culture arose from excavated ancient Roman ruins. Archeologists found manmade grottos decorated with paintings and art featuring

²¹⁰ “Goth” in *All Music Guide: the Definitive Guide to Popular Music* 4th edition, ed. Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine (San Francisco: Backbeat Books, 2001), 3.

²¹¹ Gavin Baddeley *Goth Chic: A Connoisseur’s Guide to Dark Culture* (London: Plexus Publishing Limited, 2002), 10.

²¹² *Ibid.*, 10.

²¹³ *Ibid.*, 10.

erotic and shocking scenes.²¹⁴ The art found in these ruins became known as grotesque, as author Gavin Baddeley points out. “Works of art or sculpture which emulated the wild and sinister scenes found in such grottoes became known as ‘grotto-esque’, or ‘grotesque’, while aspects of the medieval (or ‘Gothic’) past were seen to be part of this grotesque tradition”.²¹⁵ The art aimed to both intrigue and repulse at the same time.²¹⁶ In the *Encyclopedia of Aesthetics* Frances S. Connolly points out that in the Romanesque period of the Middle Ages the Church began using grotesque imagery to depict evil:

Satan and devilish accomplices were represented in terrifying mixtures of man and beast...Michael Camille explored the depiction of idols as grotesque or monstrous in medieval art in order to emphasize their associations with sexuality and other forms of carnality, as well as their material, false nature. Yet, the medieval era produced another kind of grotesque creature, one that embodied truths beyond the grasp of the rational mind. The four evangelists, the visions from the Book of Revelations, and prophecies of the Old Testament were frequently represented as combinatory grotesques. These fantastic creatures were not conceived within the realm of aesthetic inquiry, but were created within a ritual context as embodiments of spiritual belief.²¹⁷

The grotesque images described by Connolly added to the increasingly dark imagery that was associated the gothic aesthetic. Moreover, while not always of religious influence, many of the later representations of the gothic involve some creature of demonic origin.

Initially, the cultural connotation of gothic, as with many associations of words describing particular styles of art, had a negative implication; it reminded

²¹⁴ Ibid., 10.

²¹⁵ Ibid., 10.

²¹⁶ Ibid., 10.

²¹⁷ Frances S. Connolly, “Grotesque”, *Encyclopedia of Aesthetics* ed. by Michael Kelly (Oxford Reference Online: 2008).

people of the Dark Ages that replaced the Roman Empire's glory.²¹⁸ However, the eighteenth century saw a rise in the espousal of the gothic and rejection of the fashions that dominated the era and continued to gain popularity in the nineteenth century, through to the Victorian era.²¹⁹ Gothic writers of the late eighteenth and early nineteenth centuries, such as Horace Walpole and Edgar Allan Poe, often used "a mythical, camp version of medieval Europe to escape from the society of the day".²²⁰ Many of these gothic writers were Outsiders from their own societies, such as Poe. Orphaned at a young age and unsupported by his foster father after deciding against a career in law, he often had little money as he published many of his works at his own expense.²²¹ He turned to drinking, likely fuelled by depression, and lacked regular employment as a result.²²² Stringer declares that the later gothic literary figure H.P. Lovecraft had a "fragile schizoid personality for whom the world externally threatens engulfment"²²³ and that his works "articulated his psychic distress in unforgettable terms".²²⁴ Poe and Lovecraft, just two of many gothic literary figures, helped to establish themes of the supernatural, the occult, and the dark underside of humanity within the social consciousness of society that lasted through the decades. Core similarities can be drawn from the nineteenth

²¹⁸ Baddeley, 11.

²¹⁹ Ibid., 11.

²²⁰ Ibid., 12.

²²¹ James D. Hart and Phillip W. Leininger, "Poe, Edgar Allan" *The Oxford Companion to American Literature* (Oxford Reference Online: 2004)

²²² Ibid.

²²³ Jenny Stringer, "Lovecraft, H.P. (Howard Phillips Lovecraft)" *The Oxford Companion to Twentieth-Century Literature in English* (Oxford Reference Online: 2005).

²²⁴ Ibid.

century gothic poets to the goth musicians of the 1980s, however the musicians also drew from other influences in the more recent past.

After the colourful explosion of glam and immediately following the angry and chaotic punk subculture, goth began drawing from the tradition of the grotesque and morbid. These artists borrowed from glam's visual aesthetic and transformed it into a darker version to fit their needs, as Baddeley points out below:

By the 1980s, the term 'Gothic' was employed to describe a new musical subculture, born from the ashes of the dying punk scene and nurtured on the dandyism of 1970s glam rock – which some astute commentators had labeled 'decadent'. Goth rock was the most coherent, widespread manifestation of the Gothic tradition ever.²²⁵

This musical representation of the goth aesthetic used dark, macabre lyrics supported by distorted guitars and funereal sounding synthesizers.²²⁶ To add to their dark sound, many bands and their fans dressed in black clothing and wore heavy make-up.²²⁷

For the Outsider, goth allowed a space for those who appreciated and reveled in the darker side of life. The Outsiders of the goth subgenre and subculture, like the gothic literary figures of the nineteenth century, romanticized and idealized the grotesque and macabre. Themes of death, the occult, and the supernatural pervade the lyrics just as the Outsider gothic poets used those themes in their writing.

The Cure

One of the original goth rock bands in the late 1970s through to the 1990s, the Cure often employed dark, introspective lyricism in their music. Most notably,

²²⁵ Baddeley, 15-16.

²²⁶ "Goth" in *All Music Guide*, 3.

²²⁷ *Ibid.*, 3.

1982's album, *Pornography*, "which reflected the deep pessimism of some post-punk bands"²²⁸. The Cure, having formed in the mid-1970s, "became notorious for its slow, gloomy dirges and [singer Robert] Smith's ghoulish appearance, a public image that often hid the diversity of the Cure's music... As one of the bands that laid the seeds for goth rock, the group created towering layers of guitars and synthesizers".²²⁹ Erlewine's review of The Cure emphasizes the dark aesthetic features in addition to the rich texture achieved by the depth of the sound layers. Though they already had a cult following after their first three albums, the Cure's fourth album *Pornography* "expanded their cult audience even further and cracked the U.K. Top Ten".²³⁰ From this information provided by Erlewine, we see the Cure tapping into a centuries old fascination with darkness and morbidity. Describing Smith's appearance as ghoulish draws to mind grotesque imagery of death and Medieval representations of demonic beings. Erlewine's description of their gloomy dirges further evokes the theme of death through funerary imagery. The towering layers can be seen as a musical representation of gothic architecture such as the massive cathedrals in northern France and England that featured a high amount of ornateness.²³¹ The Cure's cult status speaks to their position as speaking to and for the Outsider. According to the *Oxford Dictionary of Sociology*, "cultic practices appear to satisfy the needs of alienated sections of urban, middle-class youth".²³²

²²⁸ Szatmary, 250.

²²⁹ Erlewine, "The Cure", *Allmusic.com*.

²³⁰ Ibid.

²³¹ Michael Clarke and Deborah Clarke, "Gothic" *The Concise Oxford Dictionary of Art Terms* (Oxford Reference Online: 2010).

²³² John Scott and Gordon Marshall, "Cult" *A Dictionary of Sociology* (Oxford Reference Online: 2009).

This description clearly places members of youth cults in Outsider positions, and the Cure gained their following by mesmerizing a group of youth through music that spoke for and to their Outsider status.

The Cure: Analysis

The fourth studio album released by the Cure, *Pornography*, released in 1982, gained the band significant popularity in the mainstream. This album exemplified the goth rock subgenre by exhibiting deep pessimism. Carol Siegel describes the Cure's song content in the following interpretation of the lyrical content: "Typically, Cure songs open up the hidden depression and defeat traditional macho posturing attempts to hide. They convey a sense of the dark emptiness many young men feel as they perform culturally approved masculinity".²³³ In her analysis, Siegel identifies the Cure's resistance to dominant modes of masculinity. The band portrays the image of pale-skinned, dark-haired, and black-clothed men wearing dark eye makeup, and are very much in line with typical goth fashion of the 1980s. An eerie sonic and vocal palette further invokes the gothic aesthetic. Smith creates the effect of a modern day reincarnation of a gloomy, nineteenth century poet, such as Poe.

"One Hundred Years": Lyrics and Music

Very much in the spirit of a nineteenth century gothic poem, the Cure's "One Hundred Years" incorporates macabre themes into the lyrics. Themes such as darkness, violence, aging, and death interweave with imagery of nighttime and blood, as I point out in the four-domain chart shown in Appendix 6. The very dark and brooding lyrics have an introspective quality and include reflexive moments.

²³³ Carol Siegel, *Goth's Dark Empire* (Bloomington, IN: Indiana University Press, 2005), 100

Singer Robert Smith uses a combination of public and private address, shown by his alternation between telling stories to a wider audience and using the second person as if addressing someone. Furthermore, though indirect and slightly morbid, his words show sincerity through the dark lyrics that interweave several short stories and memories shared with another person.

This song is based on the same underlying music throughout, and includes six verses intercut with three instrumental breaks and an instrumental introduction and outro. Example 2 provides a chart of the song's formal structure:

Example 2

Time	Section	Length	Music
[0:00]	Intro	- 4 measures	- kit establishes kick and backbeat accents
[0:08]		- 16 measures (4 + 4 antecedent and consequent phrase structure; entire 8 measure structure repeated)	- dark, twangy guitar riff and nervous backbeat in snare - guitar heavily processed
[0:36]	V1	- 16 measures	- 2-measure vocal gestures answered by 2-measure guitar riff with snare
[1:06]	Inst. Break	- 8 measures	- material from Intro without riff
[1:20]	V2	- 24 measures	- based on 4-measure vocal and guitar patterns
[2:04]	Inst. Break	- 16 measures	- material from Intro with riff
[2:33]	V3	- 16 measures	- material from V1
[3:02]	V4	- 24 measures	- material from V2
[3:45]	Inst. Break	- 16 measures	- material from Intro with riff
[4:14]	V5	- 16 measures	- material from V1
[4:43]		- 8 measures	- material from V2
[4:57]		- 16 measures	- material from V1
[5:25]	V6	- 8 measures	- 1-measure vocal gesture answered by 1-measure guitar gesture
[5:41]	Outro	- 29 measures	- material from Intro with riff - fade out of final guitar note

As this chart displays, the song develops an unconventional structure that is based simultaneously on the establishment of a strong structure and on the disruption of that structure. The instrumental intro sets up the musical foundation and the predictable phrasing in the first four measures where the drum kit establishes the kick and backbeat accents. The following sixteen measures, an eight-measure phrase introduces the twangy guitar riff that returns in the second and third instrumental breaks, as well as the outro. This music establishes a predictable structure that will be manipulated to create various levels of tension and formal interest. The first verse, at [0:36], presents the vocal material in two-measure units that are answered by two-measure gestures in the twangy guitar and nervous backbeat snare gesture. So the first verse is two plus two, repeated so that it is heard a total of four times, creating again the sixteen-measure structure. The instrumental break between the first and second verses, at [1:06], brings back material from the introduction, minus the guitar riff, for eight measures. Verse two, [1:20], is a long section and again, based on two-measure vocal gestures, answered by two-measure guitar riff and snare. However, this structure is disrupted and the lyrics are distributed in an unpredictable way so that we are not sure when to expect the normal two-measure patterns. There are a total of six four-measure phrases, each based on the two plus two model, but sometimes the lyrics last for four measures so that the vocal line rides over the guitar/snare gesture. This is where the structure is challenged. It is also challenged during the fifth and sixth four-measure phrases. When the voice returns at the very end of the verse, it is in the very last moment of the sixth four-measure phrase. Following verse two, the second sixteen-measure

instrumental break, at [2:04], again draws from the intro material, but this time the guitar riff is played. Verses three and four, at [2:33] and [3:02] respectively, are repeats of the first two verses without the interjecting instrumental break. The third and final instrumental break comes at [3:45], after verse four, instead. Verse five, [4:14], alternates between the predictable structure introduced in verse one and the manipulated structure from verse two. The first sixteen measures follow the two-measure vocal gesture followed by the two-measure guitar and snare gesture. The following eight measures that begin at [4:43] manipulate the pattern and the vocals continue throughout. Finally, the last sixteen measures, [4:57] return to the predictable two plus two structure. Verse six, a short, eight-measure structure, immediately follows the end of verse five at [5:25] and condenses the established two plus two structure to a one-measure vocal gesture followed by a one-measure guitar and snare gesture. The instrumental outro, beginning at [5:41], returns to the music established in the introduction, with the twangy guitar riff, however the music is extended to twenty-nine measures and the final guitar note fades out past the final measure.

“One Hundred Years” features vocals, two distorted electric guitars, bass guitar, drums, and synthesizer. Smith’s sombre but melodic voice rises above the dense and dreary mix of drums, bass guitar, synthesizer, and guitars to add a romantic feel to the otherwise tribal sound of the constant drum beat that creates a forbidding aural atmosphere. A guitar riff introduced at the beginning grounds the song, fragmented in the verse sections and reintroduced in full in the second and third instrumental breaks as well as the outro. The drums help drive the song

forward and provide strong snare hits on beats two and four. Although the music sounds forbidding, as mentioned above, and the guitars use distortion and feature heavy processing to create an atmospheric reverb, the musicians keep in musical time together, displayed by the ability to hear the different instruments through the distortion as specific instruments as opposed to a blend of noise or indeterminate instruments. They articulate their pitches and rhythms well, most notably in the drums, and moments of intensity arise, guided by the dynamics and register of Smith's voice. Furthermore, although the music sounds dense, the instruments and voice are balanced well. The bass guitar lies at the back of the mix giving support while the drums and synthesizer are heard in the middle, providing the rhythmic drive. The lead guitar sits at the top of the mix when it plays its riff and is replaced by the vocals when they come in.

"One Hundred Years": Video

Filmed live in August 1984 at Barrowland Ballroom in Glasgow, Scotland, the Cure perform on a stage that remains quite dark for much of the performance of "One Hundred Years". Most of the little light comes from the purple and blue spotlights as well as the blue lights high on the wall behind the band that point directly down. Red and purple lights blanket the dancing audience in front of the raised stage. Smith wears a navy blue suit with the jacket buttoned up and a white shirt underneath. He wears heavy eye make-up and lipstick along with his wildly teased black hair that looks like a predecessor to the hairstyle worn by Edward Scissorhands and perhaps taking the style from horror movies of the past. Guitarist Porl Thompson also wears a navy blue suit, however his jacket remains unbuttoned

and his white shirt untucked. Instead of a suit, bassist Phil Thornalley wears a grey, long-sleeved button up shirt tucked into black dress pants. Although mostly hidden by the darkness of the stage so that only the top half of his body is ever seen, drummer Andy Anderson appears the most casually dressed in a blue, white, and grey patterned shirt. A nameless synthesizer player takes after Smith and wears a grey navy suit with the jacket buttoned up and the shirt tucked in.

Due to the darkness of the stage and the way the filmmakers edited the concert footage, only some gestures are seen, however, the band uses minimal gestures to begin with so that the overall quality remains unaffected. These few gestures remain controlled and suggest that the musicians are moving to the music. The Cure does not interact with each other, although Smith introduces the song before they begin to play. Again because of the relatively poor lighting, only some emotions are seen, yet the visible emotions show the musicians enjoying their performance and Smith looking grim as he recites the darkly themed lyrics. One notable thing to point out is that although the stage usually has poor lighting, in moments of intensity, a bright white or brighter blue and purple spots will light up the stage, casting huge shadows along the wall behind the band. At times, the lights flash repeatedly, quick enough to create an interesting effect, yet not quick enough to act as strobe lights.

Only occasionally does the camera focus on Smith and instead gives equal attention to other aspects. By using a wide variety of distances from extreme close-ups of Smith's mouth next to the microphone to far shots of the audience dancing in front of the stage, the film tries to replicate and enhance the concert experience.

Rarely does the camera zoom and instead relies on occasionally moving by changing angle or moving left or right. Generally the camera remains quite still for the mid to long shots, which make direct cuts from one to the next, except in one instance, without fades or superimposing. The one occurrence of a shot change without a direct cut, a very slow fade occurs from an extreme close up of Smith singing into the microphone to a distant shot of the audience in front of the stage and Smith's face becomes superimposed over the audience. Looking eerie bathed in red and purple lights, the cameras show numerous shots of the audience hypnotically dancing to the music.

Taking all this information into consideration, the Cure portrays the Outsider as the dark, gloomy poet speaking for the Outsiders who sympathize with society's macabre undercurrents. Smith sings of death, violence, the monstrous, aging, and blood, weaving grotesque and morbid stories about Outsiders such as a black haired girl and an old man, both characters whom Smith's lyrics suggest have been outcast from society. The drums and synthesizer sitting in the middle of the mix give the song an overall forbidding sound while Smith's voice sounds tortured. With his neat, navy suit, Smith gives the impression of fitting in, however his dark makeup and wild mane of hair, similar in fashion to a mad scientist in combination with his deathly pale skin give him a ghoulish appearance, marking him an Outsider from tasteful society. These observations explain the Cure's cult status, as the youth who felt alienated from the rest of society found a band that spoke to them through their dark lyrics, dense and forbidding-sounding music, and gloomy appearance.

Marilyn Manson

Often connected to the goth subculture, though not actually a part of the goth rock subgenre, artist Marilyn Manson incorporates images of the subculture into his aesthetic. Manson's often-androgynous look and heavy use of make-up are two examples of his goth sensibilities. Brian Wilson of Canton, Ohio, renamed himself Marilyn Manson after moving to Florida and beginning a band with a friend.²³⁴ Manson gained increasing popularity in the mid-nineties and gained a "cult following -- comprised almost entirely of disaffected white suburban teens."²³⁵ The album *Antichrist Superstar* debuted at the number three spot on the charts. Improving on the debut album, *Antichrist Superstar* blends a variety of subgenres including progressive metal, goth rock, and industrial rock and create a sound that Stephen Thomas Erlewine describes as "a boiling, mockingly satanic mess of guitars, synthesizers, and ridiculously 'scary' vocals."²³⁶ While at first glance the description reads like a harsh criticism, I take it as an accurate, and even positive, summary of Manson's music. He takes the gothic tradition of the macabre and the goth music style of music and pushes them further to sound more frightening than other musicians.

Marilyn Manson: Analysis

The song "The Beautiful People" fits Erlewine's above description perfectly and the music video further emphasizes its ties to the gothic subgenre. It is perhaps one of the best-known songs and videos from the album, and perhaps one of his

²³⁴ Erlewine, "Marilyn Manson", *Allmusic.com*.

²³⁵ Erlewine, "Marilyn Manson", *Allmusic.com*.

²³⁶ Erlewine, "Antichrist Superstar", *Allmusic.com*.

best-known songs and music videos of all time. The video makes use of modern-day goth themes of biotechnology; a mad scientist experimenting on humans and animals for control of the population. Vernallis comments on the complexity of the video narrative in the following remarks:

The video's theme emerges quickly, and its plot can ultimately be pieced together. 'Beautiful People' tells its story at an unpredictable rate, however, complicating the narrative with imagery whose origin and function are difficult to determine. The opening shots of the video demonstrate the *modus operandi* of music video's particular narrativity – the suggestion of a narrative along with a clear indication that this narrative will proceed elliptically and be rendered only in fragments.²³⁷

Vernallis thus signals a number of important characteristics of the Manson video: the pacing is unpredictable, the narrative is complicated by images of indeterminate function, and the narrative proceeds in an elliptical and fragmented style. We can connect these characteristics as important signifiers within the discourse of industrial gothic. The unpredictability, uncertainty and fragmentation contribute to the cultural message of industrial experimentation and its potential threat to humanity. In addition to the fragmented and frightening narrative, the overall story can be deciphered as a framework for the theme of the “other” as Outsider, which Manson portrays as a monster – not quite man, not quite machine.

The fan-base of his music largely consists of youth who identify with the goth subculture. Manson's version of the Outsider appeals to youth who enjoy a darker view on life and sees beauty and meaning in the grotesque and macabre. Manson's work is received as industrial or alternative metal merged with a gothic, macabre aesthetic. In the context of industrial and alternative rock, his visual styling stands

²³⁷ Carol Vernallis, *Experiencing Music Video: Aesthetics and Cultural Contexts* (New York: Columbia University Press, 2004), 38.

apart for his striking experimentation with gender and sexuality representations, as shown through his use of makeup and wearing feminized clothing, which I will elaborate on below. Musically, these visual aesthetics connect to his unique vocal style and heavy instrumental distortion.

“The Beautiful People”: Lyrics and Music

The lyrics for “The Beautiful People” follow the goth tradition of highlighting the grotesque and morbid, however Manson also incorporates political themes with the type of angry lyrics that reminisce of the 1970s punk era. His very direct and public address adds to the oppositional element, as does his very angry and sometimes violent lyrics. The overall message, however, invokes the hypocrisy of beauty culture. In the chorus, Manson asks what the listener sees and if it is beautiful and free before pointing out that nobody is completely innocent from stepping over those who get in their way. He continues in the second verse by comparing consumers to worms feeding off their hosts, or the celebrities they worship. Manson suggests that capitalism caused this obsession with beauty and celebrity and only fascism can remove it.

Pushing musical macabre just a little further, the song begins with seven seconds of industrial sound effects with a tribal-sounding drum beat entering after four seconds. The heavy bass guitar soon joins with a rhythmic riff that locks in robotically with the tribal drums and then continues throughout most of the song, only changing briefly in the pre-chorus sections at [1:11] and [2:18]. The combination of the tribal reference with the robotic industrial delivery create a stark juxtaposition. The introduction also introduces a heavy power-chord guitar

riff at [0:30] that arises again at [1:25, 2:05, and [2:57] in the chorus sections and [2:31] in the interlude. Additionally, both the bass and guitar use heavy distortion throughout the song. When Manson comes in with his sinister-sounding whispered voice at [0:44], overdubbed at the lower octave with a processed growling tone, the guitar stops playing but the drums and bass continue to drive the tempo while a whining sound effect underlies everything.

The first melodic-based music and vocals emerge in the pre-chorus section at [1:11] where the guitar has a four-note chromatic descent repeated twice over eight measures and Manson uses a less abrasive vocal style. A new, snarling bass pattern comes through, mimicking the guitar's rhythm, and the drums use heavy cymbals. Juxtaposed against the pre-chorus, the chorus, at [1:25], features Manson shouting the lyrics, the return of the distorted guitar riff with the original bass riff and the same drum pattern from the beginning with added cymbals. A second comparatively-melodic section, a short four-measure interlude at [1:38], immediately follows the chorus and features a new, fractured guitar pattern at the end of the second and fourth measures, the original drum pattern without the cymbals, and Manson singing a reverberating, short "A" vowel in the second and fourth measures. Verse two uses the same music as verse one, however the chorus follows directly after instead of a transition through the pre-chorus. Instead, the pre-chorus reappears after the chorus to transition into a second interlude, much less melodic than the previous interlude; the original distorted guitar and bass riffs return, the drums use the original beat with added cymbals, and backing vocals shout on the fourth beat of each measure.

The bridge section at [2:30] combines the first interlude with something new. The original drum pattern without cymbals returns, the bass and guitar riffs stop, and Manson uses his ominous whispered vocals while backing vocals sing the reverberating short “A” vowel on the second and fourth measures, followed by two guitar chords each time. The four measures repeat twice. Two choruses, one at [2:57] and the other at [3:11], follow the bridge, the first a direct repeat of the previous choruses and the second adds a back-up vocals shout on the second and fourth beat of every measure. Finally, the eight-measure outro at [3:24] finishes the song on an intense and macabre sounding high point. Manson uses an even more exaggerated whisper voice that becomes almost a shout with its intensity, the drums use the same pattern as the chorus and the original bass riff continues to drive the song right to the end, however, the guitar plays high-pitched sustained notes altered by the whammy bar. The use of whammy bar gives the guitar an other-worldly sound that adds to the *danse macabre* feel and sound that “The Beautiful People” emulates.

“The Beautiful People”: Video

The video, as rightly pointed out by Vernallis, uses fragmented shots to tell the story. With the camera in constant motion and many shots out of focus, the video has an overall chaotic feel. The band creates a dystopian-looking mad scientist’s laboratory setting in an old stone building for the majority of the video. A second important setting, which reflects the political lyrical themes, features the outside of the building with a crowd gathering below as Manson speaks from a window balcony. To exemplify the message of the hypocrisy in the cult of beauty,

shots appear in which Manson is attached to various gruesome-looking devices, including a dental device that keeps his lips peeled back but teeth together. During the scenes where the band members are playing their instruments they all wear highly androgynous clothing. Manson, for example, wears heavy eye make-up, lipstick, has long, black hair, and wears a corset with tight red pants and knee-high black boots while his skin appears corpse-like in colour.

The video uses a variety of lighting for different effects. All of the scenes involving grim and barbaric medical equipment have very dim lighting, whereas the scenes of the band playing are very brightly lit. Shots of Manson speaking from a window balcony to a cheering crowd below, playing on Hitler or fascist imagery, the video changes from colour to black and white. Similar imagery occurs when regular people march around the transformed, tall and skinny Manson and salute him. The characters interact with one another through dancing, saluting, experimentation, and proselytizing to the masses, however the band never interacts with one another when playing.

As Manson plays many of the characters, including the mad scientist, an experimental subject, and one of the transformed beautiful people, as well as himself during the shot of the band playing, the camera often shows him in the shot. However, to enhance the unnerving narrative and images, the camera occasionally does not focus on him or anything in particular. The grotesque nature becomes enhanced with close-ups of barbaric medical and scientific equipment, prosthetic hands and mannequin heads, and writhing worms. Mid and distant shots show the experimentation, the beautiful people, and the already mentioned fascist imagery.

Very rarely does the camera remain still, so on the few occasions, the still-ness adds emphasis to the scene.

Conclusion

While The Cure and Marilyn Manson represent different versions of the Outsider, they both draw on goth themes to portray their respective images. The Cure draws upon the literary influences of gloomy, nineteenth-century poets with bleak themes surrounding death and darkness. Marilyn Manson takes the approach of incorporating elements of the grotesque and the industrial, which are aimed to shock and disturb, into his music and video. Both artists succeed in their aims to portray their Outsider, whether it be brooding poet or macabre monster. Paul Hodkinson in *After Subculture* comments that the subculture surrounding goth music put an emphasis on darkness, shown through their dress in dark clothing, references to horror fiction, and a feminized appearance²³⁸, all of which both the Cure and Marilyn Manson used in their own styling. Through the goth subculture's romantic feelings towards the past²³⁹ the bands drew in the youth by using themes that drew from historical forms of goth, including architecture, art, literature, and film.²⁴⁰ Identifying as Outsiders to society, the goth youth were drawn in by the musicians' criticisms of contemporary society, letting the bands speak for them and their subcultural sensibilities.

²³⁸ Paul Hodkinson, "The Goth Scene and (Sub)Cultural Substance" in *After Subculture* ed. by Andy Bennett and Keith Kahn-Harris (New York: Palgrave Macmillan, 2004), 143.

²³⁹ Simon Reynolds, *Rip It Up and Start Again* (New York: Penguin Books, 2006), 354

²⁴⁰ Shuker, 156.

Chapter 6: The Outsiders of Emo

In this chapter, I will examine a final genre in the development of a series of genres that grew out of the proto-punk/art rock influence of David Bowie and that form a clear lineage within the meta-genre of punk rock. Like the genres of glam (Chapter 3), punk (Chapter 4) and goth (Chapter 5), the genre of emo continued the influence of speaking to and for the Outsider. Growing out of the American hardcore punk scene of the 1980s, emo gathered a huge underground following by the end of the millennium.²⁴¹ Different styles of emo emerged, from more progressive and complex sounding music to simple music that sounds similar to pop-punk. Emo is characterized by deeply personal and intimate lyrics that often have themes focusing on authenticity and anti-commercialism, much like hardcore punk.²⁴² As Erlewine writes, at its most profound level, “emo has a sweeping power that manages to be visceral, challenging, and intimate all at once”.²⁴³ This combination of attributes leads to a highly expressive style of music that is meant to overwhelm the senses.

During the early 2000s, when emo gained popularity in the mainstream market, many artists began pulling in influences from pop music. The bands maintained the tradition of using confessional lyrics, however they simplified their sound and thus attracted a much younger audience of angst-ridden youth.²⁴⁴

Allmusic comments that: “Emo-pop soon established itself as a genre that relied on

²⁴¹ “Emo”, *Allmusic.com*, accessed January 19, 2015,
<http://www.allmusic.com/style/emo-ma0000004447>

²⁴² *Ibid.*

²⁴³ *Ibid.*

²⁴⁴ “Emo-pop”, *Allmusic.com*, accessed January 19, 2015,
<http://www.allmusic.com/style/emo-pop-ma0000012243>

high-pitched melodies, rhythmic guitars, and lyrics concerning adolescence, relationships, and heartbreak".²⁴⁵ This highly confessional style of music became popular with teenagers who felt that the bands spoke to their specific circumstances. While some bands, such as My Chemical Romance, still drew from darker, more gothic influences, emo-pop generally sounded brighter and more lively therefore offering more commercial appeal, than the original emo artists.²⁴⁶

My Chemical Romance

Rising out of the East Coast American underground to mainstream popularity in the early 2000s, My Chemical Romance uses a sound that mixes emo and punk, a theatrical vocal style, and has a goth-like appearance.²⁴⁷ The band formed after vocalist Gerard Way watched the World Trade Center collapse on September 11, 2001, and many of their best-known singles continue the theme of tragedy that inspired the band's creation.²⁴⁸ Often compared to fellow New Jersey band Thursday, My Chemical Romance couples the aggression of pop-punk with the introspective and confessional lyrics of emo.²⁴⁹

My Chemical Romance: Analysis

While their second album, *Three Cheers for Sweet Revenge* (2004) sold well because of several catchy hit songs, My Chemical Romance aimed to prove their worth and longevity as a band with their third album. Released in 2006 *The Black Parade* is a concept album that includes characters and a loose narrative where the

²⁴⁵ Ibid.

²⁴⁶ Ibid.

²⁴⁷ Leahey, "My Chemical Romance", *Allmusic.com*

²⁴⁸ Ibid.

²⁴⁹ Ibid.

major theme is death.²⁵⁰ Unlike their previous two albums, which sounded like the band telling their own feelings instead of portraying the intended storylines, as both were also meant as concepts. As Erlewine explains, “My Chemical Romance took great pains to have *The Black Parade* seem like its own theatrical work, launching a whole Web-based campaign, filled with videos and interviews”.²⁵¹ The album was received as a fully-developed “concept spectacle.”²⁵² During the process of recording, the band considered themselves a different band called the Black Parade, eliciting comparisons to Sgt. Pepper’s era Beatles, references which the band also alluded to in interviews alongside Queen’s *A Night at the Opera* and Pink Floyd’s *The Wall*.²⁵³ “Teenagers”, the fourth and final single from *The Black Parade*, portrays the outsider as angst-ridden youth. The full four-domain chart for this song appears in Appendix 8.

“Teenagers”: Lyrics and Music

Thematically the lyrics focus on youth, rebellion, conformity, violence, and the perception of an Outsider. Neither the time nor the place are specified, however the lyrics speak to youth and emphasize the cruelty of youth from the perspective of being an outsider. The mode of address is very public, direct, and oppositional. Some of the lyrics also make reference to youth violence and the video addresses the issue.

²⁵⁰ Erlewine, “The Black Parade”, *Allmusic.com*.

²⁵¹ Ibid.

²⁵² Lori Burns, “The Art of Persuasion: Genre, Discourse, and Narrative in the Concept Album Spectacle.” Keynote address, presented at the Art of Record Production Conference, Laval University, 2013.

²⁵³ Erlewine, “The Black Parade”, *Allmusic.com*.

Musically very simple, “Teenagers” follows a simple formal structure: Verse 1 - Verse 2 - Chorus - Verse 3 - Chorus - Guitar solo - Chorus (3 statements) - Outro. Verse one begins with Gerard Way’s vocals, accompanied by a simple, but distorted guitar riff. This verse flows directly into verse two, at [0:17], where the backbeat is articulated by a bass drum with hi-hat sound (beats two and four) and the vocals increase in pitch and intensity. A vibraslap marks the transition to the chorus, at [0:33], which adds the bass guitar and a heavier drum sound underneath highly chromatic vocals. The third verse, at [0:51], returns to the same sonic arrangement as the second verse, however the vibraslap does not appear until the end of the chorus. Following a clear repetition of the chorus materials, the guitar solo at [1:26] begins with brief vocals. Ray Toro’s guitar solo features light distortion while the bass guitar and drums deliver a conventional hard rock backbeat pattern, with emphasis on a ride cymbal hit on the bell.

The return of the chorus at [1:42] begins and ends with the vibraslap, however the guitar and bass drop out, leaving just Way’s vocals accompanied by a bass drum and dull snare. The second repetition of the chorus, [2:01], sounds nearly identical to the very first version of the chorus, minus the heavy use of cymbals and the ride hit on the bell on every beat. The third and final repetition of the chorus, at [2:18], sounds completely identical to the original chorus. A very short outro completes the song (only one bar), with a guitar pattern that ends on a chord played at the same time as the bass drum that gives the song a clear cut off instead of a fade out.

The music, although based on a conventional form, uses intense sonic effects, such as the recurring use of the vibraslap in order to create interest and hook the listener. Furthermore, the music sets up an expectation of when to hear the vibraslap by placing it at the transition to the first chorus but then does not follow through with that expectation for the second chorus when the distinctive sonic effect is not heard until after the chorus. However, for the third chorus the vibraslap returns to the transition into the chorus. It appears again at the end of this chorus as well and is the last time it is heard in the song. This setting up and then manipulating of expectations on when to hear the vibraslap gives a sonic representation of the complexity of emotions felt by youth who identify with the Outsider that My Chemical Romance speaks to and for. By setting up the expectation to hear the vibraslap at the transition to the chorus and then diverging from that expectation is similar to the way the Outsider youth deviate away from norms expected by them and set up by their non-Outsider peers.

Gerard Way's vocal style also adds to the song's speaking to and for the Outsider. He begins by singing in a speech-like style that has little change in pitch, similar to that of an angst-ridden teenager who would identify with the Outsider. In verse two, Way increases the intensity of his vocals to sound like he is half singing and half shouting, emphasizing the lyrics that speak of trying to control and normalize the behaviour of the Outsider teenagers, something that the Outsiders he speaks to and for are against. The chromatic vocal line of the chorus further adds to the feeling of turmoil that the teenaged Outsiders feel by destabilizing the otherwise mostly static vocal line and continues the intensity set up in verse two. In verse

three Way pulls back the intensity to mimic the first verse, but as the lyrics progress he increases the intensity to a shout-sing for the lyrics that allude to school violence. In the second chorus, Way mimics the intense shout-singing style he used for the first chorus, however the final three choruses he adds a hint of a pleading tone to his voice, as if to beg the teenage Outsiders that he sings to and for to not act upon any violent urges they might feel against the mainstream.

“Teenagers”: Video

The music video, released in May 2007, features the band playing on stage in a high school gym backed by dancing cheerleaders and shares many similarities with the video for Nirvana’s “Smells Like Teen Spirit”. At the beginning nobody sits in the audience, however by the first chorus, at [0:37], a mass of teenagers manage to break through the chains holding the school doors shut and run down the hall way. The cheerleaders put on gas masks at [0:52] and continue dancing. At the start of the third verse, [0:54], the teens sit in the rows of chairs, looking bored, however in the next chorus, at [1:12], after the original, simple red banners behind the band drop to show different banners with a picture of a mushroom cloud on them, the teens stand up and slowly begin to fist pump while the cheerleaders pick up side-handle batons and hold them like guns. The solo section that starts at [1:29] begins with the cheerleaders surrounding Way and pretending to shoot him with their batons as he shakes and drops to his knees. The teenaged audience begins to dance wildly and the cheerleaders dance around Toro playing his solo. In the chorus, [1:46], Way uses the microphone to climb back to his feet and the teens continue to dance. In the second, [2:04], and third, [2:21], repetitions of the chorus, the

teenagers begin to rush the stage and wrestle the instruments away from the band and the microphone away from Way as confetti flies everywhere. The outro, at [2:36], shows a mid-range shot of Way's face, looking shocked, while lying on the floor. After the music ends, an anti youth violence message appears on screen with a resource website to help prevent youth violence.

The audience and the school hallways have dim lighting, whereas bright lights illuminate the stage area where the band plays and the cheerleaders dance. All important gestures and emotions are shown and a variety of controlled large and small actions are used. The cheerleaders interact with one another as well as the band, and the teenagers interact with the band at the end, however the band does not interact with each other.

The shots focus on Way as the frontman of My Chemical Romance. Mid-shots show the band members, the cheerleaders, and the teenaged audience, close-ups focus on the chained door handles in the second verse and first chorus, and far shots show the entire band and audience. The relatively still camera never zooms in or out, but sometimes moves across the teenagers' faces. The video features mid-length shots that cut from one to the next and have a moderate depth of field. Since the video mimics a concert, it includes shots of just the audience.

The video shows the teenaged Outsiders that My Chemical Romance speaks to and for in the audience as a mass of bored looking teens that the band energizes with their music by speaking to and for them. The setting in the high school gym gives the feeling of a small, underground concert, which aligns the band with the

Outsiders and against the mainstream that treats the teenaged Outsiders they speak to and for poorly.

Fall Out Boy

Sometimes considered pop-punk, sometimes considered emo-pop, Fall Out Boy had an impact on the mainstream in the mid-2000s. Roy Shuker defines emo as “a US-based genre of indie rock music, characterized by strong melodies and expressive confessional lyrics, and associated with a teenage cultural style”.²⁵⁴ The band Fall Out Boy can be seen to conform to aspects of this genre definition, though they are a softer, “poppier” version of emo blended with punk. The popular reception of their work is evident when one reviewer writes, “Their break-out album, the ambitious *From Under the Cork Tree*...quickly [reached] the Top Ten of Billboard's album chart and spawning two Top Ten hits with ‘Sugar We're Going Down’ and the furiously upbeat ‘Dance, Dance’.”²⁵⁵ The band's next album, *Infinity on High*, proved even more popular, and bassist Pete Wentz became a staple in the celebrity tabloids with his highly publicized personal life. Over several years, inter-band relationships grew strained and after recording *Folie à Deux* in 2008, Fall Out Boy decided to take a break.²⁵⁶ In 2013, the band reunited and released their sixth album, *Save Rock and Roll*. Their new sound sustains their earlier emo-pop styling, but has matured greatly and has a harder, more punk feel.

²⁵⁴ Shuker, 354.

²⁵⁵ Erlewine, “Fall Out Boy”, *Allmusic.com*.

²⁵⁶ Erlewine, “Fall Out Boy”, *Allmusic.com*.

Fall Out Boy: Analysis

Having begun their career as a typical early-millennial emo band, Fall Out Boy's sixth studio album *Save Rock and Roll* builds on tropes of the Outsider that was received as having a more mature sound. Erlewine comments that on this album: "the group is negotiating its rapidly approaching maturity along with the fashions of the time".²⁵⁷ This maturity is heard through the blending of styles the band uses in addition to their standard emo-pop.

The videos accompanying the album create a continued narrative from one to the next, done purposefully, and use both supernatural and religious imagery. Each of the eleven album tracks has an accompanying music video. The most intriguing thing about these videos is the continuation of a narrative from one video to the next, under the collective title *The Young Blood Chronicles*. The order of videos does not coincide with the order of tracks on the album, but rather a new narrative order is created by the video sequence.

The overall video storyline involves the band being captured and held by mysterious and good-looking women. The women both tease and torture the band; feeding them what seems to be a delicious meal with wine and recreational drugs before tying them up separately in different locations to be tormented in various ways. The band members attempt to escape only to be caught and tied up in the back of a van. Once they finally manage to escape the van, they are attacked and must flee from sinister-looking children. It is at this point when one of the children has a boom box and turns it on and the singer, Patrick Stump, becomes possessed.

²⁵⁷ Erlewine, "Save Rock and Roll", *Allmusic.com*

The women have somehow caused him to turn evil every time he hears music, though the viewer never learns if it is specific music or any music. By the end of the narrative, all of the band members have died and rise to Heaven, with one making a brief visit in Hell and partying with the devil who appears as Tommy Lee. In Heaven the band meets Elton John dressed as God. This narrative allows Fall Out Boy to speak to and for the Outsider by placing themselves in the position of Outsiders who have to fight against forces that wish to stop them, but in the end the band triumphs. In their position of Outsiders, and speaking to and for the Outsider, the forces that hold them back can be interpreted as mainstream society, which tries to maintain a certain amount of conformity in accordance with current trends. By triumphing over their oppressors and ascending to heaven, Fall Out Boy acquires a great victory for the Outsiders that they speak to and for.

“Young Volcanoes”: Lyrics and Music

The lyrical themes of “Young Volcanoes” include youth, renewal, freedom, and salvation. The song’s anthem-like lyrics celebrate youthfulness and the wild abandon that accompanies it. Lyrically the address is public, direct, and sincere. Appendix 9 shows this in the four-domain chart. The lyrics use the pronoun “we”, which not only refers to the band, but also to the Outsiders that they speak to and for. They include their Outsider audience in the feeling of triumphing over their oppressors. Other lyrics use animal imagery, such as lions and foxes, which are typically seen as predatory, but the added references to Roman coliseums and hunting reminds that these fierce creatures are not always free and the Outsiders are associated with these animals. However, in the lyrics, the lions are free and the

foxes become the hunters, representing their overcoming oppression. Furthermore, the lyrics also infer that the Outsiders are anti-venom to the poisonous mainstream.

Using the relatively simple formal structure and instrumentation representative of the emo-pop genre, “Young Volcanoes” musically sounds as youthful and celebratory as the lyrics suggest. The intro begins with crowd-like vocals with claps on the second and fourth beat of each measure and a bass drum on beat four of measures four and seven. Verse one, at [0:09], uses a similarly minimalist drum pattern, the clapping continues, and an acoustic guitar begins strumming. Patrick Stump’s voice sounds clear above the instruments. The pre-chorus, at [0:29], remains the same, but intensifies the bass drum to beating every quarter note. The chorus, [0:41], offers a call and response effect between Stump and the crowd-like backing vocals while the bass drum alternates between quarter note and eighth note kicks, and the acoustic guitar continues strumming the same pattern. The bridge, at [1:00], which transitions into verse two, uses the same music as the chorus but focuses more on the backing vocals than the lead.

Verse two, at [1:10], sounds identical to verse one except a piano riff appears at the end of the first phrase and Stump chuckles at the end of the second. The pre-chorus, [1:30], sounds identical, as does the chorus at [1:42] with the exception of the added piano. By the bridge, at [2:01], the bass guitar finally cuts through the mix to sound prominent, and continues to be heard in the next chorus at [2:23]. During the final bridge, at [2:42], the drums finally add cymbals to the bass, intensifying the sound even more. “Young Volcanoes” ends similarly to the way it began, with the outro at [3:01], except instead of voice and claps, it finishes with the bass drum and

claps where the bass drum beats the first two eighth notes and the claps finish the remainder of the measure with quarter notes. This gives the effect of an uncertain ending in comparison to the confident beginning. Fall Out Boy does not use distortion anywhere in this song and as a result the music sounds very clean and simple. The music uses good timbre and articulation and intensity builds through the backing vocals sounding like a crowd of youth. Because of the sparse instrumentation, with new ones introduced sporadically, the instruments are presented in a good balance with one another.

Arguably the most important aspect of this song is the open, public declaration and the encouragement to participate, which add to the anthemic quality of the track. Stump's boyish and clear vocals have a bit of a vibrato but seem to suggest confidence. The fun and pop-based styling (claps, upbeat tempo, etc.) suggest a light-hearted communal celebration of youth power. However, the term "Young Volcanoes" might suggest that danger lurks under the surface. The uncertain ending that contrasts to the confident beginning alludes to a lurking danger, as well as the vibrato in the otherwise boyish vocal that hints at an attempt to hide a weakness in the otherwise confident sound. By associating themselves, and the Outsiders they speak to and for, with fierce, yet hunted, animals such as lions and foxes, they connect to emo tropes of disenfranchisement.

"Young Volcanoes": Video

"Young Volcanoes" occurs third in the eleven-video narrative that comprises *The Young Blood Chronicles*. Released in April 2013, the video centres on the part of the narrative where the mysterious women tie them to chairs around an elegant

dining table, feeding them suspicious-looking food, making them drink blood red liquid, as well as inducing them to take puffs from a hookah pipe and snort colourful powder. This video provides a stark contrast against the triumphant-sounding music to emphasize the danger that lurks under the surface, as suggested by the title “Young Volcanoes”. The video opens with a mid-shot of a woman’s hand and arm against the wall of an old service elevator with the gate closing. The shot briefly cuts to a low-angle mid-range shot of the pulley-system turning to lower the elevator before showing a grim scene of Stump lying on a table while a couple women operate on him. He is awake as they perform their surgery. The introduction begins at [0:15] with a mid-range shot of Stump sitting in a chair, facing away from the camera and only visible from his shoulders and above, his bloody right hand snapping along to the claps in the music. A table lies in front of him, set with candles and food, and an I.V. bag filled with fluid hangs above. The camera cuts back to the elevator pulley and the song title appears across the screen.

Intercut with shots of the other band members being brought through a dark building against their will by mysterious women, verse one, at [0:25], features shots of Stump from the front, singing with his eyes closed, his face bloody, while the camera rotates around the table to show the place settings and apples, among other things. By the time the chorus begins at [0:56], the other band members have been brought to the same room as Stump and the women tie them to chairs around the table and blindfold them. During the bridge, at [1:15], the women hook the band members up to the I.V. bag and the camera shows a coral snake among the red apples. During the second verse, at [1:25], to the bridge, [2:16], the women begin to

make the band members drink a red liquid from wine glasses, convince them to take drugs, and feed them what looks like delicious meats, but a close up of a crudely-stitched incision on Stumps abdomen suggests otherwise.

During the following bridge, [2:16], and chorus, [2:37], sections, the women free the band from their bindings and blindfolds and they begin to eat, drink, and take the drugs by their own free will. More women join them, wearing pig masks, and take their tops off. Wentz, Trohman, and Hurley all stand up and dance with the women while Stump remains seated. The bridge, at [2:56], transitions into the outro, [3:17], with a close-up of the half-eaten food and now messy table. In the outro, the band members are once again tied to their chairs around the table and blindfolded, as if never untied, and the women caress their heads before they walk away. The video finishes with the mid-range shot of Stump seen from the shoulders up, facing away from the camera. He snaps with the last clap and the screen goes black except for the candle flames.

All gestures and emotions appear through the acting. The women interact with the band members and during the party scene the three standing band members also briefly interact with one another. The characters use both large and small actions.

The primary focus is on Stump, although many shots also include the other band members and the women. Mid-range shots focus on the band members and the women whereas the close-ups emphasize a more macabre aspect of the food on the table and Stump's surgical incision. Although the camera never zooms in or out, it

constantly rotates and moves around the table and rarely remains still. The shots cut from one to the next and are of mid-length.

In the context of the full video and lyrical narrative, the song “Young Volcanoes” relies upon the concept of the youth-as-Outsider, but takes a radical perspective on that theme. Where My Chemical Romance speaks specifically to angst-ridden youth as outsiders, featuring a subject as an engaged leader who summons the participation of the youth, Fall Out Boy adopts the perspective of the injured outsider, placing the band members in the explicit role of the persecuted victims. As we witness the band members undergoing acts of physical torture and experimentation, we are brought into the very violence that they experience. Fall Out Boy thus take a simple-sounding song performance and juxtapose it with an horrific scene of torture and manipulation. In the video “Young Volcanoes,” the unspeakable acts of violence by women against men could be interpreted on different levels: the trope of male captor/female captive is disrupted and the gender roles are reversed; the notion of physical and mental persecution is taken to an extreme level of realization; and the acts of torture and manipulation can be received as a symbolic representation of the anxiety that is experienced by the persecuted outsider.

Conclusion

Using simple musical forms, both My Chemical Romance and Fall Out Boy sing about the underlying anxieties of youth. My Chemical Romance favours the angst-ridden and ostracized youth whereas Fall Out Boy adopts the perspective of the persecuted Outsider. The most obvious similarity between the two songs and

videos is their speaking to and for the Outsider, however they also share other small, yet significant similarities. They both use relatively simple formal structures with upbeat tempos. Furthermore, they both have music that emphasizes the lyrical themes, such as the avoiding expectations with the vibraslap in “Teenagers” and the inclusive, celebratory feel with the handclaps in “Young Volcanoes”. Finally, both videos include images of violence. Where My Chemical Romance exemplifies their audiences’ feelings of angst and pleads with the Outsider teenagers that they speak to and for not to act violently in revenge against the mainstream and those who they feel have wronged them, Fall Out Boy sings of the triumph of the Outsiders winning against their oppressors and celebrates the Outsiders that they speak to and for, however their video representation suggests otherwise.

Conclusion

This thesis has explored the ways in which each of the chosen bands and artists speak to and for the Outsider beginning with David Bowie's glam period from 1972-1974 and continuing to present day. To create his Ziggy Stardust persona, Bowie drew from a variety of influences from music and pop culture and developed a social stance of speaking to and for the Outsider, which set him apart from his contemporaries, including other glam artists. Punk musicians took Bowie's social stance and created their own, angrier versions of the Outsider, exploring more aggressive positions of resistance. In the early 1980s, goth musicians took up Bowie's social stance and again manipulated it to speak to and for their Outsiders by the delving into the dark regions of grotesque and disturbing themes. Finally, in the mid-2000s to present day, emo-pop adopted the social stance of speaking to and for the Outsider for a new generation of Outsider youth; these emo artists ventured into the violent side of taboo subject matter that can be understood to originate in their earlier goth and punk predecessors.

Each of the artists explored creates their own version of the Outsider that they speak to and for. Bowie speaks to and for the youth in England, giving them hope during a time of bleak economic depression with his anthemic "Starman". The Sex Pistols speak to and for the angry working-class British youth in the mid-70s through their aggressive and sneering "God Save the Queen" (1977) while Green Day speaks to and for the Outsider youth of suburban America living in a post-9/11 society in "Jesus of Suburbia" (2005). The Cure shows similarities to nineteenth century gothic poets with their gloomy and macabre lyrics in "One Hundred Years"

(1982) while speaking to and for an Outsider who is struggling to climb out of a disturbing situation in which death is threatened, while Marilyn Manson becomes something not quite human but not quite monster in “The Beautiful People” (1996) as he speaks to and for an Outsider who resists capitalism and discrimination. My Chemical Romance takes up the concerns of disenfranchised teenagers in “Teenagers” (2006), and pleads for them to not act out violently towards people who have wronged them, and Fall Out Boy sings a triumphant anthem of the Outsider who overcomes violent oppression in “Young Volcanoes” (2013).

The punk, goth, and emo bands are also influenced by Bowie in a number of other ways. The Sex Pistols and Marilyn Manson use feminized clothing and make-up to create a more androgynous aesthetic, and in Manson’s case he takes it to the extreme. Green Day, the Cure, My Chemical Romance, and Fall Out Boy also incorporate more feminine elements into their aesthetics through the use of make-up. All six of the artists that follow Bowie also use a high degree of theatricality in their videos. Finally, each of the front-men demand similar attention from the camera, and the Sex Pistols’ Johnny Rotten even toys with the camera in a manner that reminisces of Bowie’s *Top of the Pops* “Starman” performance.

By beginning with Bowie’s message of hope and salvation in “Starman” and ending with Fall Out Boy’s triumphant “Young Volcanoes”, the circle is complete, when considering the music alone as the video portrays very dark and non-triumphant images. Bowie took on his social stance of speaking to and for the Outsider to offer a feeling of hope and a promise of salvation, the Sex Pistols, Green Day, the Cure, Marilyn Manson, and My Chemical Romance create narratives that

explore a variety of resistant approaches to subjugation, raising awareness on a number of social fronts. In the most recent example, Fall Out Boy (2013) adopts a tone of triumph over oppression, and thus appears to deliver the salvation promised by Bowie in the originary instance of this subcultural expression, although the video suggests that the Outsiders have yet to reach salvation. My aim has been to reveal this lineage from Bowie to the present, and to explore its development of this in and through the changing genres within the meta-genre of punk rock.

Appendix 1

“Starman” – David Bowie				
	Lyrics	Music	Stage	Film
1) Form & Space	- Ziggy announcing coming of a starman, heard on the radio - Youth, outsiders, salvation, extraterrestrial - Unspecified time/place (5 years before the apocalypse) “jive” “boogie”	- Intro-V1-Bridge-Ch-Inst Link-V2-Bridge-Ch-Ch-Inst Link-Outro - Intro (8mm) - Verse 1 (6mm phrase, 1m inst link, 6mm phrase) - Pre-Chorus (1.75mm) - Chorus (4mm phrase, 7mm phrase) - Inst Link (7mm) - Verse 2 same as V1 and both Choruses same as original - Inst Link (4mm) - Outro (10mm) - Acoustic 12-string, drums, vocals, bass guitar, electric guitar, piano, strings - Glam	- T.O.T.P studio - Bowie: multi-colour quilted jumpsuit, red wrestling boots, painted nails, dark eye shadow, silver bangles - Ronson: gold jumpsuit - Bolder: shiny black open v-neck shirt, tight jeans, furry facial accents - Woodmansey: pink jumpsuit - Piano player: red jumpsuit - Well-lit with different coloured spots on band - Medium space; stage fairly mid-sized, audience mostly at same level or below, in front & behind; fairly tight space for Bowie’s gestures	- Camera fetishizes Bowie similar to a female artist, rarely not in a shot - Zooms in & out, as well as moving & rotating left & right, & changing levels to give different shots while mainly keeping Bowie in focus even when other band members in the shot with him
2) Gesture	- Telling someone of awaiting starman - Non-reflexive - Older generation fearing youth; youth freedom - Listening to music, dancing, calling friend, watch TV - Free the youth & let them “boogie”	- Stepwise down motion leading into the chorus - Octave jump at beginning of chorus sounds similar to “Over the Rainbow” - Certain words last vowel extended & syncopated - Bass guitar similar syncopation; interaction between inst. & lyrics	- Bowie interacts with Ronson and audience - Interaction with Ronson seen as homosexual; connection with audience - Puts arm around Ronson’s shoulder during chorus; points to audience during “you” - Actions controlled - Balanced	- Camera constantly in motion - Edits feature superimpose, fade ins/cross-fades; colours before chorus - Medium length shots - Bowie very self-conscious looking - Includes a groin-shot to emphasize masculinity

Appendix 2

“Bang a Gong (Get it On)” – T. Rex				
	Lyrics	Music	Stage	Film
1) Form & Space	- Bolan describing a girl - Sex, youth, lust - Unspecified time/place	- Intro-V1-Ch-V2-Ch-V3-Ch-V4-Ch-Inst Link-Ch-Outro -Intro (4mm) - Verses (1.75mm intro, 5mm phrase, 1m inst. link, 5mm phrase, 1m inst. link) - Choruses 1-3 (3mm phrase, 1m inst link, 3mm phrase, 1m inst link) -Inst Link (4mm) - Chorus 4 (same as 1-3 with 3rd phrase and inst. link added) - Inst Link (6mm) - Chorus 5 (same as 1-3 with 4th phrase and inst. link added) -Outro (10mm) - Bass guitar, vocals, congas, drum kit, electric guitar, piano, saxophone - Glam	- T.O.T.P. Studio - Bolan: silver jacket, pink pants, black sequin shirt, shiny shoes, glitter on cheeks - Finn: yellow button up, striped vest, green pants, brown shoes - Currie: plaid jacket & pants, yellow tee, silver shoes - Legend: black button up with silver design, silver pants - John: red and black patterned button up, sunglasses, black pants - Not totally well-lit; audience darker; different coloured spots - Medium space; mid-sized stage; audience mostly in front, but some behind/above; small gesture space	- Camera fetishizes Bolan - Zooms in & out, as well as moving & rotating left & right, & changing levels to give different shots and mostly keeping Bolan in focus when other band members in the shot with him
2) Gesture	- Describing what he likes about a specific girl - Non-reflexive - Likes “untamed” “dirty sweet girl” - No real action - Sex and women	- Falsetto above chorus - Similar driving, syncopated rhythm throughout - Instruments follow vocal rhythm/melody for chorus	- Mostly small but visible gestures - Not really relational to audience or between musicians - Getting caught-up in music - Bolan mostly shakes shoulders, raises arm, jumps once, raises guitar neck; Finn flails arms a couple times - Mostly controlled & balanced	- Camera in constant motion - Uses fade ins/cross-fades; direct camera changes; at end, shot of audience, but middle opens up to star shape showing individual musicians (minus Bolan) - Medium length shots

Appendix 3

“Ballroom Blitz” – the Sweet				
	Lyrics	Music	Stage	Film
1) Form & Space	- Describing a strange dream of a party - party, dream, insanity, passion, war - Unspecified time/place “grooving”	- Intro-V1-Ch-V2-Ch-Inst. Link-V3-Ch-Bridge-Outro - Intro (18mm) - Verse 1 (3.75mm inst. intro, 8mm phrase, 7mm phrase, 9mm phrase, 9mm phrase) - Chorus (19mm) - Verse 2 (3.75mm inst. intro, 5mm phrase, 2nn inst. link, 7mm phrase, 9mm phrase, 9mm phrase) -Chorus (11mm) - Inst. Link (18mm) - Verse 3 (9mm phrase) - Chorus (18mm) - Bridge (9mm) - Outro (28mm) - Vocals, electric guitar, bass guitar, drum kit - Glam	- Silvester Tanzparty studio - Connolly: blue pants & jacket with gold lapel & buckles on cuffs/shoulders; beige shirt; big white belt with big silver bits; platform heels - Priest: black sleeveless jumpsuit with gold circles on lapels; sunglasses; platform heels - Scott: black jacket & pants; white tee; necklace with large pendant; shiny shoes - Tucker: yellow & gold sleeveless jumpsuit - Dimly lit; band a little better lit than audience; moving, flashing coloured spots - Tight space; small stage; audience surrounds above & below; tight gesture space	- Camera focuses mostly on Connolly, Priest, Tucker, and the audience - Uses some zoom in & outs as well as some rotation and moving
2) Gesture	- Warning of a strange dream - Non-reflexive - No attitudes - Man telling people to attack, strange woman - No ideologies	- Falsetto 2nd part of verse & chorus - Syncopated rhythm for vocal & guitar/bass; drums driving throughout - All but drums drop out for 2nd part of verse; guitar emphasis certain words (ex. Grooving)	- Small gestures, mostly visible - Little interaction between band members & band/audience - Occasionally emphasize words; caught up in music - Connolly moves to beat; Priest clenches fist with hip movement for “passionate”; Tucker stands & twirls stick; some finger pointing, but close to body - Mostly controlled & balanced	- Camera not very mobile - Most editing cuts directly to different cameras/angles - Relatively long shots

Appendix 4

“God Save the Queen” – the Sex Pistols				
	Lyrics	Music	Stage	Film
1) Form & Space	- Antiestablishment, anti-monarchy, disenchantment - Unspecified time/place - “no future”	- Intro-V1-Ch-R-V2-Ch-R-Bridge-Alt R-Outro - Intro (4mm) - Verse 1 (8mm inst intro, 8mm phrase, 8mm phrase) - Chorus (8mm) - Refrain (8mm) - Verse 2 (8mm phrase, 8mm phrase) - Chorus (same music, different words) - Refrain (same) - Bridge (9mm) - Altered Refrain (8mm) - Outro (26mm) - Vocals, electric guitar, bass guitar, drums - Punk	- Concert footage - Rotten: white, long-sleeved t-shirt with red writing and torn sleeve cuffs; black leather pants with bandanas in the pockets and chains; leather combat boots; bright red hair - Jones: knitted, tattered long-sleeve; black leather pants; flat, black shoes; “bonnet” with “God Save the Queen” image - Cook: Union Jack tank top with rips; jeans - Vicious: tight black t-shirt; jeans with rips at the knees, bandana out of pocket and chains; flat grey shoes; chain with lock around neck - Very dimly lit with few white spotlights - Medium space; mid-sized, no audience visible; large space for gestures	- Camera usually tries to have Rotten in the shot - Some zoom in & out, some rotation and motion, mostly lower angles, but a few higher angles; some close-ups, mostly mid-range shots
2) Gesture	- Punk anthem - Non-reflexive - Confrontational	- Has similar rhythm throughout, though some parts more syncopated - Rotten sing/yells for most lyrics - Call & response between vocals and guitar during verse - Drums & bass drive the tempo	- Most gestures visible - Little, if any, interaction between the Pistols, but both Rotten and Jones interact with the camera - Rotten gives bug-eyed stare at camera; covers it with his hand; Jones runs away from it - Actions semi-controlled - Wild and confrontational	- Camera choppy and often relatively still - Edits cut from one shot to the next - Mostly long shots - Rotten and Jones play with the camera; sometimes coy, sometimes bashful, sometimes confrontational

Appendix 5

“Jesus of Suburbia” – Green Day				
	Lyrics	Music	Stage	Film
1) Form & Space	- In five sections, the story of St. Jimmy, a suburban American punk teenager - Rage, love, messiah, drugs, teen angst, chaos - Unspecified time (after 9/11), in suburban America	- 1) V-Ch-V-Ch-Int; 2) V-Ch-V-Ch; 3) Inst Intro-Ch-V-Br; 4) V; 5) Inst Intro-V-V-Solo-Br - 1) Verses (2 8mm phrases); Choruses (10mm); Interlude (14 mm) - 2) Verses (2mm inst. intro, 2 4mm phrases); Chorus 1 (2 4mm phrases), Chorus 2 (4mm phrase, 7mm phrase) - 3) Inst Intro (8mm); Chorus (8mm x3 then 17mm); Verse (4 4mm phrases); Bridge (8mm phrase, 14mm phrase) - 4) Verse (4 4mm phrases, 8mm phrase, 6 4mm phrases) - 5) Inst intro (4mm); Verses (3.5mm phrase, 4mm phrase, 5mm phrase; V2 add 4mm phrase & 2mm inst transition); Solo (mimics verses); Bridge (3 4mm phrases, 3mm phrase, 2mm inst outro) - Vocals, electric guitar, bass guitar, drums, bells, piano - Punk/pop-punk	- Music video, released October 2005 - Main character St. Jimmy (punk youth who looks similar to Sid Vicious; spiky black hair); his girlfriend (pretty punk youth girl, long blonde hair but also wears a bright red wig); his mom (older, but not quite middle aged); various punk youth - Variety of sets/scenes: 7-11 (parking lot, inside, bathroom); under a bridge with graffiti; Jimmy’s mom’s house (his bedroom, living room, driveway); alleyway; house party (2 different ones)	- Jimmy normally somewhere in the shot, but sometimes other characters - Camera follows Jimmy when walking; low angles, mid-level, birds-eye view; zooming rare; panning; close-ups, mid-range, far shots - Jimmy has Green Day poster above his bed, and lyrics to the song on his walls
2) Gesture	- Punk anthem - Reflexive sections - Confrontational but also introspective - Similar to a gospel	- Some sections more melodic, others more aggressive and choppy; lots of syncopation - Sections driven by drums and bass, others not	- All gestures visible - Interaction between many of the characters - At times, Jimmy looks directly into camera - Acting: some appearing controlled, others appearing not - Sections of angry confrontation, others of pensive introspection	- Camera sometimes relatively still, other times very mobile, depending on the mood - Edits cut directly - Some longer shots, other very quick shots - “fish-eye” effect used

Appendix 6

“One Hundred Years” – the Cure				
	Lyrics	Music	Stage	Film
1) Form & Space	- Themes of death, darkness, reminiscence, night, aging, violence - Unspecified time/place	- Intro-V1-Inst. Break-V2-V3-Inst. Break-V4-V5-Inst. Break-V6-V7-Outro - Intro (20mm) - Verse 1 (16mm; 4 phrases) - Inst. Break (8mm) - Verse 2 (24mm; 6 phrases) - Inst. Break (16mm) - Verse 3 (16mm; 4 phrases) - Verse 4 (24mm; 5 phrases, inst. break, 1 phrase) - Inst. Break (16mm) - Verse 5 (40mm; 12 phrases) - Verse 6 (8mm; 4 phrases) - Outro (29mm) - Vocals, electric guitar, bass guitar, synthesizer, drums - Goth	- Live, Glasgow 1984 - Robert Smith: teased out black hair; navy blue suit, jacket done up; white shirt; makeup - Porl Thompson: navy blue suit, jacket open; white shirt - Phil Thornalley: grey long-sleeve button-up; black dress pants - Andy Anderson: grey, blue, and white patterned short-sleeve button-up shirt - Synth player: navy blue suit - Very dimly lit with blue back lights and blue, purple, and white spots; audience has red and purple lights over them; moments of bright light	- Camera sometimes has Smith in the shot - Extreme close-ups, close-ups, mid-range, and far shots; sometimes moves, but rarely zooms
2) Gesture	- Punk anthem - Non-reflexive - Confrontational	- Very melodic voice - Recurring riff; fragmented during verses - Snare hit on beats 2 & 4, with interesting synth/percussion	- Some gestures visible - No interaction - Gestures controlled	- Camera usually very still - Cut directly between shots - Mid to long shots

Appendix 7

“The Beautiful People” – Marilyn Manson				
	Lyrics	Music	Stage	Film
1) Form & Space	- Themes of violence, hate, political (capitalism and fascism) - Unspecified time/place	- Intro-V1-Pre Ch-Ch-Int-V2-Ch-Pre Ch-Int-Br-Ch-Ch- Outro - Intro (7s sound effects; 22mm) - Verse 1 (16mm; 2 8mm phrases) - Pre Chorus (8mm; 2 4mm phrases) - Chorus (8mm; 2 4mm phrases) - Interlude (4mm) - Verse 2 (12mm; 3 4mm phrases) - Chorus (same as previous) - Pre Chorus (same as previous) - Interlude (8mm) - Bridge (4mm, repeated twice) - Chorus (same as previous) - Chorus (same as previous) - Outro (8mm) - Vocals, electric guitar, bass guitar, drums, heavy distortion, sound effects - Industrial Metal	- Music video, released September 1996 - Dystopian, macabre setting in lab-type room, classroom-type room, old stone building - Very grotesque and sinister looking medical equipment; Manson has a dental device keeping his lips open - Quick succession of shots; schizophrenic feeling - Manson and band mates heavily made up and in androgynous clothing (Manson wearing corset) - Scene mimicking Hitler/fascist type imagery (salutes; talking from a window balcony) - Some parts dimly lit, others brightly lit	- Manson often in shot because he plays many of the characters, though not always in focus - Extreme close-ups, close-ups, mid-range, and far shots; sometimes moves, but rarely zooms
2) Gesture	- Grotesque imagery - Angry/violent lyrics	- Most vocals in a whisper/scream - Recurring bass and guitar riffs, heavy distortion, sound effects throughout - Descending chromatic pattern of 4 notes repeated twice in pre chorus section	- All gestures visible - Interaction between characters - Gestures controlled; acting	- Camera rarely still, often shaky - Mostly cuts between shots - Often very short shots - Black & white portions

Appendix 8

“Teenagers” – My Chemical Romance				
	Lyrics	Music	Stage	Film
1) Form & Space	- Themes of youth, rebellion, conformity, violence, outsider - Unspecified time/place	- V1-V2-Ch-V3-Ch-Solo-Ch-Ch-Ch-Outro - Verse 1 (8mm; 2 4mm phrases) - Verse 2 (8mm; 2 4mm phrases) - Chorus (8mm; 2 4mm phrases) - Verse 3 (same as previous) - Chorus (same as previous) - Solo (8mm) - Chorus (same as previous) - Chorus (same as previous) - Chorus (same as previous) - Outro (1m) - Vocals, electric guitar, bass guitar, drums, vibraslap - Emo/emo-pop	- Music video, released May 2007 - Features the band playing in a high school gym with cheerleaders dancing behind them; at first no audience, then teens rush into school and look very bored watching the band; begin to fist pump slowly; cheerleaders put on gas masks and hold batons like guns and pretend to shoot Gerard Way; teens begin to dance wildly and by end they rush the stage and take instruments from band members and microphone from Way; ends with anti youth violence message and website for prevention of youth violence - First simple red banners behind band, then during solo drop to show banners with mushroom cloud - Dark in audience and dim in school hallways, but bright on stage from lights	- Way often in shot, but other band members sometimes too and cheerleaders - Mid-shots on band members and audience, close-ups on chained school doors; far shot on entire band and audience; never zooms, but sometimes moves across audience's faces
2) Gesture	- Speaking to youth - Cruelty of youth, feeling like outsider	- Melodic voice, slight rasp - Simple then builds complexity - Building intensity	- All gestures visible - Cheerleaders interact with one another and band - Gestures controlled; acting	- Camera relatively still - Only cuts between shots - Mid-length shots

Appendix 9

“Young Volcanoes” – Fall Out Boy				
	Lyrics	Music	Stage	Film
1) Form & Space	- Themes of youth, renewal, freedom, savior - Unspecified time/place	- Intro-V1-Pre Ch-Ch-Br-V2-Pre Ch-Ch-Br-Ch-Br-Outro - Intro (7mm) - Verse 1 (16mm; 2 8mm phrases) - Pre Chorus (10mm) - Chorus (15mm; 6mm phrase, 9mm phrase) - Bridge (7mm) - Verse 2 (same as V1) - Pre Chorus (same as previous) - Chorus (same as previous) - Bridge (16mm) - Chorus (same as previous) - Bridge (19mm) - Outro (12mm) - Vocals, electric guitar, bass guitar, drums, piano, clapping - emo-pop	- Music video, released April 2013 - Part 3/11 of “Young Blood Chronicles”, concept film made of music videos to album - Band has been kidnapped by mysterious women, Stump already tied to chair in front of fancy table, others brought in and tied up and blindfolded; women give them red liquid in wine glasses, feed them organs, make them smoke a hookah, and make them snort coloured powder; after this, the band becomes able to take off blindfolds and bindings and do things of own will; party around table with women in pig masks who take their tops off; ends with them tied up and blindfolded again, women leave - Beginning very dark, around table, background black but well lit for band members and women	- Stump often in shot, other band members in some shots - Mid-shots on band members, close-ups on food on table; never zooms, but almost constantly rotates or moves around table
2) Gesture	- Anthemic - Celebration of youth and wild abandon that accompanies it	- Very clear vocals with backing vocals, some call & response-type passages in chorus - Sounds like a spiritual - Very simple, clean-sounding music; no distortion	- All gestures visible - Interaction between characters - Gestures controlled; acting	- Camera rarely still, often rotating or moving around table - Only cuts between shots - Mid-length shots

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