

**Západočeská univerzita v Plzni**

**Fakulta filozofická**

**Bakalářská práce**

**2016**

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**British Culture of the 1960's**

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**Fakulta filozofická**

Katedra anglického jazyka a literatury

**Studijní program Filologie**

**Studijní obor Cizí jazyky pro komerční praxi**

**angličtina – němčina**

**Bakalářská práce**

**British Culture of the 1960's**

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Plzeň 2016

Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen  
uvedených pramenů a literatury.

Plzeň, duben 2016

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## **Poděkování**

Chtěla bych velice poděkovat PhDr. Alici Tihelkové, Ph.D. za vedení mé bakalářské práce, za ochotu při výběru pramenů a literatury, průběžné opravy a cenné rady.

Plzeň, 29. dubna 2016

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Šárka Pavlíková

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## 1 INTRODUCTION

The title of the following thesis is Culture in Great Britain in the Sixties. The work is an attempt to introduce the Sixties as a turning point of the culture when the borders between social classes almost disappeared and working-class and lower-middle-class people received possibilities how to enforce themselves as the rest of the British population. For this purpose, the thesis includes a description of the social situation in which people lived, examples of famous artists from selected branches which firmed the spirit of the Sixties and an analysis of the phenomenon of youth culture on the examples of several youth cultures which are active mainly during the Sixties.

One of the reasons is my interest in British culture; especially subcultures and their connection with in music and movie and definition of the social background in which young people lived. Furthermore, It was my intention to learn to learn more about the Sixties, which brought many changes in people's lives; new living standards, technologies and possibilities that people nowadays mostly take for granted.

## 1.1 Methodology

This work is a contribution to the branch of Cultural Studies, an interdisciplinary study combining pieces of knowledge of music, fashion, cinema and cultural anthropology combined with the knowledge of aspects comprehensive the question of gender, race and social class equality. [1]

The thesis consists of several parts. The first one deals with the change of situation in Great Britain during the Fifties and the Sixties, especially social backgrounds of the post-war era mostly aimed at the everyday struggles of middle- and working class people which, by the middle of the Sixties, slowly changed into the time of prosperity. The change is presented on examples of housing, clothes and trends description which shows both, the time of post-war need and the released lifestyle of the Sixties.

The second one analyses the chosen cultural branches, more precisely music, fashion and movie with the aim to show that many artists have their origin in middle- or working-class. To prove the theory that the Sixties was a time when everyone could become famous and be rich, a significant number of examples from every described field and their impact on the culture are included.

Finally, the third one introduces the youth cultures which are connecting the cultural branches mentioned above. After the definition of sub-culture and youth culture, the description of the mods, the rockers, the and skinheads define the usage of trends that were turned into the signs of every individual youth culture created by the young people with lower social status.

## 1.2 Literature

The sources primary used in the thesis are written by British historians and specialists who study in this thesis studied epoch of the British history. *Never Had it so Good: A History of Britain from Suez to Beatles* written by Dominic Sandbrook, *The Making of Modern Britain: The Age from Empire to the New Millennium* from Jeremy Black and *A History of Modern Britain* made by Andrew Marr are the prime literature which containss the historical background. The primary literature is completed by other books which contain not only the historical context but they are specialized in specific fields.

Internet sources were used to supplement details about the social and cultural events which were mentioned in the primary literature. Particularly beneficial were the websites of the British National Archives which allows access to different kinds of documents which were written in the Sixties and described the situation in Great Britain and the impact of British culture on other countries.

The second sources of data were various newspapers whose online archives were put into the online archives and brought another kinds of view into the problematic.

### **1.3 Culture**

To understand the main point of this thesis, the understanding of the definition of the word culture is needed.

The origin of the English word culture is dated to the period of Middle English, but the roots reach back to Latin term *cultivare* used in Ancient Roma.

The other definitions of the term, related to human style of life and artistic creations define culture as “arts and other manifestations of human intellectual achievement regarded collectively” [2] or, with the assessment of time and space created definition saying that culture “is the way of life especially the general customs and beliefs, or particular group of people at a given time.”[3]

## 2 SITUATION IN GREAT BRITAIN

The Sixties are considered as a revolutionary period when a significant amount of people from working- and middle-class could afford to spend money and participate of cultural events. This situation was a result of the growing economics and the political direction which should have remove the class barriers in the society. The process of these changes took decades to settle the after-effects of the Second World War.

At the end of the Second World War and early Fifties, the situation working- and middle-class lived in, was not satisfactory. No less than 14 per cent of the population lived in poverty. Typical reasons were old age, single-parents families and families with physically challenged parents or unemployed father. [4] The second reason why many people, especially former soldiers, could not find a working place was because of the accusation of homosexuality which in many cases let to imprisonment. Edward John Barrington Douglas-Scott-Montagu, journalist Peter Wildeblood or a farmer, Major Michael Pitt-Rivers were just three from a great deal of people sentenced to incarceration for twelve, two and eighteen months in prison because of their orientation. [5]

The economic problems were not the only ones Great Britain was facing. There were problems with smog and education just to name a few. Almost 23 per cent of the British population was functionally illiterate. [6] The industry created a significant amount of pollutants that led to the increase of smog. In 1952, the environmental situation in lower-class areas contributed to more than 4,000 premature deaths in London due to the lack of fresh air. [7]

## 2.1 Housing

For many people, the typical “home” was a narrow, cramped terraced house from the Victorian age. Each house looked like the next, claustrophobic and poor, often with no garden or hedge.

Life in these buildings was a fight against disfavours in the form of cold, darkness and dirt. 85 per cent of households were wired for electricity; the quality of the wiring was, on the other hand, unreliable and dangerous. Other 14 per cent homes in the rural areas were without electric light.

In this case, people warmed themselves with an open fire that was only in one room, where the family members did their everyday activities. The fireplace that warmed them up, cooked food and boiled water was the main hub of the house.

The issue of hygiene was another problematic that people tried to solve. Usually, the members of a family bathed one after another in the same water. The bathwater became dirtier by next person. It is possible to say that the last one wore the dirt of the whole family. [8] Similar situation was with the clothing people had to wear.

In the Fifties and Sixties, many new and in the specific point of view modern buildings were built with the main features such as vertical orientation, steel concrete and proper geometrical shape without exterior decorations.

The restoration of St. Michael Cathedral in Coventry, the only British cathedral destroyed by bombing, was a result of one of many competitions organised in the Fifties and Sixties where architects could openly show their talents. The winner, Basil Spence, used the medieval ruins as a forecourt to the new building of the church. [9]

To create new possibilities for people, fourteen New Towns were built by 1950. The idea of the structure used in the plans of these cities was taken over from an American architect, Clarence Perry, who made the first project of this kind in the Thirties. The plans were based on a low-density housing where the centre of the town was located on a public building, school, shopping centre or church and the main public places were isolated from traffic. [10] These projects of New Town were together with the building-up of new schools, hospitals, magistrates' courts, fire stations and much other government and non-government buildings under bureaucratic patronage.

Architects in the Forties and the first half of the Fifties had to work with restraints which led to the creation of minimal structures. As an example can serve the Royal Festival Hall, a post-war building logically planned, without historical associations and constructed according to the available material that was originally completed in 1951 and re-modelled in years 1962-1964. [11]

One of the greatest housing projects was Park Hill in Sheffield. This group of buildings, with four to thirteen storeys, were built in years 1957-1961 near the train station. Ivor Smith, the original architect of this project designed Park Hill to preserve the community spirit of the local community by putting the same neighbours next to each other and by the usage of the old streets names, where people used to live. The concept of the floors was described as "streets in the sky" because the corridors of these building were large enough for milk floats. During the time, this building had been not just a place with over 900 apartments, but a place where 31 shops including bakeries, four pubs, 74 garages, primary and nursery school, doctor's surgery and a pharmacy were located. [12]

In the Eighties, the complex started to dilapidate. Together with the increase of unemployment because of the collapse of local steel industry and repulsive scenes of burned out cars, rubbish and graffiti, the buildings

had become a “no go” area where drugs and shooting destroyed the original idea of pre-war community which members had already died. [13]

An interesting fact is that in the year 2013 a new project was created for the renovation of this complex. In 2004 was the whole estate transferred to a developer Urban Splash that started with renovations of 182 flats. The first part of the renovation was shortlisted for the Stirling prize [14], the United Kingdom’s most prestigious architecture prize. The buildings got new interiors typical for the 21<sup>st</sup> century, designed furniture and bright and colourful plaster.

New technologies and improved production led to the decrease of the price for the goods and higher wages. The standard of living grew with it, and British households started to change. [15]

Washing machines, spin-driers, dishwashing machines, refrigerators, vacuum cleaners, electric sewing machines and many other technologies started to be standard equipment in the house. At the end of the sixties, 64 per cent of households owned a washing machine [16]; every second house had a car or a private telephone. [17]

Many similar devices made everyday life much simpler, but the most innovative thing that stole the heart of many household women was the refrigerator. This machine brought the possibility of a new method of preserving food. Until now, the traditional art of keeping food was canning.

With refrigerators, the trend of freezing and drying started. The other trend that came with the rise of wages was buying fresh food, more meat and other groceries in small supermarkets owning this cooling machine.

Those people who wanted to have meal quickly ready, had the chance to buy convenience food, which became one fifth of the



expenditure food in 1960. During this decade, this alimentation became so popular that at the beginning of the Seventies, the part of the expenses rose to one quarter.

Between 1956 and 1971 the percentage of households owning a refrigerator increased from 8 per cent to 69 per cent. [18]

## 2.2 Clothes

Typical clothes for working-class men were heavy jackets, thick wool trousers and leather boots. Middle-class gentlemen wore a three-piece suit with a detachable collar that was, according to today's standards, uncomfortable to wear.

Women's fashion was boxy and unattractive. Typical parts of the everyday outfit were service-style caps or flat bonnets, short skirts and masculine jackets of predominantly dull colours like shades of grey, dark blue or dark brown. Their shoes were usually made of leather that had to be endlessly repaired because of the lack of material and money.

Children had to wear oversized clothes because they grew up quickly and their parents did not have enough coupons to keep up with the pace. [19]

### 2.3 Change of Situation

The post-war economic conditions in Great Britain rapidly changed under the government led by Clement Attlee. Many corporate identities (Bank of England, railways, road transport) and raw materials (coal, gas, iron and steel.) were nationalised. This situation deteriorated to the point where goods such as bread or potatoes were rationed, and this lasted until the second half of The Fifties, when life conditions were improved by the state. [20]

Purchase tax was cut from 66,6 percent to 50 per cent. More than 25 percent of households owned a washing machine, a car or a fridge. Weak industrial productivity and inflation were still problems. However, unemployment was lower, and growth went higher. [21]

The most considerable change came in August 1954 when the food ration was lifted. Overnight the shops were piled with all kinds of goods. In the next year, the expenditure rose by more than 8 per cent. People bought televisions, refrigerators and other durable goods. Young people spend their money on dances, music records, clothes and trips. Middle-class consumers became familiar with radios, vacuum cleaners, electric irons and family cars. [22]

Therefore people could afford to spend money for better household equipment and other devices facilitating the life. For example, owning a car became a nationwide trend. The most common car brands for families were Ford Popular, Austin Seven or Morris Minor, while the car brands, men admired and wanted to drive were Vauxhall, Hammer or Jaguar. [23] The increase of the proprietors of cars and the changes of fuel from coal to diesel and electricity were the reasons why railways were facing the loss of interest in their products. The workforce was cut, many stations were closed and their duty to pick-up and transport post ended. Cars, taxis and motorcycles became the preferred way to travel by buses

and trains. [24] In 1963, the head of the British Transport Commission Dr. Richard Beeching announced his plan to dismantle more than 5000 miles of railway track, to close 2,359 local stations and to fire over 160,000 employees in next seven years. [25] The railway became a symbol of sentimentality resembling the Victorian era and people fully embraced cars.

With the growth of enquiry rose the quantity of sales areas. The Fifties were boomed year for self-service stores and supermarkets. According to the inquiry, the number of self-service stores rose from ten stores in 1947 to three thousand in 1956. Six years later the number increased to twenty-four thousand stores.

For the housewives, it was a huge change of lifestyle. They were used to milkmen grocers' van or boys on bicycles that brought supplies people ordered the day before. Now, it was possible to buy foodstuff for the whole week. [26] People had no limitations anymore, so they consumed more fresh food – milk, eggs, meat and vegetable.

## 2.4 Television

Another of the apparatus that came into almost every house and influenced everyday life was television. The reason many households bought the television was the coronation of Elisabeth II. in the year 1953. This ceremonial is considered as the first event more people saw than listened on the radio. At the beginning of the Sixties, more than 75 per cent of the population had regular access to a TV set.

In many ways was television a great unifier of social classes, because everyone could choose from same list of channels. On the other hand, it helped with the class division because of the content and setting of individual channels. There were channels similar to ITV channel which used lower and was used for relaxation for working class and BBC for middle class which brought its viewers mainly various kinds of information.

Television brought entertainment to people of all social levels. Soap operas like *Coronation Street* and *The Morecambe and Wise Show* were the first television shows that fulfilled the original purpose of the broadcast and washed away the barrier between classes. Other parts of the programme were news or documentaries. In the matter of news had BBC another rival, Independent Television News that frequently surpassed the television news of BBC. Both organisations prepared for their fans documentary programmes on a high level. [27]

From the Sixties, quiz programmes and children series of different genres became the most popular television programmes. One of the most famous stories, which were remade in the 21<sup>st</sup> century, is about a time traveller, Dr. Who. [28]

Television became part of everyday life. It offered its programmes almost nonstop, in the morning to breakfast and in the evening to dinner. Later, in the Eighties, were created all-night music programmes. Its development proceeded not only in the matter of broadcast, the

technicians continued with the improvements on the devices which led to the era of colour television which started in 1968. With new improvements people could admire first pictures taken from the Moon in 1969. [29]

## 2.5 Advertising

With new technologies came a new strong industry dealing with advertising. Some commercial channels, for example ITV, were financed by advertising. Commercials were new kind of product propagation that became very effective. [30]

Originally they should take the role of “natural breaks” similar to the breaks in a theatre. Sir Robert Fraser, first director of the Independent Television Authority, mentioned later in his retirement speech that this expression had become an academic one.

The target group was housewives who spend their time spend on cleaning and cooking. It was a clever move because the women were the ones who searched for material success. Therefore, the advertisements showed young cheerful housewives in high heels using a vacuum cleaner or washing laundry with ease.

In the Sixties, advertisements helped to understand human psychology. The studies created on the basis of the advertisement were used by advertising companies who abused the knowledge to manipulate people using unconscious hopes and desires of the target group. [31]

### 3 THE SIXTIES

The 1960s brought many changes. Drugs, youth culture, feminism or sexual liberation were no longer taboo topics, in 1965 the death penalty was abolished, and racism became illegal and in the second half of the Sixties, the homosexual act between adults was legalised. [32]

This time was the beginning of many changes that did not happen overnight. In the matter of homosexuality, a relationship in privacy was not against law anymore, but the society was not enough flexible and adaptable to the new situation. So people loving the same gender were under persecution and blackmailing. [33]

Similar situation was with the topic of contraceptive pills which were available for married women since 1961 by the National Health Service. Later, the Brook Advisory Centre for Young People started with the donation of the pills to young unmarried women. [34] Dr. N.E. Himes had written, "The era of the pills had begun." Despite the fact that in the Sixties this kind of medication was widely used, the number of users did not overcome 20 per cent of married users under forty-five. [35]

These topics together with the question of political situation and social class divisions got into the list of topics which were used as themes of artistic pieces, mainly in the movies of new wave and music, and were widely shown by sub-cultures.



### 3.1 Beatlemania

One of the main characteristics of the Sixties is a crowd mania around the world famous music group, the Beatles. This term Beatlemania describes both the popularity of the band and the fame of the trends accompanying the group, mainly the frenzied conduct of the countless number of the fans.

The first sign of the creation of this group was in 1956 when Paul McCartney joined John Lennon and his band the Quarrymen. At the Beginning of the Sixties, they played in Liverpool clubs imitating famous singers such as Elvis Presley. [36] In 1961 they changed their image and together with a new drummer, Ringo Starr started the era of Beatlemania. Their debut song *Love me do* followed by many other hits was filled with a series of new sounds and instruments and changed the up to existing music styles. [37] The image of their band was completed by their clothes consisting mainly of suits with ties and haircut, with longer hair and fringe, which was not the most outrageous; however their influence on their fans was significant.

During the period of their fame, the Beatles recorded over 30 albums in which more than 200 songs of their production and around 70 cover songs appeared. From their production, over 25 songs were on the top of the Britain's hit parade and 22 songs, *Help*, *Get Back* and *Hey Jude* included, gained the same popularity liking in the United States. Except the stages, their songs and even the members of the band appeared in six movies which raised their popularity even more. The first movie they appeared in, was *A Hard Day's Night* (1964) that became a huge success and was following with *Help!* (1965), a first Beatles movie filmed in colour. In 1969 a documentary *Let It Be* was created with the original aim to become the chronicle of the music group. The final result turned into the record which displayed of the early break-up of the band.

In the second half of the Sixties, the Beatlemania reached the state when the influence of addictive substances reached the musicians. In the case of Beatles, a psychedelic drug culture with LSD as the main drug could be found in the production of latest hits which the most perspicuous song was *Lucy in the Sky with Diamonds* that sheltered the name of the drug in the initials. [38] Even the lyric of this song contains a picture of the misrepresented strangely colourful word which could be seen by the users of LSD.

At the end of the Sixties, the Beatles broke up which was the last oscillation of their fame. The break-up was the result of long-term disagreements between the members, which escalated with the death of their manager, Brian Epstein. On the other hand, it is widely believed that there were more than conflicts of a legal or financial kind, and the main fault has been casted on the second wife of John Lennon, Yoko Ono. The result of these differences of opinions was that John Lennon quit in 1969 followed by Paul McCartney in 1970.

The fame of this band went worldwide. In 1964, the Beatlemania reached the United States of America, where the Beatles had their American tours which symbolized the peak of their publicity. West was not the only direction the Beatlemania spread. According to the letter from Roger Hervey, the representative of the British Embassy in Prague, the style of the music from Beatles got name Big Beat. Youngsters made amateur bands and played in party youth clubs with currently bought music instruments which became unobtainable in the shops. The participants acted the similar way as their contemporaries in the West, which meant they often breached the peace. [39]

All of the members came from the working-class or middle-class families from Liverpool and with the hard work, they put into their performances, they became the most famous band who changed the musical industry. John Winston Lennon was to a lower-middle-class

couple Julia and Alfred Lennon, who was a merchant seaman. His childhood was spending mainly with his Aunt Mimi because his father had time-consuming work and his mother was killed in a traffic accident. [40] Paul McCartney, who came from a working-class family [41], was born into the family of cotton trade worker and midwife. [42] George Harrison was not born into the wealth either. His mother was a stay-at-home wife who gave dancing lessons, and his father worked as a school bus driver [43] and Richard Starkey, known under the pseudonym Ringo Starr, lived in a working-class family with mother, a bakery worker, and father, a dockworker. [44]

### 3.2 Swinging London

Through the decade, London culminated its metamorphosis from a gloomy post-war capital city to the shining centre of style filled with youth and money. In the Sixties, Britain got to the point where people had no longer lack of food and the absence of money. On the contrary, a significant amount of money was spent on conveniences such as television sets, vacuum cleaners, refrigerators, cigarettes and other goods.

This improvement was the proof of the recovering of the British economy when the wages rose from £2,000 to £5,000 during 1961. [45] In the case of London, inhabitants of this city got the highest wages in the country, and the monthly earning outstripped the living costs by roughly 183%. Hand in hand with the over-supply of free time the youngsters had, in the middle of the Sixties, over 40 per cent of the London's population were men under the age of 25 [46] which was the result of the abolition of National Service, the condition for the boom of cultural life in London was created.

### 3.2.1 Music

A significant part of swinging London was music with the band representatives like The Who, The Kinks, The Small Faces, The Rolling Stones and many other music bands of different sizes which were playing in every music club in London. [47] Since the Sixties, it has been possible for anyone who owned a musical instrument to create a music band which they presented their own song production which led to many negative reactions in the music industry.

One of the negative effects affected many song-writers who started to feel the decline of orders for their products. This beginning of this chain reaction continued with the nearly disappearance of printed sheets and changed the way of the evaluation of the music hit-parade that was until the Sixties valued from the number of sold music sheets. [48]

To London, **the Rolling Stones** took the same position of the leading band as the Beatles in Liverpool. The existence of this band started in 1962 when the frontman Mick Jagger, guitarists Keith Richards and Brian Jones, bassist Bill Wyman, drummer Charlie Watts and pianist Ian Stewart joined. The origin of the musicians is located in the middle- and working-class. Mick Jagger was the son of a teacher and a homemaker [49], Keith Richards' father was a factory worker [50] just to name several examples.

In summer 1963, the Rolling Stones came with their debut song *Come On* which was followed by another 100 songs, the most famous hits from the Sixties, *Satisfaction* and *Paint it, Black* included. Compared to the Beatles, the Rolling Stones will celebrate their 54 years of existence. Despite the fact that one position of the second guitarist has a third person in the cast, nowadays the second guitarist is Ronnie Wood, since 1975, the band continues their tours around the World.

Other members of music bands had a similar origin as the Rolling Stones or Beatles. In the case of **The Who**, one of the greatest competitors to Beatles on the pop scene, and **The Kinks**, who played songs which comes under the genre rock and rockabilly, these musicians were mainly from working-class families. These bands received a similar fame at home and in the United States of America as the leading Beatles. The only difference that can be considerably visible was that these groups did not cause a significant reaction as Beatles with their Beatlemania, but they were the official groups of youth subculture called the Mods, who were the majority of their audiences.

### 3.2.2 Fashion

At the beginning of the Sixties, people still wore the same dowdy, shabby clothes they had in the Forties which used to be tailored to the work in the industry. The change started in 1947 in France with Christian Dior, who wanted to return the fashion that was less practical and more for embellishment. Slowly this spread into in Great Britain and created a revolution of women's clothes.

The reaction of the British Guild of Creative Designers put the lack of material as the main reason why they did not create the same fashion as French did. The politics came into this situation and promised that British women would not buy these clothes. However, the New Look was stronger than political orders; end women bought them. [51] Even the Queen Elisabeth II. wore elegant and luxurious clothes with picket accessory from world-known designers. [52]

Another reaction to this situation with the insufficient offer was the foundation of many boutiques that filled the streets of London, which represented a contraposition to the mass presentation of department stores [53] and created a space where young fashion designers started to design new and revolutionary clothes for youth.

One of the most famous examples was the boutique opened by **Mary Quant** and her husband. As a college student from a family of teachers, Mary rated the adult fashion unattractive and wanted to create new trends for young people. Working hard on her models, in the second half of the Fifties Mary opened the shop *Bazaar*, which was filled with pinafores, short skirts and skimpy dresses together with the fashion suitable for jumping or running. [54] This little shop located on the King's Road in London was the epicentre of the fashion for the Sixties. Especially in the matter of women's fashion, Mary evoked the evolution of mini-skirts that expended around the globe.

Similar reactions received **Barbara Hulanicki**, a fashion artist who opened her boutique called *Biba* in Kensington. Her designs got the custom thanks to the clever move of starting a mail-order fashion business. The British daily tabloid, the Daily Express described Barbara's work as "*something cool and shifty.*" [55]

With the modifications of fashion came the change of the image representing a current beauty. Until the Sixties, fashion models were grown-up women posed in romantic settings. With the coming of youth fashion, the young models came who always started their career in their teens. One of these cases was Lesley Hornby, daughter of a factory worker, nowadays known under her pseudonym **Twiggy**, who started her career at the age of 16 under the care of the Daily Express fashion editor Deirdre McSharry. During the Sixties, she became the face of the fashion and the icon of the Swinging Sixties with the style of haircut and clothing that a significant number of female mod members admired. [56] Compared to her colleagues from a branch, Twiggy was not only a model, in since the Seventies she showed up in many movies, for example, *The Boy Friend* (1971) or *There Goes the Bride* (1980), and TV series, namely in *Young Charlie Chaplin* (1989) or *ShakespeaRe-Told* (2012). The other field she enlisted was the music scene, where she recorded nine albums. In the year 2012, Twiggy was included into the list of "All-Time 100 Fashion Icons".

Another person who is being called the symbol of Swinging London was **Jean Shrimpton**, a model from Buckinghamshire. Jean moved to London at the age of 18 and was found out by a photographer in Hyde Park, where she ate her lunch and encouraged to start attending a modelling school in London instead the typing and shorthand classes she attended. Shortly she became one of the best paid models of the Sixties. Jean received the same recognition as Twiggy in the year 2012, when she was included in the list of "*All-Time 100 Fashion Icons*" with the title "the embodiment of swingin' London in the 1960s". [57]



### **3.3 Cinema**

With the modern technology, people started to see the world through the lens of a camera that brought all sorts of pictures to the homes of every family. Film directors took inspiration from different social, political impulses or from authors with which a long-lasting cooperation was created.

#### **3.3.1 Ian Fleming's Production**

Ian Fleming, author, journalist and former naval intelligence officer wrote novels about a secret agent, James Bond, as a reaction to the political situation between Great Britain and the Soviet Union which was filled with espionage, suspicions and political machinations that were used as weapons during the Cold War that those countries led.

The battles of this war were often fights of words that sometimes had an excessive impact. As an example could serve an unexpected meeting of Nikita Khrushchev, the Russian leader, and the British ambassador Sir Frank Roberts which happened at a ballet performance in Moscow in 1961. The topic, they discussed was how many H-bombs would be needed to destroy Britain. The result of this conversation was that Great Britain built a whole network of bunkers with food supplies, emergency generators and other equipment. [58]

This political situation full of spies, suspicions and political machinations was contrasted in the books and movies of the time. Many authors wrote about secret agents, still the number one secret agent, who became a symbol of the Great Britain, is the character from Ian Fleming's books, James Bond, also known as Agent 007.

The main character is being described as an excellent sportsman with the knowledge of many languages (including French, German, Greek, Czech, Russian and Japanese) [59] and cultural

surroundings. The characteristic of the hero was not the only descriptive passage Fleming used in his work. Detailed description of good food and elegant clothes together with the combination of alcohol, romantic and actions scenes and description of many places around the world led to the popularity among people, because of the luxury that they did not know. The picture of food was so well made that a burger-and-chips with Blue Nun menu soon became very popular in suburban bars in Britain. [60]

The first book about James Bond, *Casino Royale*, was written in 1953. In the fifties, his life continued in titles *Live and Let Die*, *Moonraker*, *Diamonds Are Forever*, *From Russia with Love*, *Dr. No* and *Goldfinger*. In the Sixties, other eleven books were written. [61]

Famous movie series was introduced in 1962 by *Dr. No*. by producer Terence Young, who continued his work in 1963 with the second movie about 007, *From Russia with Love*. In 1964, Guy Hamilton took over the torch and created *Goldfinger*. The last movie about 007 that was made under Jung's supervision was *Thunderball*(1965). Last two movies set up in the Sixties had different producers. *You Only Live Twice* (1967) was under the care of Lewis Gilbert, and *On Her Majesty's Secret Service* (1969) were pieces of Peter Hunt. [62]

The first actor who took the role of this agent was Sean Connery, who was chosen by Ian Fleming. Connery came from a low-income family of a truck driver and a housewife in Fountainbridge, Scotland. His working life started in Royal Navy which he had to leave the army because of health issues and since then he worked as a factory worker or a truck driver until he took the role of the secret agent that brought him fame and recognition. [63]

Ian Fleming did not only write spy novels. His work included children stories. The most famous one is a story about a single father with eight-year-old twins who owned a unique car that could fly or swim. This unforgettable story was made for his son Caspar as a bedtime story. The

name of the book and the later movie was made after strange sounds the car made: Chitty Chitty Bang Bang. The other fairy tale tells about a magic nanny who came to the Banks Family, Mary Poppins. She helped the family to create a deeper bond, and she showed the children, Jane and Michael, to the world of enchantment.

Both stories were turned into musicals filled with special effects which received series of evaluations. In the case of Mary Poppins, from 1964, the movie and actors won over nineteen academic awards including five Oscars and Golden Globe. Julie Andrews, who played the main role of Mary Poppins, won five awards including Oscar for the Best Actress in Leading Role 1965, Golden Globe for The Best Actress Comedy-Musical 1965 or Grammy for the Best Recording for Children 1965. [64]

An interesting fact is the cohesion of the casts of Chitty Chitty Bang Bang and James Bond films. Desmond Llewellyn, known as Q in 007 movies, played the role of scrap-dealer Coggins and Gert Frobe, impersonator of Goldfinger, was visible as Baron Bomberst. [65]

### 3.3.2 The New Wave

At the end of the Fifties, a new trend had expanded into the movie industry which was titled the new wave and lasted into the late Sixties.

**Lindsay Anderson**, movie and theatre director and critic was one of the first people who expressed his dissatisfaction with movies filmed with studios conventions of the time and established the Free Cinema movement. According to him, the movies were “*snobbish, anti-intelligent, emotionally inhibited, wilfully blind to the conditions and problems of the present, dedicated to an out-of-date, exhausted national ideal.*” [66] Therefore, the topics in the movies of this motion were about contemporary working-class people and their problems and sometimes controversial issues.

**Jack Clayton** directed the movie adaptation of John Braine’s novel *Room at the Top* (1959), which contained physical contacts, broke through the monotonous cinematic scene and begun the era of the New Wave movies. This book about a complicated love life of young Joe, who was working in a post department in a large company had unexpected success which vouched for 34,000 sold copies and fact that in the first two months of selling Braine earned £ 10,000. [67]

Soon **Tiny Richardson** filmed movie versions of *Look Back in Anger* (1959), *The Entertainer* (1960) or *The Loneliness of the Long Distance Runner* (1962). In the first two titles, the main character is trying to solve its love problems and in the third movie, a boy called Smith shows his free will during a cross-country competition when he decided not to win the race.

Another producer, **John Schlesinger** came up with *A Kind of Loving* (1962) which tells a story about Victor Brown, who makes his co-worker Ingrid pregnant, marries her and has problems with his

domineering step-mother. *Billy Liar!* (1963) is a movie, where the main character, Billy Fisher, tries to solve his love problems with indecision with women.

Soon the market was filled with a numberless amount of movies containing the issue of lower social class people, similar to the written examples from the named movies, which main characters spoke long monologues or experienced flashbacks just to keep the attention of the audience.

**John Osborne**, a playwright and film producer from London, was an important person in the new wave because his pieces contained topics which were discussed in the motion and were in many cases, for example, *Look Back in Anger* and *The Entertainer*, turned into movies. Together with Antonio Richardson, a theatre and film director, created a whole series of low budget new wave movies in the Woodfall Film Productions that was established by Richardson.

Other famous movies on Osborne's list were *Saturday Night and Sunday Morning*, which earned the movie makers over £100,000 in London and an adventure comedy film *Tom Jones*, a project that won four Oscars, two Golden Globes and eight other Academic Awards. [68]

Actor and writer **Dirk Bogarde** was denoted as one of the leading actors of the Fifties and Sixties. He appeared in more than 20 movies with the working-class topic, which brought him several Academy Awards for best actor and leading role [69], and became one of the symbols of the new wave. Another face that appeared on the screen was **Joan Collins**, actress, writer and columnist from London, who appeared in more than five British movies, six Hollywood films and many American TV series such as *Dynasty* or *Star Trek TOS*.

Actors who played in the new wave movies did not have high artistic goals and with the directors did not produce a film which could represent

Great Britain at international level. Compared to the new wave motion in other countries, Italy, France or the United States of America, these facts creating the feeling of hollowness made the motion meaningless.

Even though the new wave brought a significant number of social movies, the audience still preferred movies of American production as well as other genres science fiction, comedies and thrillers included. On the other hand, history professor Arthur Marwick recommended the new wave cinema among others for its social criticism and description of working-class life.

## 4 YOUTH CULTURE

### 4.1 Background

The question of immigrants turned out to be a dilemma for young middle and working class people. The majority of the newcomers were men, so young British males tended to be scared that those strangers would steal their women. Pictures of the new underground were created by unfamiliar new music, illegal drugs and alcohol. [70]

Generally, the influences from foreign countries led to the possibility for Great Britain to become one of the oldest multicultural countries in the Europe. American coffee-bars, scooters or pizza known under the name "Italian Welsh rarebit" were just beginning. Between years 1948 and 1962 came many immigrants from all around the world. People from India, China, Poland, Italy, France and other Asian and African countries searched for better lives.

Minorities like Indian brought their culture and founded over 2,000 restaurants. On the other hand, the number of immigrants grew extremely fast and British people did not welcome them as sincerely as the politicians told to the world. [71]

Immigrants brought in the British culture a significant number of elements which became a considerable part of many subcultures, especially young people who started creating their youth cultures found their inspiration in rhythm from Jamaica and other Caribbean states. The beginning of these motions was the result of the acting of society, the initiation of the importance of style and music and the influence of Rock'n'Roll from the West.

A significant number of subcultures were created by young people from working-class in the Fifties and Sixties. Main reasons for these actions were social backgrounds, where there were not enough working places, and the pay was not sufficient, as well as immigrants who started to flow in the country from the former colonies. These minorities brought many factors that slowly but certainly started changing the previously unified culture of Great Britain.



## 4.2 Definitions of Subculture and Youth Culture

The following pages contain a description of four famous subcultures in Great Britain of the Sixties, namely mods, rockers and skinheads. Firstly it is important to understand the definition of a subculture.

American psychologist Milton M. Gordon described in 1947 a subculture as a sub-division of a specific culture which is created from social situation (social status, ethnic background or placing of residence) and religious affiliation that together forms a functioning unity which has an impact on participating individuals. [72]

Professor Ken Gelder from the University of Melbourne defines subculture as a group of people who represent their non-normative thoughts through their actions and is usually aware of their differences which represent them. [73]

Dick Hebdige, British sociologist, comprehended a subculture as subordinate groups with expressive forms and rituals which are treated as threats to public order or as a harmless buffoons.” [74]

*“As a symbolic violation of the social order, such a movements attract and will continue to attract attention, to provoke censure and to act, as we shall see, as the fundamental bearer of significance in a subculture.” [75]*

Youth culture is understood as a part of a subculture in which the members are youngsters who have a different pattern of behaviour, beliefs and values. The adolescents are expressing their opinions through an unusual, for the mainstream even outrageous way.

### 4.3 Mods

In the late Fifties, Britain's first proper youth cult in Soho was created. According to Richard Weight, the original members of this subculture were fashion-conscious young men who called themselves "modernists" because of their liking for modern jazz. [76] The first mods were in many cases described as "*narcissistic, hedonistic and avowedly consumerist students of art teenagers from working-class families. They spend an enormous amount of money for clothing, dancing and fun.*" [77] Early mods read French and Italian magazines to look for style ideas. In the middle of the Sixties, the term "mod" had become a synonym for anything new, popular, young, fresh and stylish including the Beatles or Mary Quant [78] and was often used by media.

Coffee bars were popular places where many young people met, danced because compared to pubs and similar concerns that closed about 11 pm, these bars with jukeboxes filled with jazz, blues and later with R&B hits stayed open until morning hours. [79]

Since the second half of the Sixties, the philosophy of this subculture divided mods into two larger groups – hard mods and soft (or peacock) mods. Soft mods were people from Swinging London whose style had become even more extravagant.

The other group, the street-oriented hard mods lived in economically depressed parts of London. Their style changed to a rude boy look with Trilby heads and extremely short trousers. Their culture blended with immigrants thanks to the Jamaican Ska music and West Indian night clubs the mods visited. One of the reasons, why the mods were so charmed by this kind of music was, according to Hebdige, British sociologist and specialist in the field of subculture, the secret and underground undertone of the Ska that was broadcasted through informal channels. In the end, the hard mods got the nickname "aspiring white

negros". [80] Development of this style changed with the time and from the mods a new sub-culture called the skinheads evolved.

### 4.3.1 Mod Music and Symbols

In 1963, mods accumulated subjects which became their symbols according to which the recognition of this youth culture became easier.

Between the three most important symbols were included amphetamine pills, R&B music and their favourite kind of vehicle a scooter.

This growing cult had two main music groups that defined and adopted the early mod style. These were *the Who* and *the Small Faces*. Pete Townshend said in 1968: “*To be a mod you had to have short hair, money enough to buy a real smart suit, good shoes, good shirt; you had to be able to dance like a madman.*” [81] The dance was often accompanied by the drug amphetamine that helped young people to dance all-night in clubs with the side effect of over-alertness.

Norther Soul, Ska and traditional R&B were the three top styles of music mods liked to listen.

As already mentioned, fashion was a considerable part of their style. Young people of the Sixties were the first post-war generation that did not have to contribute their money to their families. On the contrary, they could spend their income on fashionable clothes from the first boutiques in London. [82]

At the beginning of the mod style, men loved a sophisticated look made of tailored suits with small near lapels, skinny ties, button-down shirts, cashmere sweaters and the obligatory Chelsea boots, loafers, desert boots and bowling shoes. [83] The hairstyle was taken from French cinema. In the end, they invented a style which was possible to wear to school, work and leisure activities.

Women fashion at the beginning of mods took its signs from male example. Upper-short haircut, men's clothing, flat shoes and limited use of make-up shocked the wide public, because of the lack of womanhood. In the Sixties, mini-skirts and skinny figures won the hearts of female mods and started the era of super feminine mods like Twiggy or Jean Shrimpton. [84] Famous fashion designer, who supported the mod style with the short mini-skirts, was Mary Quant.

Some mods, mainly from middle England, went to such extreme as wearing eye shadows and lipstick.

The usual type of transport mods used were Lambretta or Vespa with many improvements. The most exact picture of a cool scooter, at least according to mods, can be seen in the movie *Quadrophenia*, where mods' scooters were over accessorized with luggage racks, mirrors, fog lights and crash bars. Being a mod symbols, the scooters had another positive character, because they represented relatively cheap and quick kind of for teenagers who danced into late hours.

The mods were fascinated by these vehicles because their origin was in Italy and, compared to motorbikes, the owners of a scooter had covered their trouser-legs, so they stayed clean and elegant. For mods, this was quite an important matter. [85]

It is possible to find many songs that reference to the mods and their style of life. One of them is a song called *Dedicated Follower of Fashion* by The Kinks from the year 1966, where the author made fun out of the mod's obsession with fashion.

### 4.3.2 Hostility between the Mods and the Rockers

The mods, gang that was highly interested in fashion, jazz, scooters and were drug addicted, and the rockers, who looked up to their American idols and supported the ideology without drugs, were two opposite kinds of gangs. During the time, they were away from each other; those gangs were not dangerous. From time to time, mainly at the weekends, these groups met and fought.

A document from the National Archives reports about a conflict between the rockets and mods in Brighton during the Bank Holiday in August 1964. According to the eye witnesses, on Sunday and Monday, the large group of mods, amounting to several hundred of teenagers, arrived at the beach which was controlled by the police. Even though this town was considered as the territory of the mods, the rockers set up forays and created riots which culminated into hooliganism on the main street and violence against inhabitants and police. [86]

The riots took place at a large number of summer resorts by the sea. Their actions led to serious knife injuries and more than 50 arrests from which three arrested went to prison and five in detention centres. [87]

Director **Franc Roddman** captured the situation in his movie *Quadrophenia*, which tells a story about Jimmy, a young man who is a member of the mods. In the second part of the film, the story relocates from London to Brighton where the gang hatred and beach fights changes into a fight between police officers and their mass arresting. [88]

## 4.4 Rockers

The rockers also called leather boys, or ton-up boys are originally a British youth culture active from the Sixties which origin came from the Teddy boys.

Compared to the mods who were youngsters from working class, the rockers were a group of middle class youth that could afford to buy a motorcycle that held a prestigious and positive image of British society. The reasons for its beginning are similar to the origin of the mods. After the end of post-war rationing and general rise of prosperity, middle class people could afford to buy subjects specified for free time. Under the influence of popular music and movies from the United States of America, together with the rise of roads and the development of transport cafes and motorcycle engineering, the environment for the creation of this subculture was created.

In the Fifties, a group called ton-up boys, later the rockers was established. This name was created from a slang word ton which used to carry the meaning to drive over 100 mph (160 km/h). [89] Members of this subculture rebelled against society to the point, when they were titled as folk devils by the mass media.

An important part of this subculture was a specially modified motorcycle that had a single racing seat, low handlebars and large petrol tanks often coloured or, in the case of aluminium ones, polished and unpainted. These machines got the name transport cafés and were usually used for starting and finishing point for a road race. Including their features of light, lean vehicles that handle easily handle different kinds of road surfaces; transport cafés contained the best engine and frame of its day. As the mods had their popular Vespa, the rockers had Triton, BSA, Royal Enfield and Marchless. Nowadays, the term café races is used for

motorcycle riders who prefer British, Italian or Japanese bikes from the Fifties to late Seventies.

At first sight, it may appear that that the rockers were rich people who could afford the best on the market. The truth is that they bought normal factory-made motorbikes that were stripped down and re-build according to rocker's dream into racing bikes. With this change, their bikes became more than just a vehicle; they symbolized an object of intimidation and masculinity.

The other distinction between the mods and the rockers was their fashion. The mods tried to be on the top of the fashion scale. The rockers chose their fashion for their pragmatism. Common signs were T-shirts, leather caps, jeans, leather trousers, tall motorcycle boot and heavily-decorated leather motorcycle jackets, often adorned with metal elements such as studs or patches and white silk scarf. These clothes were functional but compared to the mods, the rockers did not have clothes protection that scooters offered, so their outfits were always dirty. Due to this dirtiness, members of this subculture were not widely welcomed in pubs and dance halls.

An interesting fact about the rockers is that they were against drugs. Amphetamines, cannabis and heroin were topics they were resolutely against their usage.

Rocker influenced the attitude of many pop, hard rock and punk rock bands; the Beatles included as well as rockabilly and the psychobilly subculture.

Since the Sixties, many reunions had appeared accompanied by the foundation of a huge number of clubs such as The Rocker Reunion Club founded by Lennie Paterson, an original 59 cub member. Nostalgic rocker reunion dances called Puss-ups attracted people from all around



the world. The visit rate grew from 7,000 bikes in 1988 to incredible 40,000 riders who met in 1994. [90]

## 4.5 Skinheads

A skinhead was originally a member of a youth fashion and gang movement whose roots lead back to the hard mods, a radical group from which some signs such as short cropped hair and fashion was taken over and modified. [91]

Members of this sub-culture came from working-class with low income, found connections with newcomers and took over their music. They were hostile to homosexuals and hippies, but they were not an originally aggressive group. [92] Skinheads had passion for Reggae and Ska music and West Indian culture, music and manner, taking over their curses and style of dancing. The interplay between foreign and local languages was strongly combined with this sub-culture. Later in the Seventies, the ideology of reggae shifted and became more racially oriented. This music lost its original description as a “living record of people’s journey”, the travelling of former slaves and their offspring (it is possible to recognise the drumming form Africa with other music elements from Jamaica) with the components from white men Bible. [93]

Their clothing was of the working class origin purposely chosen the way that they did not get torn during a whole series of fights and at the same time stayed neat and served as a symbol for their identification in a crowd.

Typical clothes were dark-coloured jackets, shirts or T-shirts, jeans and boots. Favourite kinds of jackets were Harrington and flying jackets. Lightweight jackets had a zip up front, button up collar and a high number of colour variations. The flying jackets were taken over from the US Army together with the choice of colours that included olive green, air force blue and black. [94]

The most popular shirts were of American style too. Skinheads wore them with the top button undone and rolled up sleeves. This style of

wearing short sleeves is another link between the mods and the skinheads because short sleeves were popular between the mods of the Sixties. This American style was completed with Levi's red tag jeans with zipping even though the buttons were the most popular kind of closing.

According to the described outfit, it was possible to distinguish a skinhead from other people. On the other hand, there was another mark that made possible to recognise this subculture, the heavy boots originally used by soldiers with steel toe caps. Later these boots got the classification of an offensive weapon, so the skinheads chose their substitute in NBC or monkey boots of black or red colour. [95] To make their look complete, the skinheads created their shocking hairstyle, which included short hair that made a nearly bald look.

Using the name skinheads instead of noheads, boiled eggs or cropheads at the end of the Sixties, people responded to their, appearance and their way of living. [96]

Nowadays the skinheads are known as extreme right-wing nationalists and neofascists with anti-semitic and racist ideology. This modern concept does not include the original skinheads, on the contrary. These people are the result of the re-creation of the skinheads and its radicalisation in the Eighties.

## 5 CONCLUSION

The intention of this thesis was to show the fact that the Sixties were a turning point for middle-class and working-class people who could stand on the same level as the members of higher society classes because of the temporary removal of social classes and to prove this theory on examples from chosen cultural fields.

In the first part, the author described the social and cultural changes which led to the general improvement of living standards thanks to the gradual restoration of the British economy. People could afford to spend money they earned on leisure activities instead of items for only pure basic needs and helped the economy to grow. This situation created conditions acceptable for the further development of the culture.

The second part contains a significant number of examples which proves that talented people from lower social classes had the chance to become famous and to stand in the same place as their colleagues with higher social status. Over 20 examples of artists from working-class families are presented which are from different fields. Some of them put together a music band (The Beatles or The Rolling Stones), the other obtained fame through their unique designs (Mary Quant), looks (Twiggy) or other skills they possessed. Some of them even obtained a title as happened in the case of Sean Connery, who was knighted in the year 2000 by the queen Elisabeth II.

The third part of the thesis shows the result of the connection of certain music and fashion styles and created, together with other stimulations, subcultures made of young people who reacted to the society by the usage of the products created by talented people with lower social backgrounds and made them known around the world.

It is possible to acknowledge the fact that the Sixties was an epoch in which many changes happened and which brought temporary

decline of social statuses. However, the conclusion, made by the author, is by no means to compromise or denigrate, but it reflects the intense study of the problem. The author acknowledges the Sixties as a unique time which events changed the development of culture all around the world.

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## 8 ABSTRACT

The aim of this thesis is to present the Sixties in the Great Britain as a revolutionary period of time in which the considerable changes in culture and social life happened that allowed young people of middle-class and working-class to spend more time on their leisure activities which further led to the breakthrough development of various culture fields. The reason for these events was the reality that in the later Fifties and Sixties, the social borders almost disappeared and thereby created conditions for this revolutionary behaviour of young people which never happened before.

This thesis consists of an introductory part which describes the situation of the Fifties and Sixties with the purpose to familiarize with the life people used to have, in the second part, there is a significant number of examples containing famous music groups, fashion designers and movie actors who originally came from the working- or middle- class families and around which a great reaction of their fans in the form of heterogeneous motions were created and the third part deals with the youth cultures, subcultures created by young people from working-class and their typical features which are the examples of the integration of the cultural fields that were described in the second part of the thesis.

In the end, a list of mentioned personalities and a dictionary is included, together with the illustration which completes the description of chosen parts of the culture.

## 9 RESUME

Cílem této bakalářské práce je snaha ukázat šedesátá léta ve Velké Británii jako přelomové období, ve kterém se odvíjí sociální a kulturní změny, které umožnily lidem ze střední a dělnické třídy strávit více času volnočasovými aktivitami, což vedlo k přelomovému rozvoji rozličných kulturních odvětví. Důvodem tohoto dění byla jednak skutečnost, že si lidé mohli dovolit utrácet peníze za jiné, než pouze nutné základní potraviny a potřeby. Poté se také na konci padesátých a šedesátých letech výrazně zmenšily hranice oddělující jednotlivé třídy a tím se vytvořily podmínky pro toto revoluční jednání mladých lidí, které do té doby nemělo obdoby.

Práce se skládá z několika částí. První část popisuje změnu kulturního a sociálního života v období padesátých a šedesátých let. Druhá část, zabývající se kulturou, popisuje vybraná kulturní odvětví, hudbu, módu a film, ve kterém uvádí četné příklady umělců, kteří pochází z nižších vrstev, nicméně se stali celosvětově uznávanými. V této části je také zmínka o reakcích fanoušků, které jednotlivé hudební skupiny, zpěváci a další zástupci vyvolali. Třetí část bakalářské práce pojednává o subkulturách, které byly vytvořeny mladými lidmi z nižších vrstev. Jsou zde popsány základní znaky jednotlivých subkultur, které jsou zářným příkladem propojení jednotlivých kulturních složek popisovaných ve druhé části této práce.

Autorka se snaží poukázat na uvolnění, které se v dané době objevilo, a které vedlo jednak k tomu, že mladí lidé měli možnost získat celosvětové uznání, ale také vedlo ke vzniku četných subkultur, které svým jednáním projevovali nespokojenost se stávající sociální situací, ve které se nacházeli.

## 10 APPENDIXES

### 10.1 List of Personalities

This list contains all people mentioned in the text with a short specification of their connection to the culture. Names appear in alphabetical order.

#### **Anderson, Lindsay (1923 – 1994)**

- movie and theatre director and movie critic
- founder of Free Cinema movement

#### **Andrews, Julie (1935 – )**

- actress, singer, author, director and dancer
- played in Ian Fleming's Mary Poppins

#### **Attlee, Clement (1883 – 1967)**

- politician, Prime Minister, Leader of the Labour Party

#### **Barrington Douglas-Scott-Montagu, Edward John (1926 – 2015)**

- English Conservative politician
- founder of National Motor Museum
- imprisoned for his sexual orientation
- 

#### **Beeching, Richard (1913 – 1985)**

- Chairman of the British Railways

#### **Bogarde, Dirk (1921 – 1999)**

- actor and writer
- one of the most famous actors of the Fifties and Sixties

**Braine, John (1922 – 1986)**

- novelist
- listed among *The Angry Young Man*

**Clayton, Jack (1921 – 1995)**

- film director
- specialised on book adaptations

**Collins, Joan (1933 – )**

- actor, columnist and author
- played in American TV series *Dynasty* and British movie *The Road to Hong Kong*

**Connery, Sir Sean (1930 – )**

- Scottish actor, producer
- played the role of Ian Fleming's James Bond

**Dior, Christian (1905 – 1957)**

- French fashion designer

**Elisabeth II. (1926 – )**

- Queen of the United Kingdom, Australia, Canada, and New Zealand, and Head of the Commonwealth

**Epstein, Brian (1934 – 1967)**

- first manager of The Beatles

**Fleming, Ian (1908 – 1964)**

- writer, journalist and former naval intelligence officer
- the author of James Bond stories, *Mary Poppins* and *Chitty Chitty Bang Bang*

**Fraser, Sir Robert (1904–1985)**

- first director of the British Independent Television Authority

**Gelder, Ken (unknown)**

- Professor of English and Theatre studies at the University of Melbourne

**Gordon, Milton M. (1918 – )**

- American psychologist

**Harrison, George (1943 – 2001)**

- guitarist, singer, composer, music and movie producer
- member of The Beatles

**Hebdige, Dick (1951 – )**

- media theorist and sociologist

**Hervey, Roger (unknown)**

- a representative of the British Embassy in Prague

**Himes, Dr. N.E. (unknown)**

- a doctor who expressed his opinion about contraceptive pills

**Hornby, Lesley (unknown)**

- see Twiggy

**Jagger, Mick (1943 – )**

- frontman of The Rolling Stones

**Jones, Brian (1942 – 1969)**

- guitarist of The Rolling Stones

**Khrushchev, Nikita (1894 – 1971)**

- Russian politician
- led the Soviet Union during part of the Cold War

**Llewellyn, Desmond (1914 – 1999)**

- Welsh actor
- played the role of Q in Ian Fleming's James Bond

**Hulanicki, Barbara (1936 – )**

- fashion designer originally from Poland
- the owner of the boutique Biba

**Lennon, John (1940 – 1980)**

- singer, musician, guitarist, actor, painter and writer
- a former member of The Beatles

**Marwick, Arthur (1936 – 2006)**

- professor of history

**McCartney, Paul (1942 - )**

- British musician, guitarist, singer and composer
- a former member of The Beatles

**McSharry, Deirdre (unknown)**

- fashion journalist from the Daily Express

**Ono, Yoko (1933 – )**

- singer, songwriter and peace activist
- John Lennon's second wife

**Osborne, John (1929 – 1994)**

- screenwriter, playwright, and actor



**Paterson, Lennie (unknown)**

- founder of The Rocker Reunion Club

**Perry, Clarence (1872 –1944)**

- American planner and sociologist
- came with the idea of New Towns, which were taken over by British architects in the Fifties

**Pott-Rivers, Michael (1917 –1999)**

- British landowner
- imprisoned for his sexual orientation

**Presley, Elvis (1935 – 1977)**

- American singer and Actor
- called “The King of Rock and Roll)

**Quant, Mary (1934 – )**

- Welsh fashion designer and British fashion icon
- the owner of the boutique Bazaar

**Richards, Keith (1943 – )**

- guitarist of The Rolling Stones

**Richardson, Tony (1928 – 1991)**

- theatre and movie director
- movies *Entertainer* and *Red and Blue*

**Roberts, Sir Frank (1907 – 1998)**

- diplomat during the Cold War

**Roddman, Franc (1946 – )**

- movie director
- made a movie about the mods *Quadrophenia*

**Schlesinger, John (1926 – 2003)**

- movie and theatre director and actor
- played in the movie *Billy Liar!*

**Shrimpton, Jean (1942 – )**

- model and actress
- an icon of the Swinging London

**Smith, Ivor (unknown)**

- the main architect of the Park Hill Project

**Spence, Basil (1907 –1976)**

- Scottish architect
- created plans for the restoration of the St. Michael Cathedral in Coventry

**Starkey, Richard (1940 – )**

- the real name of Ringo Starr
- see Ringo Starr
- 

**Starr, Ringo (1940 – 1981)**

- autonym - Richard Starkey
- musician, singer, songwriter and actor
- a former member of The Beatles

**Stewart, Ian (1938 – 1985)**

- a pianist of The Rolling Stones

**Twiggy (1949 – )**

- real name Lesley Hornby
- a model, actress and singer

**Watt, Charlie (1941 – )**

- drummer of The Rolling Stones

**Wildeblood, Peter (1923 –1999)**

- Anglo-canadian journalist and writer
- one of the first people who openly declared his sexual orientation

**Wyman, Bill (1936 –)**

- bassist of The Rolling Stones

## 10.2 Architecture



- 1) The connection of old and new building of St. Michael Cathedral in Coventry. (picture available from: [http://s0.geograph.org.uk/photos/01/90/019036\\_86dfe089.jp](http://s0.geograph.org.uk/photos/01/90/019036_86dfe089.jp))



- 2) Aerial view at the project Park Hill in Sheffiels (picture available from: [https://c1.staticflickr.com/1/171/479755028\\_891744fab6.jpg](https://c1.staticflickr.com/1/171/479755028_891744fab6.jpg))

In the first picture a tendency of preserve the historical aspect of the bombed cathedral is showed. The second picture illustrates the new trends of the post-war era where a large number of apartments had to be built.

### 10.3 Music



1) A picture of The Beatles in the peak of Beatlemania

(Picture available from:

[https://upload.wikimedia.org/wikipedia/commons/thumb/9/9f/Beatles\\_ad\\_1965\\_just\\_the\\_beatles\\_crop.jpg/1024px-Beatles\\_ad\\_1965\\_just\\_the\\_beatles\\_crop.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/9/9f/Beatles_ad_1965_just_the_beatles_crop.jpg/1024px-Beatles_ad_1965_just_the_beatles_crop.jpg))



2) Picture of The Rolling Stones from July 2015 on their tour

(picture

available

from:

[https://upload.wikimedia.org/wikipedia/commons/f/fc/Trs\\_20150623\\_milwaukee\\_jp\\_105.jpg](https://upload.wikimedia.org/wikipedia/commons/f/fc/Trs_20150623_milwaukee_jp_105.jpg))

Two bands who got famous during the Sixties. Compared to The Beatles, The Rolling Stones have been still arranging their tours and performances for over 50 years.

## 10.4 Movie



- 1) Poster to Ian Fleming's second James Bond movie: From Russia with Love (Picture available from [http://webmasteruj.pl/upload/files/3133\\_5381.jpg](http://webmasteruj.pl/upload/files/3133_5381.jpg))



- 2) Poster to the movie Room at the Top, directed by Jack Clayton (Picture available from: <http://images.moviepostershop.com/room-at-the-top-movie-poster-1959-1020196842.jpg>  
<http://images.moviepostershop.com/room-at-the-top-movie-poster-1959-1020196842.jpg>)

Two examples of movie posters introduce to the audience the second movie about James Bond and the story about Joe Lampton, a young man who has problem distinguish which girl is the right one for him.

## 10.5 Youth Culture



1) A typical picture of mods with cloaks which protected their suits from dirt on a scooter, the symbol of mods (Picture Available from: [https://upload.wikimedia.org/wikipedia/commons/5/57/Old\\_Mods\\_photo.jpg](https://upload.wikimedia.org/wikipedia/commons/5/57/Old_Mods_photo.jpg))



3) A group of rockers on their motorbikes in Hastings. (Picture Available from: [https://c1.staticflickr.com/8/7047/6946930512\\_9cc9d5a485.jpg](https://c1.staticflickr.com/8/7047/6946930512_9cc9d5a485.jpg))

In these two pictures, the differences between those who youth cultures are clearly visible. The mods were trying to keep their suits clean that is why they wore long cloaks and used scooters instead of motorbikes.

On the other hand, the rockers who took the fashion from their western example wore black jackets and trousers without a dirt protection.