

Re-make / Re-model

Art, Pop, Fashion and the Making of Roxy Music, 1953–1972

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remake/re-model

of the group. this was a clique that would include, in addition to Juliet Mann, two of the people whose influence would maintain an imperial presence within the metropolitan demi-monde throughout much of the 1970s and beyond: the fashion designer Antony Price and the hair stylist Keith Wainwright, increasingly known as 'Keith from Smile', after the name of his salon.

The names of Keith and Antony Price would be added, in a stroke of conceptual brilliance, to the list of credits printed on the inside of *Roxy Music's* gatefold sleeve. An echo of those listed by Richard Hamilton for the creation of *Self Portrait*, on the cover of *Living Arts 2* in 1963, these declared that a work of art could take the form of a magazine cover or a pop record, and that, moreover, it could be made with the same meticulous attention to detail and delegation of technical expertise that - once paid to the making of a Hollywood musical. In terms of their lifestyles no less than their art, this idea would be central to the milieu out of which Roxy Music would emerge.

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ence. When I got to college I saw all the painting students sitting around in the bar, smoking roll-ups and going to the odd lecture — while we were up fucking sewing all night!

During his time at the Royal College, Antony Price would be part of a group of fellow students that would include the designer and contributor to *Petticoat* magazine Margot Parker, the illustrator Malcolm Bird (who would subsequently contribute his distinctive, faery-fantastical style to the decoration of Barbara Hulaninki's store, Biba), and fashion students Jane Whiteside and Jim O'Connor, who with his subsequent partner, the wonderfully named Pamla Motown, would design for Tommy Roberts's cartoon and pop inspired Mr Freedom boutique, as well as making some stage clothes for Andy Mackay. Juliet Mann (who was already working as designer, and who had not attended the Royal College) would also be the link between Antony Price and **Keith Wainwright**.

'*Andy Mackay*: 'The crucial discovery of Roxy Music would be that you could be serious and have a lot of fun without compromising either. Whereas other "glam" rock bands, like, say, the Sweet or Slade, went too much for simply being glam rocky — Bowie was somewhere in between — and we would start off expecting to be kind of serious. Thinking back to the UFO performances and the Soft Machine quietly bent over their instruments — making a lot of noise but not responding to the audience; that was the sort of group I thought I'd be in. Likewise the Velvet Underground were a quiet band — they were all hunched over the instruments. And I'm never quite sure how Roxy Music ended up being a totally up-front performance band.

'Somehow, we came out differently. Maybe it was the influence of the fashion friends around — Antony Price, Jim O'Connor, Pamla Morown, Carol McNicoll, Wendy Dagworthy, **Keith at Smile**, Malcolm Bird — but we moved towards that image and performance style.'

The Royal College of Art during the latter half of the 1960s would ultimately play a pivotal role in the network of personalities, cliques and talents, out of which Roxy Music would ultimately emerge. For in a timely conflation of early careers, both the group from Newcastle University *and* the group from Reading University would become closely acquainted, firstly by way of a shared house in Redesdale Street, Chelsea, in which

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which had a gay club underneath called the Gigolo, where Ossie Clark used to go.’

Eric Boman: ‘When I first came to London in 1965, I stayed in a bedsitter off the Kings Road, and at that time the Kings Road had Sunlight laundries and butchers and bakers on it. And there were three boutiques top Gear and Countdown, owned by James Wedge, and Bazaar, owned by Mary Quant. Other than that it was a normal high street.

‘A year later it all changed. I did an article for *ARK* called “Monkey Parading”, which was a title from Savile Row: when people went out promenading to he looked at in their finery. And that is in a way what people were starting to do in the Kings Road. And if you knew what *I* would wear to go up the Kings Road! For instance, I had taken with me from Sweden a robe that my grandmother would wear, made of old Liberty silk paisley. I wore this over a t-shirt with leopard-print pants, *tons* of make-up and *tons* of jewellery — this would have been ‘68, ‘69. By the early 1970s it had cooled down . . .’

Antony Price’s other contemporaries, Malcolm Bird, Jane Whiteside and Jim O’Connor, would all become significant figures within the explosion of new creativity which occurred in the London fashion world towards the end of the 1960s. In many ways, the pioneering figure in the creation of this new scene had been Ossie Clark, not only as a designer whose clothes many fashionable modern women adored, but also as a celebrity representative of British pop’s imperial in-crowd. Like his Royal College contemporary David Hockney, Ossie Clark was adopted by the wider media to represent the phenomenon of a new era.

For the immediately following generation of Royal College fashion designers, such as Antony Price and Jim O’Connor, vampishness, pop playfulness and radically heightened style statements were there to be amplified. If Clark had revisited the soft elegance of thirties tea gowns, then Price created garments that at times referred back to the forties, but with an edge and energy of futuristic fetishism. For Jim O’Connor, the reference point was Pop art — and more specifically to applying the visual wit and emblematic power of Pop art back to its sources within commercial, artisan popular culture. O’Connor had been a London Mod — as had **Keith Wainwright** — with the Mod dedication to modern style.

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twenty-eight

Designers, stylists and taste makers II: the road to Smile, Stirling Cooper and Mr Freedom — fellow travellers from Mod to Pop art cool Keith Wainwright and Pamla Motown; fashion as art as style.

With the release of *Roxy Music* in 1972, Antony Price and Keith from Smile would be noted by a generation of music fans for whom the glossy cardboard album sleeve was both a glamorous agent of the group whose music it packaged, and a treasure trove of insights (at its best) into the creative outlook, interests and message of the musicians involved.

Never before within the pop and rock mainstream had a group so self-consciously, and for obvious stylistic effect — building their ‘new imaginary world’ listed credits for not just their hair and clothes, but also those of the model who graced the cover to such memorable and epoch-defining effect. to some extent, the success (and for some, notoriety) of *Roxy Music’s* sleeve was due to the games with sexuality and gender that ran deep within the image and sensibility of the group.

In the early 1970s, ‘serious’ rock albums were entrenched as a male form — even when recorded by female artists. *Roxy Music*, with its (Hamiltonesque) credits for a named model (a high fashion, Antony Price and Ossie Clark catwalk model, moreover), hair, clothes and make-up was determinedly feminised — yet at the same time unmistakably heterosexual. In powder blue, pink and gold, the world suggested by the sleeve conveyed male swagger, lush sexuality and heightened cool. Its brilliance lay in the ambiguity of its sexuality, and the translation of this sexuality

into a manifesto on modern glamour and primary Pop art source material — the pin-up girl.

The credit to **Smile** for Kari-Ann's hair on *Roxy Music* slipped a chic, in-crowd name to the wider world. **Keith** had been the hair stylist of choice to fashionable London since the early to middle sixties, and in the early 1970s his reputation would be joined with that of Price as the imperial arbiters of modern style, 'by appointment' as it were to *Roxy Music*. As with Antony Price, Wendy Dagworthy, Jim O'Connor and Pamla Motown — all contributors to the early *Roxy* look — the ethos of **Keith** and **Smile** described the development of a new approach and attitude to personal style and outlook — the roots of this approach and its subsequent form being deep within their creators' formative experience as Mods.

In keeping with the glamour and exoticism that *Roxy Music* would present from their earliest outings, **Keith** came from a background in which style, pop cool, and being a well-known member of fashionable London society were all commingled. As first an apprentice, then a stylist for Leonard at Grosvenor Square, and finally the owner of **Smile**, **Keith** would occupy a position in the swiftest current of metropolitan pop fashionability

By the early 1970s **Keith** would have become an avant-gardist within his own profession — not just by experimenting with styles and colours that were still considered more peculiar than adventurous by many of his peers, but also in creating, by way of **Smile**, an embassy and venue for his own approach to personal cool. to have your hair cut by **Keith at Smile** (during a period when the ubiquitous consumer industry of style culture was yet to have assembled, and 'otherness' was still highly visible within a largely conformist society) would be something of a personal mission statement — it placed the client as a person of high fashion and progressive taste, tuned in to the latest style codes.

Keith Wainright: 'I became an apprentice hairdresser; and in those days you did five years — three years sweeping the floor and washing hair, then two years when you actually got to do people's hair — mostly colour, perms and ancillary work to the stylist. When I very first started I was actually told *not* to speak to the clients because my accent was too broad. And so I used to practise my elocution — but fairly soon I reverted to type.'

‘I was a Mod, and the Mod scene in London was very, very localised. We used to go to the Embassy in Welwyn, or sometimes off to other venues. You’d get your clothes looked at, and your scooter looked at; but whatever you did, you didn’t ask a girl to dance, because you’d be on foreign ground. this was in the middle of the 1960s. At this time, me and my mates had all seen *Breakfast at Tiffany’s* — we had the suits, we were cool. I remember being desperate to get a suit from Austins, which became Cecil Gee in Shaftesbury Avenue.

‘I’ve always liked pop — I never liked jazz. the very first record I bought was by Doris Day, and after that my dad took me to see Frankie Lyman and the teenagers at the London Palladium. I loved Fats Domino, the Everly Brothers, Buddy Holly, the Platters. the boys who liked Eddie Cochran were too rockerish for me. I didn’t think at the time that I liked specifically black music — these were just the things that appealed to me. At the time it was all Val Doonican and crooners. When I used to go down to Brighton on my scooter, we used to go to the Aquarium — where they always had a live group. I was more interested in musicianship than music, and purple hearts [amphetamines] weren’t our thing. Later, when worked for Leonard, we used to take what were called "slimming pills" — and those weren’t even thought of as "drugs" in those days.

‘When I finished my apprenticeship I had what is now termed a "year out ", because I wanted to educate myself and travel. I was just twenty, and took a job on a boat going to South Africa. I took a quick commission and then got work on a cruise liner, going around the Mediterranean; from there I went back to South Africa, and then to Rio de Janeiro. On this trip I spent an extra day in Naples, and a guy I had been working with asked me to go to Rome — so I just got on the train and went.

‘In London I did Mary Quant’s hair for a while, because she lived around the corner from the hairdressers where I worked before I worked on the boats. At this time I also did Lady Annabel Birley’s hair. I liked Roy Orbison and all the same popular music that she liked, and when I told her that I was leaving to work on the boats she asked me to be a DJ at Annabel’s [Mayfair nightclub, founded by Mark Birley in 1963, and named in honour of his then wife] — and my life would have been quite different if I’d done that.’

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In this particular chronology of style, **Keith Wainright** would be a direct link between the elitism of Mod — and Mod's influence within the new creative industries of television, fashion, advertising and media, almost more than pop — and the 'new kind of aristocracy' that Roxy

Music would come to represent.

The individualism and style consciousness of Mod, however (all acceleration and clean, straight lines) prior to its commercialisation and evolution into different strands of music and fashion — psychedelia and northern soul, primarily — would be at odds with the more inward looking hippy counter-culture of the later 1960s. Former Mods such as Keith, Janet Street Porter, Jim O'Connor and Pamla Motown were rooted in both a working-class work ethic and a sharp, fast, outward-looking attitude. As such, the drug culture of revolution and inner exploration were anathema to their sense of cool.*

Throughout the late 1960s and early 1970s, Keith would radically dismantle the formality and traditionalism of salon hairdressing as it had existed in Mayfair and Knightsbridge since seemingly for ever — a hushed, middle-aged, conservatively feminine world of fluttery handed deferential service — and create a new approach to his profession which acted upon and encouraged the opening up of entrenched English boundaries of gender and class. In short, as a key agent of pop modernity, Keith used a unisex approach to hairdressing — then a statement of substantial originality. In this, he would share with Antony Price the recognition that changing attitudes to gender and sexuality were key to creating a modern style, and combine this new approach with technical brilliance as a stylist. Suitably enough, television and pop music would assist him in this process.

Keith Wainwright: 'I worked at Leonard, in Grosvenor Square — it was an offshoot of Vidal Sassoon. If you were a bit hip, you weren't so much a Vidal Sassoon person because you knew about Leonard — you'd go there.'

'Because I'd done my five-year apprenticeship, I had phoned Leonard after I'd finished on the boats. They didn't need a stylist, but they asked if I could do tints and perms. I then had an interview with Daniel Galvin and got the job. And *because* I'd done hairdressing on the boats, I'd also

* Such unease in the face of full-on tuning in and dropping out was not uncommon amongst the seriously stylish. In a flash-forward to the early 1970s, Duncan Fallowell recalls his friendship and collaboration with the members of the German avant rock group Can and their approach to relaxation:

Duncan Fallowell: 'I think that the whole Can scene was a bit far out for Bryan — it unnerved him. We used to take drugs and talk very frankly and strangely about our inner selves. Well that's not really *Bryan*, is it?'

learned men's hairdressing a little, as well.

'Now at that time — the middle of the sixties — you either did men's hair or women's hair. And I was getting asked to cut the hair of the male hairdressers at Leonard because I ,wouldn't do it like a barber. I'd cut it how they told me, and leave it that little bit longer. So then the *female* clients started saying that they wished their husbands or boyfriends had these kinds of haircuts, and Leonard saw an opportunity. So I would finish work as a colourist at five, and then take three appointments between 5.30 and 6.30 doing men's hair. And people like David Puttnam — who was then a hot-shot in advertising — would be offered a haircut if they came in, and it would be done by me, rather than Leonard, because he wasn't a men's hairdresser.

'So then I cut hair for the Move and Tony Secunda [the husband of Chelita Secunda, socialite, muse to Marc Bolan and Ossie Clark's. first PR.* He secured the Move's residency at the Marquee, London, where their stage act included hacking up effigies of politicians as well as television sets], and I did Roy Wood — Long John Baldry, Elton John, the Steampacket. So I was working with the high flyers and the pop following that was getting up; because they didn't want "normal" kinds of haircuts.

'This was all at Leonard in Grosvenor Square; and Leonard then opened a men's salon. He wanted me to sign a ten-year contract with him, but a lawyer I consulted advised me to certain matters that would arise if I signed, and suddenly the offer went quiet. I went on holiday, and when I came back, Leonard said that he thought it was best I leave.

'So there I was with a male clientele, and in the meantime doing hair for Jane Birkin (when she was married to John Barry and in *Blow Up*). Sarah Miles, those sorts of people. For a while, during the summer of 1969, I filled in with a job at Scissors in the Kings Road; and then I

* In a brief aside to Chelita Secunda, the artist Duggie Fields has written: 'It had been sometime in the late 1960s that I first got to know Chelita Secunda — Secunda when I met her — and she had ever since played an enormous part in my life. She had been one of the first to buy my work, and to introduce it to many, others including Zandra Rhodes, who as well as buying my pictures went on to become one of my greatest friends and supports. Chelita was a muse to both the fashion designer Ossie Clark, and the pop star Marc Bolan. Indeed being the instigator of Marc's addiction to glitter and women's clothes. she can be held responsible for much of the look now referred to as Glam Rock.' tragically, Chelita would die in 2000, aged fifty-five.

opened Smile in the November.

‘I shared a flat with my business partner, Leslie — and he used to do Cathy McGowan’s hair (co-presenter of *Ready Steady Go!*) they had both come from the suburbs together. As a consequence he would do Sandie Shaw’s hair, and Cilla Black. So Leslie had a female clientele, I had a male clientele and the other employee, Paul, also had a male clientele. We soon realised there was a market for *not* setting hair — because the girlfriends of the men whose hair I cut, rather than having to set their hair, just wanted a blow dry’

As noted by Marnie Fogg, Cathy McGowan became a transmitter of style by way of her appearance on *Ready Steady Go!*, and this in turn was a major boost to the Biba mail order catalogue, which gave all the young women who didn’t live near London the chance to get the look:

. . . Cathy McGowan presented the show, having been offered the job as a typical teenager of the time. She rapidly achieved iconic status as ‘Queen of the Mods’ and her hair and clothes were copied widely by the audience of teenage girls. A viewer remembers: ‘I was transfixed with envy, all the girls were. I used to iron my hair to make it straight like hers. I thought, if she can get close to all these pop stars, then so could I. All I needed was the hair and a dress from Biba.’

Keith Wainwright: ‘The concept at Smile was, that because we wouldn’t use rollers, we’d do men and women in the same place, and we’d set the salon out on a grid system; we had blinds rigged tip so that it could be private if you wanted it to be, or open. But it never got private — it was always open.

‘For fourteen years we were based in Knightsbridge, and during that time of course Covent Garden took off and we were out direct line. And if you went to the Royal College of Art, you walked down to Knightsbridge tube station to go to Covent Garden; well it wasn’t so difficult to go to Smile while you were on your way. And that instrumental in our success, as well . . .’

Towards the end of Bryan Ferry’s first year in London, the members of the Ladbroke Grove set would all be establishing themselves at the fore-

front of the capitals newest fashion scene. In addition to Keith opening Smile in the November of 1969, the following month would see the opening of Tommy Roberts's new boutique, Mr Freedom.

Roberts would first take over the premises of Hung On You in the Kings Road, and subsequently move to Kensington Church Street. His previous shop, Kleptomania, in Kingly Street, around the corner from Carnaby Street, had specialised in vintage clothing, ephemera and polyester voile Victorian dresses — which he has recalled selling out faster than they could make them. As a key fashion location in the late 1960s, Kensington Church Street would be the site of the penultimate Biba, prior to the final, short-lived but epoch defining residency of the store, from 1973 to 1975, in the former (but genuinely art deco) Derry & Toms department store on Kensington High Street.

Jim O'Connor's degree show at the Royal College of Art would be written up in *Vogue*, and along with fellow former Mod Pamla Motown he would be recruited to design for the new store — one characteristic of which was the use of Pop art and infantile kitsch imagery in its garments and look. As recorded by one of Biba's historians, Alwyn Turner: ' . . . revelling in Pop art and kitsch [Mr Freedom] dealt in spangly hot pants and dungarees and adult sized boy scout uniforms. Unsurprisingly it was Elton John's favourite boutique. Thomas [Steve Thomas of Whitmore-Thomas, the designers of choice for Biba] remembers taking Barbara [Hulanicki] to lunch there, with all the food coming in bright primary colours.'

Juliet Mann: 'Bryan would always have clothes by Antony; and Jim O'Connor and Pamla Motown who worked for Mr Freedom also made things. Jim's look had a tang of teddy boy about it. Mr Freedom was very Pop art, and Jim and Pam also did things for Andy Mackay'

Andy Mackay: 'Looking forward a little, I think you would then have to put it [Roxy's initial Pop art image] down to that particular year, eighteen months, between 1971 and 1972, by which time all of those really strong designers and fashion people would have been setting up their shops and doing things. Jim and Pamla were designing for Mr Freedom, and that cool look was taking over from Biba as the previous style. It was a harder, more American style. And Antony Price was designing for Stirling Cooper and doing an amazing range of clothes. So the encouragement of

all those design-conscious people was very important.’

In Pamla Motown, the classic stylistic lineage leading from suburbia, to art school (at Harrow School of Art) to Mod to London’s fashion scene is utterly intact. In this, her early career like that of Duggie Fields, whose parents moved from Tidworth, in Hampshire, to the north London suburb of Boreham Wood when he was a teenager — keeps pace with the period of British Pop art, and in many ways is directly aligned to the key features of the London Pop art scene. As a supremely pop figure (beginning with her adopted name), Pamla Motown’s experience as a student in the late 1950s and early 1960s mirrors that of Mark Lancaster, Stephen Buckley and Bryan Ferry. Her recollections begin with the formative fixation with style, and the possibilities of self-recreation.

Pamla Motown: ‘Us grammar school girls were, at that time (in the late 1960s), keen to wear wide skirts below the knee with crinoline petticoats. We had beehive hairdos and wanted to look like Brigitte Bardot, or Audrey Hepburn. We liked listening to Elvis Presley.

‘Down the road from my grammar school in Harrow, I noticed people attending a college, and dressing like I wanted to dress. they looked interesting and I was intuitively drawn to the place. I had a burning desire to go there. Harrow Art School. I went in one day and found they had Fashion as a degree class and was determined to get in. I was accepted and got a small grant, supplemented by the fact that I still lived with my parents.

‘I had no idea school could be so much like the world of my fantasy. Most of the students were "beats" and wore black-leather or duffel-coats. Trad jazz was the thing and we would traipse up to the common room and dance to the latest 45s by Long John Baldry, the Temperance Seven, Big Bill Broonzy, Cy Laurie, Chris Barber and Acker Bilk. At one time the Polling Stones played the local Railway Arms in Wealdstone with Long John. It was the start of the trad boom giving way to the rise of American R&B, and blues. This was the influence on the Beatles and Merseybeat.

‘The old fashions gave way to the Mod look (though some kids retained a kind of Rocker look) and the NYC ad man look. The music in the common room changed to hardcore R&B, rock and roll and blues.

Bo Diddley, Chuck Berry, Muddy Waters, Howlin' Wolf and Buddy Guy — the same influences that the whole evolving art school youth culture was throbbing to.

‘A lot of this influence came to us through the visiting lecturers. These were our favourite teachers, as they seemed to like the same cool things we did. They were more in touch with the "real" world than the more staid professors who were full-time teachers and seemed to be part of the decor of the old building we occupied.

‘I was allowed two "majors" (leading subjects for degree) as the fashion school was a bit too traditional for my taste, and the graphics department had all the cool teachers — such as Peter Blake, Tony Messenger and Derek Boshier. I liked them because they weren't really interested in boring traditional work, only creative stuff. We would cross the street to the Havelock Arms after class and talk with these teachers for hours about goings on of cultural interest . . .’

In the subsequent course of her own career, and the network of friends amongst her art school peers, Motown would be a connecting figure to Jane Whiteside and Antony Price the Royal College circle. is well as to the whole Ladbroke Grove scene. The distinctions between creativity, profession, social and personal life were almost wholly blurred within this community, creating a densely networked and intimate collection of people.

Immediately following his degree show in 1968, Antony Price and fellow graduate Shelagh Brown had been recruited by his friend Jane Whiteside (who had graduated the year before) to design for a new fashion label, Stirling Cooper. Co-founded by Whiteside and two cab drivers, Ronnie Stirling and Jeff Cooper, the label was destined to join Biba and Mr Freedom as one of the hip new successes on the London fashion scene of the late 1960s and early 1970s.

Price's early menswear designs for Stirling Cooper — soon to be seized upon by the teenage stormtroopers of glam rock — would declare his interests in applying sexuality and fetish to fashion. As summarised in a picture caption by Marnie Fogg: ‘Trousers designed by Antony Price for the Stirling Cooper label in 1971. The overt sexuality of the crotch displaying trousers is mitigated by long hair and the use of cosmetics.’ Price would design menswear for Stirling Cooper, but was also directly

involved in the concept and appearance of the actual shop, Stirling Cooper. In the early 1970s Price would open a second shop, Che Guevara, on Kensington High Street. Juliet Mann recalls them working all night to shop-fit the new store, possibly somewhat under the influence of hallucinogenics, and watching the sun rise over Barkers department store directly opposite.

Antony Price: ‘The first Stirling Cooper shop on the corner of Wigmore Street in the late 1960s had a dragon’s mouth staircase connecting the upper and lower floors; the clothes were hanging on black pagodas. The logo was the rose in the ring. It was done out in black lacquer, with a painted wave and a Buddha seated downstairs; it was beautifully done. Jane Whiteside and I designed it, as soon as I left college.

‘In those days, it was considered totally cringy to *copy* anything that was successful; the whole idea was to start something new — fuck the money. Which you didn’t really need, anyway, because you could have a fabulous flat for about £3.50 a week. You didn’t need that shit. And at Stirling Cooper I was earning very good money. We called it the "wedge".

‘Quite frankly, I didn’t mix with the sort of people who worked hard all day and bought normal dresses; everyone I knew was a total nutter and lived down Ladbroke Grove. But a few of my things hit it by accident. the look was epitomised by my "spiral zip" dress and the menswear was very sexual and erotic — verging on fetish-wear.’

On the threshold of the 1970s, Antony, Price and Juliet Mann were at the centre of a fashion community who were pushing the absolute limits of personal style. The sole *raison d’être* of their enterprise, and that of O’Connor, Motown and Keith Wainwright (the latter three staying true to their Mod creed) was quite simple: it was to look as good and as inimitably cool as possible. Hence their immediate attractiveness, around a year later, to Bryan Ferry.

Juliet Mann: ‘At the time, if you went out, you wouldn’t have to think what to wear because Antony would immediately have an idea — a sample he had hanging up, something off the production line at Stirling Cooper. Antony could go from a polka-dot fifties look, to lamé to faux leopard skin. I remember at Barkers department store, in Kensington High Street, there was a Fabric Hall — as we called them in those days —

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in the basement; and you could get the most surprising things there. You would probably only find such a weird selection somewhere in the outer suburbs.

‘We always used to buy remnants — oddities from Barkers. Antony found *green-lurex snakeskin print* at Barkers — which being a genius pattern cutter he made into the most amazing outfit.* He made a piece at Che Guevara, his second shop in Kensington High Street, that was a black motorbike dress in *cire*; it was later featured in some flip-book of Amanda Lear wearing one and getting undressed. When you laid the dress out, it was like a snake; then, when you fastened this single long spiral zip, the whole thing zipped into the dress. It was art. No question.’

* One version of the sleeve image for *Roxy Music*, not used, would show Kari Ann dressed in a fifties style, figure-hugging, pedal-pusher jump-suit, made by Price from said green lurex snakeskin print.

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show. Once again, there would be a direct link to Pop art and revivalism. Like her fellow Mods Pamla Motown and Jim O'Connor, Janet Street-Porter would reject the deeper hippy movement in favour of a far more urban aesthetic, concerned with pop culture, futurology and glamour.

Janet Street-Porter: 'I was a Mod between 1963 and 1965, which was when Mod started in Chelsea and Fulham. then when I was studying at the Architectural Association in 1965, I was making a lot of clothes and selling them down Carnaby Street — silver plastic, that kind of thing.

'I always wore a lot of Ossie Clark clothes, and then Zandra Rhodes opened her Fulham Road shop. Her early stuff was derived from comic strips, and don't forget there had been a huge exhibition of comic book art at the ICA around this time — in the early 1970s [AAARGH! A Celebration of Comics' — ICA, December 1970]. Also Mr Freedom was very influenced by comic strips.

'So there was this crossover between comic books, the future, the Archigram group — it was a real melting pot. Interesting projections of what the future might be like, but also a huge rejection of the hippy culture that was Indian and ethnic — although a lot of people smoked dope. People like Keith Wainwright and myself came from pretty working-class backgrounds, and all that stuff seemed quite weird.

'I think the look was — and this was before punk — all to do with *superiority*. We felt that we were so clued up about the scene, that there was this innate sense of superiority. Every night of the week we were going out; you knew the way you looked was right; and even though everyone else laughed at it you just thought they were wrong. I think it comes partly from a background where parents sneer at you, but partly from a ruthless sense of self-improvement. I mean I wrote lists of all the movies I went to, the books I read, the clubs I went to, and who I saw from the age of fourteen. I went to see the Russian *Hamlet*, when I was fifteen! All the French new wave stuff, and Fellini, obviously. And I know that Zandra felt the same.

'Through Zandra we met Carol McNicoll, who at that time was going out with Brian Eno. Her work was sensational (ceramics) and Zandra bought a lot of pieces, and that's how we met Brian Eno. the first thing I remember is being roped into performing the *1812 Overture* with the Portsmouth Sinfonia at the the Royal Albert Hall. But Carol definitely got his look sorted out.'

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quently work for the owner of Legends — a fashionable nightclub on Old Burlington Street, where much later in the 1970s Juliet herself would become well known as the glamorous hat-check girl.

Juliet Mann: ‘It was all parties, parties, parties . . . Brian Morris was a friend of Hockney and Mo McDermott. Mo looked after Hockney’s flat and had access to it; so we’d sometimes go round there on Saturday nights and marvel at these Helena Rubinstein dining tables . . .

Antony Price: ‘Mo was famous for making wooden trees. As an innocent young student from the north, Mo’s flat was my first experience of a giant sound system, lap-sang souchong tea, and "Reflections" by the Supremes at full whack. My first gay sound system, in fact . . .

‘I was a rising star behind Ossie, so I had met all of his models. At this time, I would do shows with Ossie as the "warm up", so to speak — so the models got to know me, as well, and some of them — like Kari-Ann and Amanda Lear — ended up on the Roxy Music album sleeves. I was also working with the photographer who later shot those covers, too — Karl Stoecker. And Bryan would have met all of these people through me.’

Juliet Mann: ‘Bryan must have thought that all his weekends had come at once; because Keith and Antony Price were at the same place. So all of us met on the same night.’

Keith Wainwright: ‘I knew Eno when he used to come to Smile on the tube — dressed how he dressed! That was when he was going out with Carol McNicoll.

‘I remember that Juliet had told me about this band who wanted their hair done, whom Antony had met. And then we went to a party at Brian Morris’s house in Ladbrooke Grove . . .’

