Adéla Navrátilová

The Development of Pop Music in Manchester in the 1970s and 1980s
Bachelor’s Diploma Thesis

Supervisor: Stephen Paul Hardy, Ph. D.

2016
I declare that I have worked on this thesis independently, using only the primary and secondary sources listed in the bibliography.

.................................................................
Author’s signature
Acknowledgment

I would like to thank my supervisor Stephen Paul Hardy, Ph.D. for his help, patience and guidance of my thesis. I would also like to thank my family and the closest friends for encouraging me throughout the process of writing.
# Table of Contents

Introduction ............................................................................................................. 5  
1. Popular culture ................................................................................................. 8  
   1.1. What is popular culture? ............................................................................. 8  
   1.2. The development of pop music ................................................................. 10  
   1.3. Progress of popular music ......................................................................... 13  
2. Manchester ......................................................................................................... 15  
   2.1. Manchester as a working class city ......................................................... 15  
   2.2. Gay Culture .............................................................................................. 19  
   2.3. Gunchester ............................................................................................... 21  
   2.4. The beginnings of pop music in Manchester ........................................... 22  
   2.5. The influence of the music on the city ....................................................... 23  
      2.5.1. Factory Records .................................................................................. 24  
      2.5.2. Strawberry Studios ......................................................................... 27  
      2.5.3. The Haçienda .................................................................................... 27  
      2.5.4. Madchester ....................................................................................... 30  
3. Joy Division ....................................................................................................... 32  
   3.1. From Stiff Kittens to Unknown Pleasures .............................................. 32  
   3.2. The reflection of Manchester in Joy Division’s music ............................. 36  
Conclusion ............................................................................................................. 39  
Works cited ........................................................................................................... 41  
Summary ............................................................................................................... 45  
Resumé .................................................................................................................. 46
Introduction

Music in the second half of the twentieth century has undergone probably the fastest development in the whole history of music. The period of peace after the Second World War enabled the rise of the human population as well as the level of living standard, personal freedom and personal economic opportunity. This accelerated the development of advanced technologies like television and radio which widely spread out surprisingly quickly and helped the expansion of music into every household. Artists were searching for different modes of self-expression, new freedom and possibilities that caused brand new styles like Rock, Rock and Roll, Pop, Punk and many others came into existence.

The golden era of pop music in Manchester gave the world such names as The Smiths, Buzzcocks, The Fall, Joy Division and its successor group New Order, Happy Mondays, The Stone Roses and also more up to date bands like Oasis and Take That. The Manchester music scene was so unique and progressing that it became generally known as “Madchester”. The centre of everything became The Haçienda, owned by Factory Records and considered by many as the world’s greatest nightclub. Due to all these achievements Manchester is now the third-most visited city in the United Kingdom by tourists, right after London and Edinburgh.

The Madchester era is one of the most important and famous periods of Manchester’s rich music history but it is evident that the Manchester music scene did not, all of a sudden, become a significant part of history and cultural books. This thesis will analyse the background of Manchester’s music revolution that culminated during the 1970s and 1980s focusing on the aspects that contributed to development of local
music scene. There is a band that stands out among the others: Joy Division, a band which even despite its short existence is worthy of unprecedented position in music history. The thesis examines Joy Division’s path to fame from its formation to the end in relation to Manchester. What impact has the city had on the band and music scene in general, and conversely, what impact has the music had on the city? Also providing an introduction to popular culture in Manchester and all the factors that influenced its inception and development, exploring the reasons why Manchester was the city of big changes, how it gained its reputation as a cult music city and who or what deserves the main credit for its glory. The most influential subcultures are mentioned as well as important bands, events and places.

The first chapter “Popular culture” provides cultural review of pop culture not only in Manchester but what it means in general, how and when it appeared and what actually emerges to be pop cultural. Following chapter “Manchester” discusses all factors which might have influenced Manchester's music scene. It will describe what Manchester is originally known for and what it means for Manchester to be presented as a working class city or a city of crime and all the social exploitation associated with these facts. Subsequent subheadings look into Manchester as a city with the largest gay community outside of London and describe the crucial institutions that enlivened the beginnings of golden era of music industry in Manchester. The final chapter “Joy Division” directly deals with impact of music to the city and to performers by focusing on one band, in this case Joy Division, as a case in point. To sum up, this thesis will find out why exactly Manchester was the place of the music revolution, what was extraordinary about the kinds of groups coming from Manchester and also the most significant music groups and places like legendary club The Haçienda are discussed.
One of the principal sources is a book *Manchester, England – The Story of the Pop Cult City* written by one of Manchester’s top DJs and journalist Dave Haslam. The book is focused not only on the music history of the city but provides a complex overview concerning with all the secondary aspects that influenced the music revolution. Haslam tells the story of Manchester with an adequate amount of personal insight and at the same time pays attention to historical accuracy. The mix of these two manners is surely the fact why the book had a great success and was highly appreciated within the whole music industry.

Talking about other important sources, besides many official publications and published works, I focused on the more widely read magazines and non-academic volumes about Joy Division and Manchester which served especially as a source of authentic evidence of the period. One of the most important of them is a weekly music magazine “New Musical Express”, also known by the initialism NME, which can be unofficially considered as the most extensive encyclopaedia of the British music scene. It was first published in March 1952 and thanks to this fact the informative value of the journal is inestimable. The magazine is focused especially on rock, alternative and indie music and since the NME journalists were highly interested in the music revolution happening in Manchester it is a perfect source of genuine period concert reviews and photo documentations. Other invaluable source of information for this thesis are books by journalist and music sociologist Simon Frith and also publications by journalist Luke Bainbridge whose book *Acid House: The True Story* covers the origins of The Haçienda club and Madchester music scene.
Chapter One: Popular culture

The first chapter provides an introduction to the world of popular culture. Firstly, this chapter describes the term 'popular culture', lists several objective views on which topics of popular culture are or should be considered as defining and explains the difference between mass culture and popular culture. Second part of this chapter is focused on the development of popular culture, mentions number of pop music styles and how they together produced the following cultural flow while mentioning the arising of terms 'lifestyle' and 'subculture' and their position in the development of pop music. Lastly, the chapter cogitates about how certain style of pop music can evolve and turn into a new pop cultural stream.

1.2. What is Popular Culture?

Pop culture, a contraction for "popular culture", is everywhere. It covers all different kinds of categories from entertainment (music, films, television) through sports, news, and politics to fashion, speech and technology. Popular culture is something that almost everybody likes or has heard about, “it is what people are currently doing, drinking, eating, feeling” and thinking about (Albanese 733). Because of the fact that pop culture is such a broad term it is hard to find a simple, accurate definition. The term holds different meanings depending on who is defining it and what category is the actual subject but there is one feature that all definitions are coincident with – popular culture symbolises something widely favoured or well-liked by ordinary people rather than educated elite and reflects the dominant public mood. Defining the term is even more difficult realizing that it consists of two separate terms which are already meaningful enough standing just by themselves. The fact that different people
perceive words ‘popular’ and ‘culture’ differently makes reaching one generally accepted definition almost impossible. ‘Popular’ comes from a Latin word, *populus*, meaning ‘the people’ so we can say that what is ‘popular’ is simply ‘of the people’. The whole phrase started to be more common in 19th century. John Storey explains in his book *Cultural Theory and Popular Culture* the origins of the term ‘popular culture’ using Manchester as an example. In early nineteenth-century Manchester represented a new industrial urban civilization where several points contributed to development of pop culture:

First of all, the town evolved clear lines of class segregation; second, residential separation was compounded by the new work relations of industrial capitalism. Third, on the basis of changes in living and working relations, there developed cultural changes. Put very simply, the Manchester working class was given space to develop an independent culture at some remove from the direct intervention of the dominant classes. Industrialization and urbanization had redrawn the cultural map. No longer was there a shared common culture, with an additional culture of the powerful. Now, for the first time in history, there was a separate culture of the subordinate classes of the urban and industrial centres. 

(Storey 17)

Nevertheless, modern popular culture representing the phenomenon as we know it today emerged especially after the social and cultural changes following World War II. The spirit of baby boomer generation together with mass media innovations
provoked the pop culture revolution beginning in 1950’s with rock&roll, led by Elvis Presley or The Beatles, and modern conveniences like transistor radio and television in every household.

Popular culture is often mistaken for mass culture which in general awareness usually evokes more negative meaning. High culture, standing on the other end of the scale, is supposed to represent the only real art and it is often believed that it is simply the very opposite of popular or mass culture. It is important to be aware of the differences between the terms and not to mix them up. It is true that commercial mass culture sells art as commodity, the individuals are hidden behind big corporations and the profit is all that matters but there is not any rule saying that what is a product of mass culture cannot be a high culture at the same time. To explain this, Storey uses Luciano Pavarotti as a textbook example. During his career Pavarotti managed to reach number one in British charts, his two albums *Essential Pavarotti 1* and *Essential Pavarotti 2* both occupied the British LP charts for a long time and his free concert in London’s Hyde Park in 1991 can boast of more than 100,000 attenders. All the British tabloids also informed about the concert on the front pages and described it as an event for mass audience. Such commercial success clearly makes any interpret part of popular culture but certainly it does not mean it should decrease the quality in any way.

### 1.3. The Development of pop music

The term 'popular music' covers an infinite number of musical genres which often overlap and complement each other. Dick Hebdige, British media theorist and sociologist, for example describes the creation of rock ’n roll in his study of subcultures:
“Meanwhile, another more spectacular convergence had occurred outside jazz in rock, and it was not until black gospel and blues had fused with white country and western to produce a completely new form – rock ’n roll – that the line between the two positions (black and British working-class youth) could be surreptitiously elided.” (Hebdige 49), thus assumes that popular music resulted from mixing traditional forms of European popular music with Afro-American music and jazz.

Throughout history, there have been many genres at the top of pop music– from ragtime, symphonic jazz, rhythm & blues to country & western. In the 50s and the 60s it was rock and roll, jazz rock, folk or folk-rock. From the 70s the popularity charts are occupied especially by groups and performers of rock and pop, and there are also brand new genres, e.g. hip-hop and techno. For most genres is typical overlapping and completing each other. Typical characteristics of pop music are prevalence of homophony, emphasis on sonority and tone ideal, relative simplicity of harmony, easily memorable and noticeable melody, emphasis on recording, production and technology over live performance and preference of performer instead of composer. Cultural historian Bob Batchelor in his book dealing with development of popular culture states that one of the first pioneers of popular music are considered to be Irving Berlin and George Gershwin who wrote songs especially for musicals and musical films and 'defined popular music' already during the 1920s and 1930s (Batchelor 98). One of Berlin's most memorable songs is *I'm dreaming of a White Christmas* performed by Bing Crosby. The 1940s is the era of singing stars and at the same time the end of traditional way of jazz and popular music.

Approximately from the 1950s terms like ‘lifestyle’ and ‘subculture’ start to occur in popular music sphere. By Oxford Dictionaries the term subculture refers to “A
cultural group within a larger culture, often having beliefs or interests at variance with those of the larger culture”. Dick Hebdige in his survey *Subculture: The Meaning of Style* argues that all subcultures undergo the same evolution scheme and as the subculture becomes popular and too mainstream, especially because of media and music industry, the allure of rebellion fades away.

The 1960s was a golden era of rock music and guitars. Although rock was still the most dominant part of popular music, this period lays the foundations for numerous styles of 70s and produced an infinite number of personages and bands which deeply influenced later generations (e.g. The Beatles, Simon & Garfunkel, The Who, Rolling Stones, Bob Dylan, Janis Joplin, Jimi Hendrix, Eric Clapton and Frank Zappa). Thanks to the British Invasion, led especially by some of the artists mentioned above, UK preserved a main influence in development of popular music.

One of the significant offshoots of rock in the 60s, which was sweeping through youth culture, is psychedelic rock. It referred to a type of art which produced an effect on the brain with strong patterns of noise, colour and lights. The music is typical of complicated lyrics, plentiful instrumental parts and they mostly reflect dreams, visions or hallucinations which were often induced by drugs like marijuana and LSD. Psychedelic rock was represented by artists such as The Jimi Hendrix Experience, Pink Floyd, Cream, Traffic, Small faces and Grateful Dead. Another movement that had clearly emerged in the second half of the 60s is known as 'Swinging England' or also 'Swinging London'. This youth-oriented phenomenon was illustrated with mini-skirts, mini cars, optimism, radical new Socialist government which permitted abortion, free love espoused by the love-and-peace movement, Cultural Revolution, pop festivals and fabulous and extremely popular music which included such names as The Beatles, The
Rolling Stones and The Who. In 1968 the Americans tried hard to fight back against the British onslaught. The Beach Boys, Roy Orbison, and the Doors all landed on British soil determined to reclaim some of the musical momentum. But records such as 'Pictures of Matchstick Men' by Status Quo and 'Baby Come Back' by the Equals ensured continuing British dominance.

Rock music of the 1970s is devoted to several streams. Already from late 1960s it is possible to witness the formation of three main styles – art rock, hard rock and punk and in the second half of 1970s another important stream called new wave came into existence. Not only did listeners start to revolt but also musicians. Some of them have decided they do not want to be subordinated to dictate of gramophone companies and they started to publish records at their own expenses, as a result of that, independent and alternative music gain importance. Maybe bigger than the performers would even like to.

During late 70s and early 80s a musical subculture called post-punk emerged from original punk movement. It provided musicians a wider scope for experimenting with basics of punk rock and enriched the classical raw sound of punk with electronic elements and new production techniques. Post-punk was as dark and angry as punk was but at the same time it managed to be more musically complex and brought more artistic feeling.

1.4. **Progress of popular music**

One of the elemental questions regarding the development of pop music is if music can progress. Musicologist and journalist Simon Frith deals with this topic in his study 'Can music progress? Reflections on the history of popular music' published in
Musicology. Since society is 'progressing' referring to technologies, leisure time activities, affluence, education and all the other spheres, we can logically expect that pop music is progressive too. What more, when we compare how much classical music developed during decades or even centuries, the progress of pop music could be regarded as extremely rapid. New music styles come into existence every day and another perishes at the same time, popular music is a never-ending repeated process of genre's birth, life and death. Another aspect is if the progress is always for the better. It is widely assumed that especially performers of popular genres like pop or rock are less and less interesting for their audience as they get older, hence they keep playing mainly their old hits to satisfy the listeners. It is almost impossible to find some artist in advanced age who would get steadily better and an audience that would still seriously expect him to release an album which could surpass some previous one from times when he was in his heyday. By Simon Frith the common sociological survey says that people appreciate most highly the music of their teen years or early twenties and everything produced after this period just gets worse and worse thus “from this perspective, popular music cannot be heard to progress because its value is essentially frozen in time.” (Frith 253) It is almost impossible to objectively evaluate music's quality because every listener is a unique personality and since music has the most significant impact especially on young people's lives, the well-known 'good old times' will probably hold true forever. For teenagers music is part of their identity, the way how to fit in some community or contrarily the way how to differentiate themselves from the others.
Chapter Two: Manchester

This chapter is devoted to social, political and cultural background which formed the Manchester music scene. As Manchester is a major city with colourful history, which endured many revolutions, the second chapter is dedicated to the thorough description of its development and the particular impacts it had on people living there. The first part lists principal events in the history of the city of Manchester, naming primarily the industrial revolution which caused major population growth which eventually led to social revolution within the cultures and subcultures of people of Manchester. The second part is dedicated to gay community which plays undisputed part in forming new streams of popular culture in Manchester. In the third part, the factor of criminality is reflected on the social feeling among people living in the poor districts of the city. Following part provides insight to the music of Manchester whilst naming music genres that became popular throughout decades and focuses on music industry institutions which were crucial for this development. Lastly, this chapter puts its previous parts in perspective to the evolution of local music. Based on the arguments provided throughout the whole second chapter, it proves that the formation of Manchester's significant music scene is strongly affected by the evolution within the city of Manchester as it puts the sociological and political aspects into perspective.

2.1. Manchester as a working class city

Manchester is a city known world-wide especially as a cradle of sport and as the world’s first industrialized city. From a minor town it has expanded into the pre-eminent metropolis of the United Kingdom and thanks to the Industrial Revolution the
population increased between the years 1771 and 1831 six-times. Today the Greater Manchester Built-up Area is the second most populated urban area in the UK and Manchester itself has become one of the most influential cities in the world.

It is not a surprise that where there are people, there is a culture. As Steven Marcus states in his book “Engels, Manchester and the Working Class” that it is necessary to see Manchester as one of the first ‘modern’ cities, or at least ‘the site and center of the first Industrial Revolution, a new kind of city in which the formation of a new kind of human world seemed to be occurring’ (Marcus 1974: vii). Inhabitants of Manchester have proved they stand out not only in terms of economic, industrial and sport prowess but they are also exceptionally talented musicians.

In 1781 the world’s first steam-driven textile mill was opened in Manchester by Richard Arkwright. This brought the early beginnings of mechanisation to the city and helped to transform Manchester’s small industries into the world’s largest marketplace for cotton goods. In the 19th century Manchester became an international centre of the cotton and textile trade which gained the city a nickname ‘Cottonopolis’ or also ‘Warehouse City’. Today, in many places all over the world the term “Manchester” is still used for household linen items like sheets or towels, in Czech language it is used primarily to speak about corduroy.

New industries and work positions especially attracted countryside residents. People from other parts of England, Scotland, Wales and those fleeing The Great Famine in Ireland, moved to Manchester and the city’s population grew from 10,000 inhabitants in the beginning of the 18th century to 700,000 by the end of the 19th century. The factories paid well and often employed whole households, including children which lured families for higher profits. However, factory workers usually had to claim responsibility
for the machines they worked with and they also had to work much more than the farm workers who sometimes could not go to work due to bad weather conditions or the off season.

One of the most seminal studies about Manchester's working class was written by Friedrich Engels, a German philosopher and social reformer. Engels' father sent him to Manchester to work in a family mill during years the 1842 to 1844 to keep him from undesirable friends in Berlin and to reconsider what his father felt were ‘too liberal’ thoughts. However seeing the poor working conditions just assured him in his beliefs and reinforced his communist ideals. He decided to make use of this first-hand experience when writing his hugely influential book, *The Condition of the Working Class in England in 1844*, in which he described Manchester as follows:

"Such is the Old Town of Manchester, and on re-reading my description, I am forced to admit that instead of being exaggerated, it is far from black enough to convey a true impression of the filth, ruin, and uninhabitableness, the defiance of all considerations of cleanliness, ventilation, and health which characterise the construction of this single district, containing at least twenty to thirty thousand inhabitants. And such a district exists in the heart of the second city of England, the first manufacturing city of the world.

If any one wishes to see in how little space a human being can move, how little air -- and such air! -- he can breathe, how little of civilisation he may share and yet live, it is only necessary to travel hither. True, this is the Old Town, and the people of Manchester emphasise the fact whenever any one mentions to them the frightful condition of this Hell upon Earth;
Engels expressed his observations without mincing words when calling Angel Meadow, one of the city's worst slum at the time, 'Hell Upon Earth'. The term was widely know especially in the 19th century. The image of Manchester and its industrial surroundings is also often evident in other Victorian literature. The most significant novels are, for example, Elizabeth Gaskell’s *Mary Barton* and Charles Dickens’s *Hard Times*. The story of the latter takes place in a fictional mill-town called Coketown which is described as “a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it” (Dickens 26) An extreme depiction of northern industrialization, a brick jungle where all the buildings are identical, covered with soot which comes from factories whose owners do not care about the air pollution or the poverty and the gap between social classes is immense. Dickens criticizes all negative aspects of industrialization, pointing out especially mechanization of human soul which he sees as a threat to human creativity, imagination and society in general. It is evident that Charles Dickens created Coketown as a place which brought its inhabitants nothing but desperation and sadness.

Thanks to the Industrial Revolution Manchester continued in development and in 1913 65% of world's cotton was processed in its area. The first deterioration came with The First World War which meant limited access to the export markets and, as expected, the Great Depression also affected the business in the city momentously. During the 1960s, the heavy industry suffered a downturn due to forthcoming revolution in economic policy know as Thatcherism. In the 1980s, Manchester, as many other
cities dependent on 19th century manufacture, experienced disastrous de-industrialization and complete restructuring and new sources of employment were needed desperately. By the end of 1980s most of the British cities changed their old-fashioned attitude and focused on attracting and generating new investment and new business through an openness to the private sector, co-operation and partnership'. (Brown, O'Connor, Cohen 438)

Big cities started to focus more on an enhancement of tourism representing new and attractive sources of profit and job opportunities. They also became active in improving a level of 'quality of life', paying attention to after work facilities, opening new restaurants, theatres and sports centres. The revival benefited the employment possibilities and economic potential of cultural sector. This all linked, besides other things, to the attraction of real estate investment. The industrial image of Manchester changed when large sections of the city were either demolished and re-developed or modernised. Many empty building were renovated into live venues or night clubs, old mills were converted into modern apartments and lofts. By Alan Kidd's contribution in Shrinking Cities, a project investigating recent developments in several cities, Manchester has today the most developed local music industry as well as the largest cultural sectors in terms of employment outside of London. (Shrinking cities: Manchester / Liverpool., 35)

2.2. Gay Culture

Manchester's LBGT community is an important part of social and cultural heritage of the city and the North West. This spans back as far as the 1940s when the
first public houses, attracting predominantly gay clientele, appeared in Canal Street. By the 1960s when usage of the canal declined due to other transport possibilities, the street became silent, dark and empty which attracted gay people for inconspicuous meetings and the Canal street was now transformed into a red-light district every night. The community started to gather here and the area is known as the Gay Village today. Thanks to newly opened bars and clubs it attracts not only strictly members of the LGTB community but it is also popular among the youth, artists and tourists from all over the world.

Although the centre of gay community was around Canal Street, the rest of the city did not stay behind; The Haçienda’s gay Wednesdays called ‘Flesh’ were extremely popular. Paul Cons, the founder of the legendary event, thought back to an unforgettable atmosphere in The Guardian interview: “Flesh was an instant success: 1,200 people turned up on the launch night and I think everyone realised that something revolutionary had happened. Every month Flesh attracted a sell-out crowd, despite the fact it was on a Wednesday – people just used to take the next day off work….. It was the first time there was a really fashionable gay club at the cutting edge of the music scene.” (Cons)

Since 1991 Gay Village hosts festivals like Manchester Pride, Queer up North or celebrations around LGBT History Month. General awareness of the village was also enhanced when Canal Street was use in several television series, for example Bob and Rose and Queer as Folk.

Manchester was the birthplace of the Campaign for Homosexual Equality which is one of the oldest gay right organisations in the UK and in 2004 Manchester's council was the first council in the UK to provide a civil partnership ceremony service for gay and lesbian couples. Since 2003, on the occasion of Manchester hosting the Europride
festival, it is also possible to take a walking tour of city's LGBT heritage by following the rainbow flagstones made by a local artist.

The pro-gay feeling in Manchester is so strong that The Metropolitan Church does not only accept gay members but it fully includes them in all aspects of leadership and ministry and a survey of universities made by LGBT magazine Diva, published in The Guardian, says that Manchester Metropolitan University is the best place to be a gay student. (Curtis) The Guardian recently stated that “the first school in Britain for lesbian, gay, bisexual and trans-gender young people could open its doors within the next three years”. (Hill) Members of the LGBT community can even join a variety of sport and social groups such as a gay chorus, gay rugby team or Northern Gay Writers. Thanks to such an open approach Manchester has today the United Kingdom's largest LGBT community outside of London and in 2011 it was named the most gay-friendly city in the world.

2.3. Gunchester

Another factor that affects the overall level of 'quality of life' is public safety. Unfortunately, crime is closely connected to every society and the poorer the society is the bigger is the crime rate. Manchester was no exception. The first significant rise in criminal activity was observed during 1970s when poverty of working class reached a level where many people turned to illegal activities in order to earn money for living. Usually the entry level was distribution of cannabis but later hard drugs became common article of trade. Throughout decades, the drug business growth led to formation of gangs which eventually fought in gang wars. These gangs were based in the poorest parts of Manchester, named by the streets they were originally operating on. The two
most influential gangs were Gooch Gang and Doddingtons gang from Moss Side. The gang war between Gooch Gang and Doddingtons gang lasted for almost four decades, cost more than 35 lives and consequently made Manchester known as Gunchester due to the number of shootings taking place in short period of time. Haslam states that “thirty-five shootings were said to have occurred in the area in a six month period in 1991.” (198). However, the biggest impact, that this war had, was on the society of Manchester, making people living in the affected area insecure, vulnerable and consequently depressed and frustrated. Dave Haslam shares in his book concerning the music in Manchester an evidence of one retailer selling flares, hooded tops and Madchester t-shirts: “It was a catalogue of nightmares. Shoplifting was horrendous, kids with handfuls of stuff opening up their jacket, showing a gun and saying, 'I don't pay for anything'.” (199) This period of general insecurity and paranoia was logically also projected in the Madchester era’s music and lifestyle. The leaders of the Gooch gang, together with 9 fellow gang members, were convicted and imprisoned for life in 2009 and Independent.co.uk wrote that according to Manchester Police there was a 92 per cent decrease in shootings since the arrest of the Gooch gang leaders (Hughes).

2.4. The beginnings of pop music in Manchester

There are music scenes based on sound or musical styles, others such as Britpop can be defined by time period but music of Manchester is clearly defined especially by the geographical location. Keith Halfacree in his analysis of Madchester suggests that “the existence of local record labels, venues and other promotional facilities has helped Manchester bands develop within their home area, which meant that they did not have to jump immediately onto the train for London” (Halfacree and Kitchin 51). Manchester
as a city was big enough to have everything that starting young musicians could need: labels, recording studios, night clubs, rehearsal room and enthusiastic audience. Important media crucial for development of regional music industry such as active local press, local radio stations (Piccadilly Radio, Greater Manchester Radio) and independent record stores are all located in Manchester as well. Thanks to these possibilities the musicians did not have to leave the city nor be influenced by music from 'outside' and had perfect conditions to only let their imagination and creativity run riot. In fact, NME sub-editor Danny Kelly has described Madchester as “the first music scene to happen without the permission of the [national] music press…the punters led and journalists caught up” (quoted in Fawbert 24).

Manchester has always had a fertile soil for talented artists. Already in the spring of 1965 the local music scene celebrated exceptional achievement when three Mancunian pop groups (Freddie and the Dreamers, Wayne Fontana and the Mindbenders and Herman’s Hermits) occupied the top ranks on the U.S. Hot 100 charts within just few weeks. This unique hat-trick had no parallel even in the UK Top 50. Today the promotional posters of newly opened club FAC251 say “Statistically there are more rockstars per capita of population from Manchester than any other city in the World.”

Despite this fact, NME journalist Paul Morley lamented back in 1976 that “Manchester was a very boring place to be.” (Haslam 128) He probably did not expect that right after that, punk will trigger a wave of creativity in Manchester which did not quieten down for more than a decade.

2.5. **The influence of the city on the local music scene**
There are several diametrically opposite views contemplating about the mutual influence of the bands and the city. Despite Cosgrove’s opinion, which he expressed in article Bad Language in *City Limits* magazine, popular music is geographically independent and its trends are dictated mainly by pop-culture of American people saying that “…the voice that dominates British pop is a commercial construct, a phoney dictation that says more about our slavish relationship to America than it does about popular expression.” (Cosgrove 1987, 16; quoted in Halfacree and Kitchin), Manchester’s unique lifestyle, that was significant in every aspect of local pop-culture at that time, disproves this theory and partly validates NME’s statement “Geography, as anyone from The Beatles to The Smiths will tell you, is central to pop music. A certain town or city will stamp its identity all over the music it produces as well as shaping the way its bands look and think. Imagine if the (Happy) Mondays had come from Tunbridge Wells…”(New Musical Express 1994, 29; quoted in Halfacree and Kitchin 1996: 49) Also Tony Wilson was confident about location being the crucial factor in the music development in Manchester: “Manchester music before [house] was open. Open to all kinds of cultures. Dance and rock – this is the one city in the world where you could be into both.” (Fawbert 27)

2.5.1. Factory Records

Unquestionably, the essential element and propulsion power for the music revolution and quick development of the Manchester music scene in the late 70s and in 80s was presence of the Factory Records label. Factory Records was an independent Manchester label which dominated the Mancunian music scene and operated from 1979 to 1992. The label was founded by Tony Wilson and Alan Erasmus. To Factory Records
label preceded The Factory club which Wilson, Erasmus and Alan Wise opened in 1978
because they missed in Manchester a scene where local new wave bands could perform
and grow. Later while already running Factory Records the institutions closely
collaborated, new talents who were often invited to perform in The Factory for
evaluating their qualities before signing a possible contract with Factory Records and at
the same time the club was used to promote the bands already signed under the label.
From musical and historical point of view, Factory Records assisted not only in progress
of bands which recorded under their label but serves also as an institution for others to
react against.

In 1979 several notable shows took place in The Factory including Joy Division,
The Fall, Cabaret Voltaire, Simple Minds and many other important local bands but
running a night club proved to be less exciting and remunerative than expected. Tony
Wilson, quoted in Sabotage Times, complained “There is no more painful experience
than when you’ve got a club and you’ve got a band on, you’re paying forty quid for the
club and £110 for the band, and there’s two people bought tickets. It’s so depressing.”
(Nice) The Factory club was closed in 1980 but despite its short existence the historical
merit is demonstrable especially since the club was a predecessor of The Haçienda
nightclub and of Factory Records label.

Factory Records, with their mantra ‘give something back’, differed considerably
from other labels with its production strategy because they strongly favoured the
artificial value above profit which proves a fact that bands signed with Factory Records
were on a 50:50 profit split with the label and they even had the privilege of owning the
rights to their work. The label's governance did not interfere in any way into the creative
process of writing and making music.
Another unique characteristic that Factory Records featured was their sole graphic designer Peter Saville who designed many record sleeves and thus connected the graphical image of bands signed under FR. In an interview with *The Guardian* Peter Saville described the exclusive creative freedom he had: "It wasn't a company, it was an autonomous opportunity that just occurred for us in Manchester, manifested by Tony. He had a job in broadcasting, so he didn't need to make any money. It was what you'd call a folly, a collection of individuals doing exactly what they felt. No one was answerable to anyone." (Petridis) Saville, who is today recognized as 'the UK's most famous graphic designer' (Petridis), used the opportunity to create legendary unique sleeves, some of them did not even present either the band’s name or the title of the album. The record sleeve for New Order's single Blue Monday was die-cut with a silver inner sleeve which made the cover so expensive that Factory Records were actually losing money on every sold copy.

By an article devoted to Tony Wilson's memory, published in *The Telegraph*, Tony considered himself to be creative and cultural entrepreneur and confirms Peter Saville words that "…in 14 years of Factory Records, not one decision was made with profit in mind." (Hudson). Wilson never made any big money out of Joy Division's legendary album *Unknown Pleasures*, or from any other Factory Records products, The Factory club or The Haçienda. As he says: “I'm the one person in this industry who famously has never made any money. I used to say some people make money and some make history…”(Bychawski) His words prove the fact that Factory Records signed the most important local bands of the era – Joy Division, Happy Mondays, A Certain Ration, The Durutti Column and last but not least, their flagship New Order. Factory Records stand out among other labels by the friendly spirit and label loyalty rarely seen in the industry.
Many of the bands were signed on recommendation of other band already recording under the label, blurring the music and industry boundaries once again.

2.5.2. Strawberry Studios

Another facility that weighted in favour of music development in Manchester was presence of several recording studios. Above all stands out Strawberry Studios, today reckoned as one of the most iconic studios in the world. Strawberry Studios was founded in 1967 by Peter Tattersall and located above a music store in Stockport. His partner in a business soon became Eric Stewart, a member of the local group, the Mindbenders, and future member of 10cc, who suggested to name the studio after his favourite Beatles song, “Strawberry Fields Forever”. After a few months another member of 10cc, Graham Gouldman, joined them as an investor and the band recorded most of their music here. During the 70s and early 80s Strawberry Studios achieved monumental record sales and such artists as The Smiths, The Stone Roses, Buzzcocks, New Order, Durutti Column, Paul McCartney, Neil Sedaka and The Ramones recorded here. Joy Division used Strawberry Studios for recording their seminal album “Unknown Pleasure” and several singles.

2.5.3. The Haçienda

"The Haçienda is to Manchester what Michaelangelo's David is to Florence" (Graham Stringer, quoted in Shrinking Cities 100).

In late 1980, after The Factory being closed, Tony Wilson with Rob Gretton and newly active New Order were thinking of a different type of club which could cater for
their tastes. They dreamed up the Haçienda and two years later, on 21st May 1982, the club was opened. Financed largely by Factory Records and New Order, the Haçienda nightclub was situated in Whitworth Street West in Manchester. The name of the club comes from Spanish word Hacienda but the c is written with cedilla "ç", the spelling was changed to make "çi" resemble "51", the club's catalogue number. (24 hour party people) The original intention was to create a place for live gigs and mostly pop music but as the music developed the club changed its focus from live artists to DJs and the club became associated mainly with dance and house music. Since The Haçienda and Factory Records shared the same ideology of preferring artificial value above profit, most of the bands performing during the first few years had almost zero commercial value. This caused that despite The Haçienda’s unprecedented popularity, the owners had to consistently struggle with funding.

In 1984 The Haçienda hosted, by that time unknown singer, Madonna while filming a slot for a TV programme The Tube. This was Madonna’s first appearance in the United Kingdom ever and the Haçienda owners paid her £50. Most of the contemporary witnesses come to agreement that they came to see rather local bands than her and that she did not make any deep impression on them, as David Connor, one of the attenders, recalls in an interview with The Guardian: “I thought she was quite boring. It really wasn’t my thing. I was into the indie bands and her being a pop star was everything I was against at the time.” (Radnor)

The economic situation greatly changed for the better in 1986 when the Haçienda became one of the first British clubs to play house music and for several following years made of the city the clubbing capital with internationally renowned night-life. The
Madchester era radically changed Manchester, “spiking the city with something stronger than punk: acid house” (Haslam 133).

Music journalist Luke Bainbridge describes the changes in perception of music in his book dedicated to the story of acid house: “Acid house, aided by the introduction of ecstasy, turned the nightclub into what it was supposed to be all along: a place to dance. But it made everyone dance. I don’t think either of my parents ever took to the floor on their own in a night – hardly any of their generation did. But the perfect storm of cutting-edge technology which brought music production to teenagers’ bedrooms, a fresh genre of music and new drug led a whole generation to lose its inhibitions on the dance floor.”

In early 1990s the mood started to change. The problems related to drug use and crime in the city became unendurable and the gangs’ wars affected everyday life of ordinary people. The gangs intimidated and attacked staff of the clubs, the attendance lowered and the atmosphere deteriorated since people did not feel safe in their city any more. After all, the gangs forced out many business in the city and newspaper headlines dedicated to Madchester were now replaced by those referring to Gunchester. The police had to be stricter and came down on the clubs like The Haçienda where drugs were on everyday occurrence. The Haçienda came to an abrupt end in 1997 after several drug accidents and violent attacks in the club and nearby surroundings.

In 2010 the legacy of The Factory club and The Haçienda revived again. Peter Hook opened a brand new live music venue called aptly FAC251 referring to the trademark of Factory Records label. The club is located in a label’s former office building and the interior was designed by The Haçienda original architect Ben Kelly and on the wall hangs a portrait of Tony Wilson. (Bychawski)
2.5.4. Madchester

In the early 1980s, when Manchester and the UK went through changes in economic and cultural policy, newly developed businesses and local music scenes, among which stands out especially The Haçienda night club and Factory Records label, radically changed the music scene in Manchester. The most famous and celebrated era changed forever an image of Manchester and since that time the city will always be known by the sobriquet Madchester. Madchester was characterized by sound, bands, baggy clothes, clubs and the drug “Ecstasy” which was all inspired by the 1960s psychedelia. The term 'Madchester' coined by Factory Records video director Philip Shotton and spread out when The Happy Mondays released an EP entitled Madchester Rave on E.P.

The era did not only revolutionise the music scene within Manchester but also had a profound influence on the cultural and social landscape of Britain as a whole. Journal Geoforum even states that “Madchester is believed to have contributed to a 25% increase in student applications to Manchester's three Universities during 1990 (although figures are hard to confirm), attracting to the city young people who not only provide a market for local businesses, but also set up their own” (Brown 441)

The Madchester era led to an explosion of Mancunian club culture, including record shops, designers and DJs. The main gig venues were: Legends, Band on the Wall, The International, Konspiracy, The Boardwalk, Thunderdome and the Sound Garden and the Haçienda with the newly-opened Haçienda nightclub being the centre of the music
revolution. Before the fresh wave of music and new artists arrived the music scene in Manchester was dominated by classics of rock like New Order, the Smiths and The Fall. Those bands were the first performers to play in the club and to influence and lay the foundations of new music. New Order, the band formed of remaining members of Joy Division after Curtis’s death, are considered the first Manchester music group who came with the rock/rave/dance crossover as visible in their seminal song Blue Monday. A studio owner Derek Brandwood described them as ‘the biggest technophiles I have ever come across’ (Middles, 210).
Chapter Three: Joy Division

The third chapter presents an example of how Manchester's environment affected former pop-culture using band named Joy Division that was formed in 1970s and that had an immense effect on the following pop-cultural happening. At first this chapter introduces the band, explains why Joy Division became so popular immediately after their first performance and also mentions the tragic break up of the band. The second part is dedicated solely to the front man of Joy Division, vocalist Ian Curtis, whose lyrics were significantly affected by the urban lifestyle and these lyrics can be considered as a reflection of former Manchester which is the main subject of the third part of this chapter.

3.1. From Stiff Kittens to Unknown Pleasures

The band was formed in 1976 after Ian Curtis (vocals), Bernard Sumner (guitar and keyboard), Peter Hook (bass guitar) and Stephen Morris (drums) met at a Sex Pistols concert. In their early days they were known as Stiff Kittens, later Warsaw and when they found out that Warsaw is already taken they decided to name their band Joy Division, which was an expression used during World War II to refer to a specific area of concentration camps where women were forced into sexual slavery. As the band was many times accused of sympathizing with Nazi ideology, the members claim they settled for this name only because all of their fathers had fought in WWII and they just
wanted any name connected with this war conflict. Nevertheless the war theme is also to be found in some of their lyrics, particularly here in the song They Walked in Line (Ian Curtis, 1978):

\[
\begin{align*}
\text{All dressed up in uniforms so fine,} \\
\text{they drank and killed to pass the time.} \\
\text{Wearing the shame of all their crime,} \\
\text{With measured steps they walked in line...}
\end{align*}
\]

Already during their first performances they made an unforgettable impression. Rob Gretton, who was DJ-ing at Rafters, when at that time still using the name Warsaw, were playing there, commented that they looked ‘dead weird’ but at the same time he adds that ‘I just thought they were the best band I’ve ever seen’ (Haslam 121). This enthusiasm later in May 1978 resulted in full management of the band. Year 1978 also brought to Joy Division their debut concert in London but the key importance still had Manchester where they already had a steady devotee base and there was no doubt about the fact that Mancunian music scene at that time was as ground-breaking, important and shining as music coming from London.

The following year Joy Division also won highly appreciated recognition from NME. Dave Haslam quotes in his book reporter Ian Wood: ‘Feeble and pretentious in the past incarnation, Joy Division now sketch withering grey abstractions of industrial malaise… Unfortunately, as anyone who has ever lived in the low-rent squalor of a Northern industrial city will know, their vision is deadly accurate.’ (124) while Paul Rambali, another NME journalist, exalts them writing that they are ‘easily the strongest new music to come out of this country this year’ (126).
In June 1979 Joy Division finally released their debut album *Unknown Pleasures* which went down in music and Manchester history. “It was like a soundtrack to the aftermath of some urban disaster; which was presumably why it was connected so strongly with life in Manchester, England.” says Haslam. (125)

Besides the music, it was vocalist Ian Curtis who brought Joy Division its uniqueness and fame. Ian Curtis suffered from epilepsy and depressions and paradoxically this was what made him an icon. Apparently he was not a typical rock star, Joy Division's bass guitarist Peter Hook in his memoirs describes Ian Curtis as the one ‘who liked to read Burroughs and Kafka and discuss art’ (198). On stage, Curtis' unusual epilepsy-like dancing style became considerably popular among the fans. Dave Haslam describes it though as ‘…it was like he was in his own world, and he couldn’t touch us. It was inarticulacy made physical. And very scary.’ (125) Another evidence is from NME journalist Paul Morley who described that Curtis danced with “…controlled uncontrollability as if he wanted to outstrip the speed of the planet. His epileptic fits sickly emphasized his need to move faster than the world” (272). Unfortunately the dance often ended up with an actual epileptic seizure which made live performances more complicated. Sumner later said, "We didn't have flashing lights, but sometimes a particular drum beat would do something to him [Curtis]. He'd go off in a trance for a bit, then he'd lose it and have a[n epileptic] fit. We'd have to stop the show and carry him off to the dressing-room where he'd cry his eyes out because this appalling thing had just happened to him". (Lester)

The lyrics of most of the songs reflect Curtis' gloomy state of mind which was caused by, among other things, these epileptic seizures. *Epilepsy & Behaviour*, an online medical journal, reveals via his wife's recounting how apprehensive Curtis was about
his ill health. Allegedly “he feared that the epilepsy would kill him while sleeping or that the police could arrest him – mistaking a seizure as drunkenness – or that it would evoke negative reviews of his performances (abroad). He considered the illness as a prison, and in one of his unfinished prose writings, he states: “Ever since my illness, my condition, I've been trying to find some logical way of passing my time, of justifying a means to an end”(219). On the other side, his dark thoughts perfectly corresponded with punk 'No Future' ideology and certainly appealed to the young audience which was craving for some decadent music idol.

Curtis himself described his feelings during the epilepsy seizures also in a song called 'She's Lost Control' long time before his disease was diagnosed. Even though the lyrics seem to be related to a woman it is most likely that it portrays his own situation.

Confusion in her eyes that says it all.
She's lost control.
And she's clinging to the nearest passerby,
She's lost control.
And she gave away the secrets of her past,
And said I've lost control again,
And of a voice that told her when and where to act,
She said I've lost control again.

Joy Division's second and at the same time final album 'Closer' is considered one of the darkest and most haunting albums in music history. Taking a close look at the lyrics might help us reveal what actually led Curtis to his suicide.
Mother I tried please believe me

I'm doing the best that I can

I'm ashamed of the things I've been put through

I'm ashamed of the person I am

In the beginning of 1980 Curtis’ health problems became more and more obvious. The band had to cancel several gigs because he was unable to perform. Curtis was not able to stand up to his troubles any more and on 18 May 1980 committed a suicide at his home. At the same time as the tragedy happen, their song ‘Love Will Tear Us Apart’ was released which made the sales curve steepen and the single reached Top Ten in the national charts.

3.2 The reflection of Manchester in Joy Division’s music

Many songs as well as album and single covers and other promotional materials of 1970s Mancunian bands contained direct or indirect geographical references and the content “concerned not the abstractions of love and desire, which form the basis of global popular music, but localised feelings and experiences” (Halfacree and Kitchin 51). Since Joy Division themselves did not really care about people understanding their lyrics the same way as they did, we can only speculate today about all the possible interpretations. The album ‘Unknown Pleasures’ did not even include lyrics and Peter Hook stated in NME: "Our lyrics may mean something completely different to every single individual. You could hear one thing, the bloke next to you could hear something
completely different. We don't want to say anything. We don't want to influence people. We don't want people to know what we think."

When understanding what Joy Division are singing about Valdés in his study suggests that “The way of recreating Joy Division’s story in writing is by integrating it within the history of popular culture, art and life in Manchester since the late 1970s.” (Valdés 4) One of the experiences that clearly inspired Curtis when writing the lyric was his illness (whose cause actually might have been related with the air pollution in Manchester, though it is not possible to prove it). Apart from that, it is almost impossible to overlook that most of the Joy Division lyrics are depicting the images of urban decay, general paranoia and alienation of 1970s in Manchester as presents, for example, song “Shadowplay”:

To the center of the city where all roads meet, waiting for you
To the depths of the ocean where all hopes sank, searching for you
I was moving through the silence without motion, waiting for you
In a room with a window in the corner I found truth

In the shadow play, acting out your own death, knowing no more
As the assassins all grouped in four lines, dancing on the floor
And with cold steel, odor on their bodies mad a move to connect
But I could only stare in disbelief as the crowds all left

I did everything, everything I wanted to
I let them use you, for their own ends
To the center of the city in the night, waiting for you
To the center of the city in the night, waiting for you
The sense of despair and frustration is evident from every line. Many listeners have even the first-hand experience of the city atmosphere that Curtis is singing about. Critic Liz Naylor, for example, noted that ‘When Unknown Pleasures came out, it was sort of like, this is the ambient music from my environment […] you don’t see them function[ing] as a band, it’s just the noise around where you are’ (Gee 34’20”). John Savage’s documentary Joy Division provides testimonies of surviving member relating their experience growing up in Manchester and “thus responds to Tony Wilson’s ambition to give the Joy Division experience a transcendental sense as embodying the drama of postmodernity in Northwest England.” (Valdés 5)
Conclusion

After examining the musical background and roots of music in Manchester the mutual influence between the city, the music and Joy Division is self-evident. There is Joy Division, there is Ian Curtis and then there is Manchester. Put together, Joy Division provides a powerful emotional evidence and a lasting imagination of the place, time and mind-set that the group occupied. This thesis examines the main Mancunian music industry institutions which crossed Joy Division's way on their path to fame and comes to the conclusion that any of these elements would not be what it is now without existence of the other ones. The director of documentary 'Joy Division', Grant Gee, says in his film: “I don’t see this as the story of a pop group, I see this as the story of a city that once upon a time was shiny and bold and revolutionary and then suddenly thirty odd years later is shiny and revolutionary all over again. And at the heart of this transformation is a bunch of groups and one group in particular.” (Gee 1’20”)

Despite the short existence of the band, Joy Division and their music were, and continue to be, highly influential. As Haslam says: “The death of Ian Curtis shocked the city, but it didn't kill off creativity” (Haslam 127). It is clearly visible that many American and British rock bands such as Franz Ferdinand, The Libertines and Bloc Party drew influence from post-punk and Madchester music scene. NME for example
stated that ‘Unknown Pleasures’ was a big influence on U2 and according to Peter Hook he heard that "after Ian [Curtis] had died Tony [Wilson] met Bono somewhere, and Bono was telling Tony not to worry because he would take over from where Ian left off." The main webpage devoted to the band (www.joydiv.org) also lists over twenty tribute bands performing songs of Joy Division and Peter Hook with his band The Light is known for performing Joy Division and New Order music live.

The impact of Joy Division is even bigger knowing that after Curtis's suicide the remaining members formed a new band called New Order so that Joy Division was not only one of the first bands closely associated with the musical subcategory known as post-punk but also has been influential in the development of more recent music styles such as New Wave and Electronica.

Peter Hook, quoted in The Guardian, sees the influence of Joy Division on the cultural scene of Manchester as crucial: “Without Ian Curtis there would have been no Haçienda [the club was built with Joy Division/New Order/Factory's money], and without the Haçienda there would have been no Madchester. It changed the face of Manchester, whether you like it or not.” (Bainbridge) To sum up, it is true that Manchester in the times of Joy Division was no longer what it was in 1840s when it was given its reputation of a 'dirty old town' but Manchester still struggled with poverty and effects or World War II and the problematic urban legacy persisted through the lifetime of Ian Curtis. There is no doubt that “a special kind of affinity exists between both landmark city and pioneering band, between Manchester and the music of Joy Division” (Fraser 143).
Works cited


Summary

This bachelor's diploma thesis deals with the development of popular music in Manchester in the 1970s and 1980s. The focus is placed primarily on Manchester's music revolution and institutions crucial for its development. The thesis aims to provide answers to the questions regarding the causes of the revolution and the reasons for which it all took place in Manchester.

The first chapter provides an introduction to the theory and history of pop music, defines the elemental terminology and also discusses Simon Frith's theory of progress of popular music.

The second chapter is devoted to Manchester in context of its historical and cultural background. It explores how the city gained its various nicknames and the key institutions and event places which supported the music boom are described. The chapter focuses especially on mutual influence of the city and the music scene.

In the final chapter, band Joy Division is used as a concrete example of how the city and this era influenced artists, their production and path to fame.
Resumé

Tato bakalářská práce se zabývá vývojem populární hudby v Manchesteru v 70. a 80. letech dvacátého století. Hlavní důraz je kláděn zejména na hudební revoluci, která se v Manchesteru udála a na instituce, které byly zášedná pro její rozvoj. Cílem je poskytnout odpovědi na otázky týkající se příčin revoluce a důvody, kvůli kterým se vše stalo právě v Manchesteru.

První kapitola poskytuje úvod do teorie populární hudby, vymezuje základní pojmy a pojednává o teorii progresu populární hudby, kterou se zabýval Simon Frith.

Druhá kapitola je věnována Manchesteru v kontextu s jeho historickým a kulturním pozadím. Zkoumá, jak Manchester přišel k několika ze svých přezdívek, a rovněž jsou popsány zášední instituce a místa dění, které podpořily hudební boom. Kapitola se zaměřuje zejména na vzájemný vliv města a hudební scény.

V poslední kapitole je kapela Joy Division použита jako konkrétní příklad toho, jak město a tato éra ovlivnily umělce, jejich tvorbu a cestu ke slávě.
The development of recording methods is seen as a major influence on the sound of pop, distinguishing it from classical music and jazz, as well as from some types of popular music which may seek a more "natural" sound. Pop music performers typically make use of state-of-the-art technology and recording studios to achieve the sound they want, and record producers may have a heavy influence. Its mainstream popularity rose so much in the 1980s that it even threatened the existence of Turkish pop, with rising stars such as Muslum Gurses. This genre has underbeat forms that include Ottoman forms of belly-dancing music with performers like Orhan Gencebay who added Anglo-American rock and roll to arabesque music.