

University of Pardubice  
Faculty of Arts and Philosophy

**The City in Songs, Songs in the City: The Image of London in the Music of  
the 1970s and 1980s**

Lucie Žáčková

Bachelor Thesis

2017

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury. Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 9/2012, bude práce zveřejněna v Univerzitní knihovně a prostřednictvím Digitální knihovny Univerzity Pardubice.

V Hradci Králové dne 26. 6. 2018

.....

Lucie Žáčková

**Acknowledgments:**

I would like to express my sincere gratitude to my advisor PhDr. Ladislav Vít, Ph.D. for his advice, support, and guidance during the creation of my bachelor thesis and my bachelor studies.

**Annotation:**

This bachelor thesis analyzes the image of London described in songs from the 1970s and 1980s. The first chapter explores what a city is and what notions are connected with the term. The second chapter describes the historical and cultural background of London in the second half of the twentieth century in order to provide a relevant basis for the following analysis. The analysis consists of three chapters, each one portraying an aspect of the image of London such as a torpid prison, a place of decay and a dream come true. The whole thesis is concluded with a chapter summarizing the overall image of London in the two decades.

**Keywords:** London, image, lyrics, society, 1970s, 1980s

**Město v písních, písně ve městě: Obraz Londýna v hudbě 70. a 80. let dvacátého století****Anotace:**

Tato bakalářská práce analyzuje zobrazení Londýna v písních ze sedmdesátých a osmdesátých let dvacátého století. První kapitola se zabývá tím, co ve skutečnosti město je a jaké představy se s tímto výrazem pojí. Druhá kapitola popisuje historické a kulturní pozadí Londýna za účelem poskytnutí relevantního podkladu pro následující analýzu. Tato analýza se skládá ze tří kapitol, z nichž každá zobrazuje jeden aspekt obrazu Londýna, jako je strnulé vězení, místo úpadku a splněný sen. Celou práci uzavírá kapitola, která shrnuje celkové zobrazení Londýna v těchto dvou desetiletích.

**Klíčová slova:** Londýn, zobrazení, texty písní, společnost, 1970, 1980

## **Table of Contents**

Introduction.....	1
1. What Is a City?.....	3
2. Historical and Cultural Background of Modern London .....	5
3.1. People of London .....	5
3.2. Economy of London.....	10
4. London: A Torpid Prison .....	13
5. London: A Place of Decay .....	20
6. London: A Dream Come True .....	35
7. Conclusion.....	42
Resumé.....	44
Bibliography.....	47

## **Introduction**

The aim of this thesis is to map and analyze the image of London in songs from the 1970s and 1980s. There are numerous of poem or other literary analyses conducted with the purpose of finding an image of places and eras, however, song lyrics have been neglected even though they are important as well. They often reflect the political, economic or social situation either in order to bring more attention to it or, on the other hand, they can speak the voice of the public and with the rising admiration of popular music broadcast on radio or TV, the importance of song lyrics grew. It is clear that not all listeners pay attention to the lyrics nor does every songwriter refer to the true every-day situation, nevertheless, a great number of songwriters use their writing to share their experiences or views. That provides an enticing opportunity to uncover yet another layer of the image of the diverse metropolis that London is.

The first part of the thesis is dedicated to the concept of a city, not only London but of any city, to establish whether the expression “city” refers to a place or rather to people, or both combined. Both notions will be compared and concluded with the view to establish the foundation and focus for further research.

In the second, i.e. theoretical part, the history, people, economy, and overall social situation of London in the second half of the 20<sup>th</sup> century is displayed in order to provide a relevant basis for the following analysis and also to provide the opportunity for comparison.

The third and the most significant part consists of the analysis of the lyrics. It will be made in political and cultural context considering also the reception of the songs by the public. As stated above, the aim of the analysis is to determine the image of London in the two decades, however, social situations and the overall portrayals are often not strictly divided by specific years and therefore a small number of songs released closely outside the period 1970-1989 can be included for the purpose of capturing a change in the image, or a lack thereof. To preface the practical part and the lyrics analysis, it is necessary to clarify that in most cases, the given song lyrics are not complete. Only the relevant and substantial parts of every song are quoted and the extent of the quotes is minimized as possible without losing or twisting the message of the song. In this part of the thesis, partial conclusions will be made based on the image portrayed in the included song lyrics to the recurring themes in the lyrics.

In order to conclude the entire thesis, the overall image of London is drawn according to the recurring themes in the lyrics from the partial findings which creates the general overview of the image of London in the music of the 1970s and 1980s.

## 1. What Is a City?

The term “city” can be interpreted in multiple ways. When someone says “city,” they might refer to the citizens who dwell in the city, the buildings in a specific area or they might even mean the culture of a city. Some prefer to put the emphasis on the citizens, as for example, Shakespeare wrote in his *Coriolanus*: “What is the city but the People? True, the people are the city.”<sup>1</sup> This perspective can be applied quite easily even today when cities are considerably larger and more populous than ever before, especially than the cities in Shakespeare’s age. The focus on citizens is also shared by Yi-Fu Tuan, who claimed: “The city is a moral universe in which helpfulness is extended beyond kinsfolk to strangers.”<sup>2</sup> He elaborated on that thought in his work and explained that he believes that in contrast with a small tight community, e.g. a medieval village, citizens and leaders of a city follow certain moral principles which allows them to live together in harmony even though they do not know each other closely. Stronger people help those who are weaker or who suffer from a certain disadvantage, even though the help is often indirect and impersonal, for example through redistribution of taxes. This kind of help often includes conveniences which make life easier despite the fact that people do not even notice them until they need them, e.g. a wheelchair ramps on sidewalks or telephone booths.<sup>3</sup> This way, ties are created among citizens and therefore they do not live as individuals and moreover, it is necessary, even inevitable, that they create a community together.

When a city is large enough, the definition of a city may move from “a community” to “an aggregation of smaller communities”<sup>4</sup> Yi-Fu Tuan also states that there are two types of those communities: one kind has a definite localization and is always connected with a portion of territory (such as a local clan, village or a nation) and the other kind are personal associations without geographical localization. His theory considers the purpose and origins of a city which cannot be neglected.

---

<sup>1</sup> William Shakespeare, *The Tragedy of Coriolanus: The Cambridge Dover Wilson Shakespeare*. (New York: Cambridge University Press, 2000), 65.

<sup>2</sup> Yi-Fu Tuan, “The City as a Moral Universe” *Geographical Review* 78, no. 3 (July 1988): 316.

<sup>3</sup> Tuan, “The City, 316.

<sup>4</sup> René Maunier, “The Definition of the City” *American Journal of Sociology* 15, no. 4 (Jan. 1910): 543.



Perspectives on the essence and purpose of cities may vary, however, the definition of the word “city” should be taken into consideration. The origin of the word “city” comes from the Latin word “civis” which translates to “citizen” and later, in the English language, the sense was transferred from the inhabitants to the place<sup>5</sup>, which contributes to the relation of a city being a place and citizens at the same time, interconnected.

Overall, the word “city” and the notion connected to it seems to be focusing mainly on the citizens dwelling in the city. Nevertheless, at the same time, they are interconnected with the place they live in where they create a specific and unique culture – that seems to be the essence of a city.

---

<sup>5</sup> “Origin and Meaning of City,” Online Etymology Dictionary, accessed April 6, 2018, <https://www.etymonline.com/word/city>.

## **2. Historical and Cultural Background of Modern London**

Throughout the whole 20<sup>th</sup> century, London endured several significant changes. Some of these changes were tangible and obvious in the form of the rebuilding of the damaged city after the World War II, whereas other changes were intangible and less noticeable at that time but perhaps even more significant in the long-term. After the WW2 and in the second half of the century, the society went through transformations towards better and worse at the same time in many aspects, which was reflected also in music written at that time. Some of the changes regard the cultural aspect of life in the capital, such as immigration, gentrification or types jobs and other concern economy matters, such as (un)employment or change in demand for services. Overall, the greatest changes took place in the social and economic sphere.

### **3.1. People of London**

After the WWII, a great number of changes all around the world took place. As the world began to recover, people started to move around the globe with hope to find a better life elsewhere. London was not an exception, quite the contrary – the city attracted almost everyone and so people from around the world left their homes to find a new one in London.

In 1951, only one in twenty Londoners had been born outside the United Kingdom. Majority of foreigners were Poles, Germans, and Russians. By 1991, 1,35 million black and Asian-origin Londoners accounted for just over one in five of the Greater London Population. Some 535,000 described themselves as black and 690,000 as Asian.<sup>6</sup>

The immigration progressed over the second half of the 20<sup>th</sup> century and in 1981, approximately one in six residents were born outside the UK and The Republic of Ireland and the diversity was incredible - 33 foreign countries each had over 10,000 nationals resident in London.<sup>7</sup> Before the war, only some parts of London were affected by that such as Soho (which will be mentioned several times in the analysis) and East End, however, by the mid-‘80s every main street in the capital could provide services and goods to satisfy the needs of every major culture around the world. Nevertheless, this multicultural situation was almost exclusive to

---

<sup>6</sup> Jerry White, *London in the 20th Century* (London: The Bodley Head, 2016), 130.

<sup>7</sup> White, *London*, 131.

London as far as Great Britain is considered, it was not a nation-wide matter<sup>8</sup> although it was a common aspect of great cities.

Out of all the changes to London and Londoners in the 20<sup>th</sup> century, this was the greatest and since the number of immigrants kept rising, the government felt the need to put immigration control laws in place. Some of the strategies they chose to control the migration rate were to create vouchers that enabled their holders to work and study in Britain and furthermore, the vouchers were granted also to dependants of those who already were in Britain.<sup>9</sup> This way, the government was able to control the rate at least partly and at the same time legitimized those who already established their lives in London.

There were certain misconceptions or assumptions about every ethnicity in London in the 1960's, and moreover, many of them lasted even through following years; for example Trinidadians were said to be "touchy and flamboyant Jamaicans," "Big islanders" were considered more "worldly-wise and thus less trust-worthy" and Barbadians were believed to be "dull and hard working." However, there was not only distrust towards immigrants from British Londoners, but among immigrant (or rather ethnicity) groups themselves and some of the distrust was provoked by language, class or skin-color differences.<sup>10</sup> Later, migration from Hong Kong gained greater numbers (in 1981, it reached 20,000), and perhaps exactly because of that, Chinese had the reputation as the "least assimilated minority"<sup>11</sup> because people who share such a significant part of identity, such as ethnicity, tend to form quite tight groups. The main areas of Chinese settlements were in Soho, Camden Town, and East End. Needless to say, there was a great number of communities and ethnicities in London apart from the Chinese. The most numerous of them were Indians, Pakistanis, Nigerians, Ghanaians, Ugandans, Caribbeans, former Yugoslavians, Vietnamese and many more.

For some Londoners, immigration waves created a cultural shock and all the distrust and assumptions lead to tension between ethnic groups and social classes. London and its citizens were poorly prepared for these huge immigration waves and as a result, hostility, ignorance, and prejudice ruled over the city, especially when a newcomer was of non-white

---

<sup>8</sup> White, *London*, 131

<sup>9</sup> White, *London*, 133

<sup>10</sup> White, *London*, 134

<sup>11</sup> White, *London*, 137

skin color. This gave rise to negative feelings not only in “native” Londoners but in the immigrants just as well – before their arrival, they believed the city to be welcoming and familiar, therefore the unwelcoming and hostile reality was a shock for them, accompanied with disillusionment. Inevitably, all this tension, and in some cases even hatred, lead to more or less serious incidents and attacks, some of which were even violent to the point of shooting and killing people solely because of their ancestry or race. Example of these attacks can be the attack in Hong Kong Garden (a Chinese takeaway), which resulted in deaths of local personnel who were attacked because of the fact that they were Chinese<sup>12</sup>, which is explored further in the lyrics analysis.

The situation did not improve through the 60’s, quite the contrary. Certain standards in important areas of life were difficult to achieve, such as the finding of a decent apartment. Finding decent housing, or any housing for that matter, was not an easy thing to do, for people of color in particular. In 1967, forty out of sixty applications for housing by a West Indian in London were denied with the explanation that the rooms had been let when they, in reality, had not, and in general, it was complicated for a non-white person to find a housing, let alone housing of good quality.<sup>13</sup> The necessity to share small rooms was a common experience for people with lower income, often working class and although that includes white people as well, people of color were often discriminated against in this case.

However, the negative feelings towards Asians and African-Americans were not only a matter of working class, as it might seem so far. In 1978, a politician E. Powell presented a speech about "repatriation," which was supposed to encourage immigrants to return to their home countries where they can celebrate the traditions of their ethnicity, so to say. In reality, that was only seemingly nicely worded racist opinion aimed to banish immigrants away which made the xenophobic situation even worse. There were 110 attacks on East End Asians in the autumn of 1977<sup>14</sup>, which demonstrates the extent of this problem well enough. Nevertheless, in spite of the outbreaks of racist or skinhead violence and overall discrimination, some people

---

<sup>12</sup> “Hong Kong Garden,” Genius, accessed May 7, 2018, <https://genius.com/Siouxie-and-the-banshees-hong-kong-garden-lyrics>.

<sup>13</sup> White, *London*, 150

<sup>14</sup> White, *London*, 152

helped to protect those in danger, even though this fact is not discussed that much because violence is often more visible, outrageous and remembered longer.

Although immigration and the changes that come with it undoubtedly was one of the greatest changes, there were more alterations to London society than that. London's citizens were impacted also by redevelopment, decentralization, and gentrification. By 1972, at least one-third of residences in Tower Hamlets, Southwark and Hackney had been built after the World War II and up to half residents of the areas were "relative newcomers" to the neighborhood.<sup>15</sup> That disrupted the connections in communities from which the city is made, as was explained in the second chapter, and perhaps also contributed to the alienation of newcomers and those who had lived there for decades.

Furthermore, to the movement of citizens contributed to the dream of particularly working-class members to move away from the city and buy their own house, which was also seen as an indication of higher social status. Unfortunately, that was often not possible and so some of those who had that dream tried at least to move to a better part of the city. Great numbers of those who wished to leave their home stated that the reason for it is that they do not like their neighborhood, according to the Thames TV survey conducted in 1977. However, a great number of people, young low-class people especially (i.e. young criminals, drug addicts and alcoholic or runaway teenagers), even though not only them, could not afford to move to a better area and resorted to moving to the inner London which was left by the luckier people who had enough resources to move away to the country.<sup>16</sup> This way, gentrification intermixed London society even more which contributed to the turmoil as well.

---

<sup>15</sup> White, *London*, 154

<sup>16</sup> White, *London*, 155

Obviously, there were several significant changes which caused people to move. They moved either literally out of London or at least to a different part of London or they moved up or down the metaphorical social ladder. All of this movement and changes deeply disrupted society and created dangerous tensions which even lead to numerous attacks. However, London society also became culturally richer and more diverse at the same time, which carries various benefits with it. In general, the London society fluctuated between more or less chaotic throughout the decades and left a great number of people unsatisfied with their lives or living conditions and hopeless with their dreams being dead or unfulfilled because of unfortunate circumstances and others, on the other hand, with their dreams coming true.

### 3.2. Economy of London

Not only a country, but even a city has its own economy. The economy of London is and always has been influenced by the world and Britain economy simultaneously, however, the city has had its own specific environment.

One of the significant specific factors influencing the economy was the port of London which started losing its importance in the 60s. One of the reasons for the decline was the competition of European ports which exploited containerization but the port of London and its workforce had various other inadequacies as well.<sup>17</sup> From the beginning of the 1970s decade up until 1981, there were several strikes held by the dock labour and seamen: one in summer 1972 because of national dock strike, another one in 1975 due to disputes between dock workers and lorry drivers, in 1977 there was a strike because of payments of abnormally stowed cargos and a number of other strikes held for various reasons (including pay strikes) almost every year. Furthermore, the significance of ports in general, not only the London one, was overtaken by airports which caused the downfall of the London port to be inevitable.<sup>18</sup>

Yet, London docks and their workers were by far not the only problems the city industry faced. The numbers of London's manufacturing workforce kept falling significantly throughout the second half of the 20th century; from 1.29 million strong in 1966 to 274,000 in 1997 and essentially every sector of manufacturing was affected by that - from London sweet-making and furniture industry through vehicle parts to engineering. There was nothing to replace them, therefore London lost its role as leading manufacturing district.<sup>19</sup> Furthermore, London kept losing jobs due to other factors as well, such as policies which influenced the cost of building bureaus or declining population numbers which is not good for any economy as it weakens it.

Naturally, there were more factors which influenced British economy as a whole and thus, London. The economy was greatly affected by previously mentioned strikes, especially in the 1980s, such as the miners' strike of 1984 which was so impactful that M. Thatcher has called the participants "the enemy within."<sup>20</sup> The strike involved 142,000 mineworkers which

---

<sup>17</sup> White, *London*, 204

<sup>18</sup> White, *London*, 205

<sup>19</sup> White, *London*, 206

<sup>20</sup>"Enemies within: Thatcher and the unions," BBC News, last modified March 5, 2004. <http://news.bbc.co.uk/2/hi/3067563.stm>.

resulted in over 26,000,000 person-days loss.<sup>21</sup> The coal mining industry had been in decline for decades at that point and over the years, the technology improved as well, therefore great numbers of miners were made redundant. This was highly worrisome for them because as demanding and dangerous as work in mines can be, people working there needed to keep their job and to feel stability in their employment as they often needed to provide for their families. The more mines got closed, despite the efforts of unions to preserve the mines or the efforts of the government to provide alternative employment options, the less security miners felt. However, M. Thatcher felt the urgency to close a great number of collieries since they were inefficient and not economical. This weakened the British economy as a whole and also contributed to the general dissatisfaction of the workforce.

On the other hand, different industries grew immensely, in London especially. International banking grew rapidly in the 1970s and 1980s and large amounts of money flowed through London as many banks, not only British ones, resided there. The growth of this sector also created more job vacancies not only in banking sphere itself but in insurance or financial services in general as well.<sup>22</sup> Partly, this helped to balance the general level of London unemployment, although not entirely since not every person was qualified enough to work in this sector. The financial industry contributed to the strengthening of the economy by collecting high transfer fees or interests and despite all difficulties, such as Stock Exchange crash in 1987, it helped the city to grow economically.

Another part of London economy which started to flourish was tourism. This industry started growing foremost in the 1970s, although it was present much earlier. In the 1960s, approximately 3 million visitors came to London in a year and the numbers continued growing.<sup>23</sup> Along with tourism came higher sales but also higher expenses to accommodate all the tourist from all parts of the world and to satisfy all their needs. Nevertheless, the sales were still considerably higher than the expenses because tourists often spend more than local citizens and London had a lot to offer: the city's rich history breathing from beautiful buildings and museums, culture, theatres, music and nightlife of a great city. These are important assets to the

---

<sup>21</sup> Sjaak van der Velden, Heiner Dribbusch, Dave Lyddon and Kurt Vandaele, *Strikes Around the World, 1968–2005: Case-studies of 15 Countries* (Amsterdam: Amsterdam University Press, 2007), 352.

<sup>22</sup> White, *London*, 210

<sup>23</sup> White, *London*, 212



city because tourism always strengthens the economy and moreover, the growth of the industry also created more jobs which is always a benefit.

Overall, London in the second half of 20<sup>th</sup> century went through a shift from manufacturing power towards a more service-oriented industry which was considered by the journal *Cities* as the most marked feature of the capital's economy. According to Population Censuses and Statistics from 1991, 83 percent of employment was in services and only 12 percent in manufacturing. To compare, in 1970, it was 20 percent.<sup>24</sup> From the provided data it is apparent that the change was not only substantial but also quick.

Based on the historical information, it is obvious that for various reasons, 1950s London was almost a different place than London in the 1980s and the following chapters will examine whether it had some impact on the city's image in the eyes of songwriters of that times.

---

<sup>24</sup> Ian Haywood, "London" *Cities* 15, no. 5 (1998): 383.

#### 4. London: A Torpid Prison

When the word “prison” is uttered, the image which pops up in most peoples’ minds are prison cells with the inmates behind bars, however, prison may take various forms. Even a city can create the impression of prison or some may perceive it that way, and various songwriters did. The first chapter of the lyrics analysis will explore what aspects this image has and what made the artists to perceive the city that way.

The first examined song is called *Baker Street* from 1978 by Gerry Rafferty and has the following lyrics:

Well, another crazy day  
You'll drink the night away  
And forget about everything  
This city desert makes you feel so cold  
It's got so many people, but it's got no soul  
And it's taken you so long  
To find out you were wrong

Way down the street there's a light in his place  
He opens the door, he's got that look on his face  
And he asks you where you've been  
You tell him who you've seen  
And you talk about anything  
He's got this dream about buying some land  
He's gonna give up the booze and the one-night stands  
And then he'll settle down  
In some quiet little town  
And forget about everything <sup>25</sup>

This song portrays London as a hostile, soulless place where it is the norm to “drink the night away” to forget all the daily struggles. The wish to forget about everything by moving

---

<sup>25</sup>“Baker Street Lyrics,” Genius, last accessed June 18, 2018, <https://genius.com/Gerry-rafferty-baker-street-annotated>.

somewhere else than London seems to have arisen from the lonely, anonymous, life in London, which is pictured in the lyrics. Despite London being full of people, and perhaps maybe exactly because of that, London is described as empty and even soulless because there is no truly close connection among the citizens. People usually do not know each other well and everyone went about their lives without caring about others which makes it difficult to find true friends and other close relationships or to belong to a community. Despite living in such a populous city, the persona in the song illustrates the life as lonely, which corresponds with the lack of neighborliness described in the book by Jerry White earlier. Therefore, the persona expresses a certain romantic idea or a wish to live in a small country town where everyone is a member of a tight community which would allow them [the persona] to escape this seemingly meaningless and empty life. Moreover, owning a house has been connected with a sense of prestige and social status in Britain since the 19<sup>th</sup> century, therefore it would bring also a rise up the social ladder. Nevertheless, since this dream, which represents a mean of escape at the same time, is nearly impossible to achieve, the persona chooses another means, such as alcohol, to create the at least the illusion of escape whilst he is stuck in the city prison.

However, the image of dissatisfaction with life in London, in the following case Soho specifically, was not exclusive only to the 1970s but was present even earlier, as suggests the song called *Soho* by Bert Jansch & John Renbourn from 1966:

Step inside where men before  
Have drunk to fill to senseless  
Till the dreams fade and die  
  
And free and easy  
Does the blood red wine come flowing  
From the glass to your veins  
  
And the midday dream is silent  
Thou gardens where you're resting  
From the troubles of your mind<sup>26</sup>

---

<sup>26</sup> "Soho Lyrics," Genius, last accessed June 18, 2018, <https://genius.com/Bert-jansch-and-john-renbourn-soho-lyrics>.

Lyrics of "Soho" have a similar theme to the previous song, even though they were written a decade apart, as it portrays the habits of Londoners and their way of life as well. The first verse implies that men usually go to a pub to drink to fill their seemingly senseless lives with something, anything even, and at the same time to free themselves from the troubles on their mind, such as the heavy feeling that they cannot achieve their dreams. The author does not specify why, however, with regards to the time during which the lyrics were written, the difficulty to achieve their dreams may have been caused by the problematic economy during this time, high renting costs and maybe even prejudices which were ever-present. The desperation felt by the persona in the song seems to be so intense that these Londoners would rather see their dreams fade away and die than to suffer the knowledge that the dreams would remain only dreams forever and apparently, alcohol intoxication offered an escape from the hopeless feeling.

This notion of desperate feeling connected with life in London seems to appear in several other songs. One called *London* by Harpo from 1988 follows up with the theme of *Soho* although they were created approximately 20 years apart from each other. That indicates that life in London (and Soho in particular, again) has not changed very much during those 20 years, or at least it was perceived quite similarly:

We'll end up in Soho  
in a crowded pub  
where we all can sing<sup>27</sup>

The lyrics describe an image where at the end of the day, men gather in a pub where they sing (and supposedly drink, since they are in a pub) together. It also mentions that the pub is crowded which suggests that this kind of activity was fairly usual and that men purposefully gathered in pubs, which creates the impression that it was a form of social activity for them or a habit, similarly as to others may be going to the theatre or a concert.

The lyrics of the song *Hey Young London* by Bananarama (1983) follow a similar thematic vein. It portrays people "heading for the same pub each night" where they probably drink, every one for their own reasons – maybe to forget, maybe simply for entertainment.

---

<sup>27</sup> "London 2012 – Lyrics" Harpo 1. Harpo Svensson Fanclub, last accessed June 18, 2018, <http://www.harpo-svensson.de/>.

Nonetheless, it adds to the rather alcoholic or escapist image that seems to be widely captured in London song, especially in the 1980s:

Hey young London you're looking good  
Dressing up like you know you should  
You're heading for  
The same pub each night  
Girls in the corner  
Boys looking for a fight <sup>28</sup>

However, this song brings a new element to the image which is the fact that with that lifestyle can also come danger and violence and that men and young boys sometimes tend to get violent and fight under the influence. Violence can also serve as an escape, although in a slightly different way. The author implies that the boys and men go to the pub not only to forget the daily struggles but also to alleviate their frustration and anger, which may result in violence. Another aspect of the image are the “girls in the corner” which might be a reference to prostitution which can put these women in prison, both literally and figuratively, because it is illegal and it also places them in a lower class from which it is often impossible to escape, therefore the unfortunate situation is evidently not exclusive to men.

Based on lyrics of the previous songs, the image of London and Londoner focuses more on the benefits of drinking alcohol, such as lessening anxiety and stress from everyday life which suggests that in some cases, it was indeed perceived as a form of escapism. Therefore, one part of London’s image is reminiscent of an image of prison from which it is impossible to escape despite the fact that it has no walls. To drink the night away can also become a habit or almost a tradition. This part of the image seems to reflect reality which Ozzy Osbourne shares his view on in one of his interviews with Whoopi Goldberg:

You go to school, you get whatever education you can, you get a job and spend the rest of your life in a pub. That’s what England is: work, pub, work, pub... wife does

---

<sup>28</sup> “Hey Young London,” Genius, accessed June 18, 2018, <https://genius.com/Bananarama-hey-young-london-lyrics>.

the cooking, the cleaning, raising the kids and the husband spends his life in a pub, playing darts and playing cards and joking and getting drunk.<sup>29</sup>

He made this comment about England around the time when he was growing up and being a teenager, which was around the 1960s, but it is safe to presume this was still true for the 1970s and perhaps even for the 1980s because habits so deeply rooted in society do not dissolve so easily. Nevertheless, whether it was true or not, the image obviously prevailed as it was expressed in multiple songs.

However, there are more aspects to the prison-like image captured in music, as The Clash depicts in their song called *London's Burning*:

All across the town, all across the night  
Everybody's driving with full headlights  
Black or white, you turn it on, you face the new religion  
Everybody's sitting 'round watching television  
  
London's burning with boredom now  
London's burning dial ni-ni-999  
  
I'm up and down the Westway, in and out the lights  
What a great traffic system, it's so bright  
I can't think of a better way to spend the night  
Than speeding around underneath the yellow lights  
  
London's burning with boredom now  
London's burning dial ni-ni-999<sup>30</sup>

Despite the fact that these lyrics may sound rather positive at times (a town lit up at night can be considered beautiful), the refrain suggests they are deeply sarcastic. Therein before, drinking was represented as a favorite pastime after work or generally on evenings, however, this song refers to another popular activity; that is watching the TV. The city is portrayed as “burning” on the outside as a result of bright car and traffic lights and TV screens, but besides

---

<sup>29</sup> “Ozzy Osbourne – Interview (“The Whoopi Goldberg Show”) TV2 Portugal,” Youtube, accessed May 12, 2018, [https://www.youtube.com/watch?v=KlgcPFS\\_eUI](https://www.youtube.com/watch?v=KlgcPFS_eUI).

<sup>30</sup> “London’s Burning Lyrics,” Genius, accessed June 19, 2018, <https://genius.com/The-clash-londons-burning-lyrics>.

that, on the inside, it is also burning with boredom. According to the persona telling the story, the situation is so tragic that it is described as an emergency, hence the repetition of emergency number 999. Londoners are depicted as without any real interest, satisfied with the simple filler of the evening, watching television, feeling like there is nothing better to do after their long commute from work. It refers to the fact that watching TV can quickly become habitual to the point that it might no longer occur to the viewers that there might be something better, more productive or creative to do, which places them in a trap, a prison, and the persona seems to despise it, and that is exactly what these lyrics portray.

Moreover, this image of being trapped appears in more songs, such as in the following one called *Living with Unemployment* by Newtown Neurotics from 1983:

So I moved on up to London town  
Where they said that things were happening, going down  
  
Living in a bedsit  
Bunking the tube trains  
Sleeping all day long  
And you know no one, cos you don't go out  
Cos you've got no work  
You just watch television  
Living with unemployment I, I ain't got a job  
And, there's no work in the city  
They, they always try to blame it on the blacks  
But it's really those in power that stab you in the back  
  
Living with unemployment  
Oh you get so lonely  
Living with unemployment  
It gets so frustrating  
Living with unemployment - living without

When you're out of work  
They treat you like dirt <sup>31</sup>

These lyrics open with London portrayed as a destination in pursuit of more active social life, better employment and overall better life, nevertheless, upon arrival, the persona is met with overwhelming disappointment. He or she found no work, has to cope with racism, class distinction, loneliness, and harsh prejudices. Although he complains about it, at the same time, the persona blames themselves for the absence of social life because of unwillingness to socialize and preference to stay at home and watch television or sleep, which causes him or her to appear as slightly hypocritical. As a consequence, he or she has to suffer through loneliness, frustration, and unemployment. All those circumstances bring about the feeling of being trapped and therefore contribute to the already rather extensive image of prison.

In about 20 percent of the songs used in research for this thesis, which is not a negligible number, there are mentions or references to drug use, mostly the use of alcohol. In some cases, there are mentions of casual drinking during a night at a bar simply for entertainment, the “after 5 o’clock” drinking (drinking after working hours) but other lyrics picture a drunk vomiting homeless man. Given the extent of references to alcohol use, it seems as that alcohol was an ever-present element of London. In the examined lyrics, there are also mentions of other non-specified drugs but these are not so prevalent as alcohol. Nevertheless, the image of London seems to have been connected with a drinking culture which may have had developed for various reasons, but escapism appears to be the primary reason. However, one of the interesting aspects of the image is that in the majority of the provided songs, the personas narrating the story either put themselves into the situation or at least made the cage even tighter, either by habitual drinking, watching TV or generally by indulging in their vices as a mean of illusive escape when real escape is not possible.

---

<sup>31</sup> “Living With Unemployment Lyrics,” Genius, accessed June 19, 2018, <https://genius.com/Newtown-neurotics-living-with-unemployment-lyrics>.



## 5. London: A Place of Decay

The previously mentioned alcohol abuse brought a feeling of escape but that was only one aspect of this behavior. Whenever something like alcohol gains such popularity in a culture, it is a sign of something that something is developing in an undesirable way and that there may be more aspects about the society that deteriorate as well, as was described above. Some songwriters mention also the backlash that alcohol consumption may have, for example, Big Audio Dynamite in the song *The Battle of All Saints Road* from 1988, as they say:

It's the booze that picks you up  
And throws you against the wall  
Sometimes there's a drought  
Can't get no sense at all

It's the booze that picks you up  
And throws you against the wall  
Lost my wallet and my mind at the carnival <sup>32</sup>

It points out that “booze” may offer comfort or better mood, but at the same time, it can hurt you afterward either by the unpleasant hangover or through the things people do while intoxicated. The metaphor that alcohol “throws you against the wall” possibly expresses even the consequences of alcohol addiction which forces people to do things which they often deeply regret after becoming sober. This fact offers the opposite perspective to the glorification of alcohol and other drug use, however, it does not seem to have been stressed often in the songs, since most of them mentioned only the temporary relieving and euphoric effects as in the previous chapter. Nevertheless, the author mentions that he lost his wallet, possibly literally out of carelessness caused by drunkenness or the other possibility is that this line is a metaphor to spending all his money there, probably out of negligence which gives an opportunity to thieves as well. Moreover, he states that he lost his mind which leaves even more space for interpretation. Did he lose his mind and acted almost insane because of alcohol? Perhaps. However, he might just mean that he enjoyed himself but that seems less likely.

---

<sup>32</sup> “The Battle of All Saints Road Lyrics,” Genius, accessed June 20, 2018, <https://genius.com/Big-audio-dynamite-the-battle-of-all-saints-road-lyrics>.

One more additional picture of this lifestyle in London is displayed in the song *London Leatherboys* by Accept from the year 1983:

Walking down the main street  
I see a city's face  
Boys dressed in leather  
Girls dressed in lace  
See the easy riders  
They're roaring down their way  
They need to give full speed ahead  
  
They've been bunched together  
To keep their crazy life  
They turn on the power  
Get wrecked every night  
Got some kind of feeling<sup>33</sup>

It is important to notice that in comparison with previous songs, this song brings attention not only to boys drinking but it suggests that girls “got wrecked” every night as well, similarly to previously mentioned song *Hey Young London* by Bananarama. Nevertheless, it was still an unusual part of the image as it is mentioned only in these two songs. The “getting wrecked” could be interpreted literally in the sense that they were riding motorcycles in high speed to entertain themselves but were too reckless and crashed. However, that is improbable since, in the beginning, it says that it is a "city's face" so it is likely to be a metaphor, too, for the wild alcohol-filled nightlife the young people lead. In addition, since it is also the girls who "get wrecked" every night, it may even be a metaphor for a rape by drunk boys. Nevertheless, the author of this song sees London nightlife as somewhat exciting but at the same time dangerous. It is safe to assume that since the author refers to the people as “boys and girls,” they are not employed yet or mature enough and therefore do not dream of a house and happy family, therefore, they probably drink for different reasons than to forget the impossibility of achieving this dream, as portrayed in lyrics in the previous chapter. The last provided line implies that their reason was to feel something, which creates contrast with songs from previous

---

<sup>33</sup> “London Leatherboys Lyrics,” Genius, accessed June 19, 2018, <https://genius.com/Accept-london-leatherboys-lyrics>.

chapters where the personas drank to feel nothing, therefore they probably felt bored or even dead inside, which suggest that the image of London youth was sort of hopeless.

The next song follows up with the much less glorious representation of alcohol abuse and how it can lead to dirtier streets (both literally and figuratively), which are also mentioned several times in London songs from the '70s and '80s. The *Baker Street Muse* by Jethro Tull from 1975 draws a detailed picture of Baker Street and what can be seen there. One of the unpleasant things is vomit of drunk people which contributes to the problematic image of alcohol in London. However, as can be seen in the lyrics, the image was tainted with more difficulties:

Ale-spew, puddle-brew - boys, throw it up clean. Coke and Bacardi colour them green.

From the typing pool goes the mini-skirted princess with great finesse.  
Fertile earth-mother, your burial mound is fifty feet down in the Baker Street underground.

Big bottled Fraulein, put your weight on me, " said the pig-me to the Whore, desperate for more in his assault upon the mountain.

Little man, his youth a fountain. Overdrafted and still counting.

Vernacular, verbose; an attempt at getting close to where he came from

There was a little boy stood on a burning log, rubbing his hands with glee.

He said, "Oh Mother England, did you light my smile; or did you light

This fire under me? <sup>34</sup>

This, of course, is not a flattering picture of London or Baker street in particular, especially when the rest of the lyrics, which follows in a similar manner, is taken into consideration. The city is portrayed as dirty and overall in decay in multiple aspects. Besides the literal filthiness of the streets, there are references to people who are often considered "filthy", such as the mentioned German prostitute being used by a perverse man. Next to that stood or a little boy, perhaps an orphan or runaway, wondering whether England gave him life of death – he was brought to life, however, the situation he found himself in was either so

---

<sup>34</sup> "Baker Street Muse Lyrics," Genius, accessed June 20, 2018, <https://genius.com/Jethro-tull-baker-street-muse-lyrics>.

miserable at the moment or pessimistic in the long-term that he had to face the threat of death anytime and blames that on Britain itself, since he obviously did not receive any help. The fact that quite a well-known song by a renowned artist depicts this image suggests that it was relatable for a great number of people and therefore, it is safe to assume that this situation was not rare to see on Baker Street, London and possibly not only there.

Similarly to the beginning of the previous songs which portrays the London streets as dirty, in the introduction of the following song by Paul McCartney called *London Town* (1978), there is a simple, but straightforward, image of that as well:

Silver rain was falling down  
Upon the dirty ground of London Town <sup>35</sup>

Larger cities are often depicted as dirty and, clearly, London is no exception to that. That contributes more to the aspect of the literal dirtiness of the city than to the "dirty" social aspect.

Furthermore, another aspect connected with the nasty image of London portrayed in songs is violence. In a great number of songs, there are mentions of violence taking place in the streets or in the subway, which could be seen in previous songs as well. However, a great example of that is in the following lyrics of the song *Electric Avenue* by Eddy Grant (1982):

Now in the street, there is violence  
And-and a lots of work to be done  
No place to hang out our washing  
And-and I can't blame all on the sun <sup>36</sup>

In this case, the situation is not described in great detail in comparison with the previous one but it definitely is straightforward. It only states that there is violence but does not give any examples or reasons behind it and therefore not much information regarding the violence can be extracted from it. Nevertheless, since the song was released in 1982, there is the possibility that the violent image was a result of racism or some sort of lower class tensions. It also says that there is lots of work to be done, which perhaps refers to actual work for example in a

---

<sup>35</sup> "London Town Lyrics," Genius, accessed June 20, 2018, <https://genius.com/Paul-mccartney-london-town-lyrics>.

<sup>36</sup> "Electric Avenue Lyrics," Genius, accessed June 20, 2018, <https://genius.com/Eddy-grant-electric-avenue-lyrics>.

manufacture or it brings awareness to the fact that people need to work on themselves, improve and act decently, therefore, the image displays a certain dissatisfaction with the way of life in London.

In contrast with the aforementioned song, the next song by The Jam named *Down in the Tube Station at Midnight* (1978) is rather descriptive:

Behind me  
Whispers in the shadows, gruff blazing voices  
Hating, waiting  
"Hey boy" they shout, "have you got any money?"  
  
I first felt a fist, and then a kick  
I could now smell their breath  
They smelt of pubs and wormwood scrubs  
And too many right wing meetings  
My life swam around me  
It took a look and drowned me in its own existence  
The smell of brown leather  
It blended in with the weather  
Filled my eyes, ears, nose and mouth, it blocked all my senses  
Couldn't see, hear, speak any longer  
I'm down in the tube station at midnight  
I said I was down in the tube station at midnight <sup>37</sup>

The tube is inherently connected with the London image, but as it seems, not always in a positive manner. This song portrays a situation where someone is viciously attacked and robbed in the subway. It also suggests that it was not really a mugging gone wrong and that the question whether the person has any money was a plain excuse, so to say, for the attack. The author writes that the attackers have been to "too many right-wing meetings" and that they smell of pubs and leather which gives the listener the idea that the attackers were skinheads or perhaps even Nazis who were looking forward to a fight and actively seeking the conflict, not actually looking for someone to only rob for money. Apparently, a part of the image of decaying London

---

<sup>37</sup> "Down In The Tube Station at Midnight Lyrics," Genius, accessed June 20, 2018, <https://genius.com/The-jam-down-in-the-tube-station-at-midnight-lyrics>.

society was an extreme right-wing inkling as well which does not have to come as a surprise completely. In London, there were hundreds of ethnicities and hundreds of thousands of people of color and according to Jerry White, the city was not prepared for the mass immigration because Londoners held strong prejudice against people of color or strangers in general and were not willing to change their minds very quickly.<sup>38</sup> At the beginning of the chapter *People of London*, there are figures provided and these numbers make the possibility of race attack very likely, even inevitable because people on the far right wing must have been triggered by the situation and acted upon their beliefs. Apparently, that situation was part of the image of London even 20 years after that. An indirect reference to this situation are captured also in the song *Hong Kong Garden* by Siouxsie And The Banshees:

Harmful elements in the air  
Cymbals crashing everywhere  
Reaps the fields of rice and reeds  
While the population feeds  
Junk floats on polluted water  
An old custom to sell your daughter  
Would you like number 23?  
Leave your yens on the counter please

Hong Kong Garden  
Hong Kong Garden<sup>39</sup>

Hong Kong Garden was a Chinese takeaway<sup>40</sup> where the band allegedly used to eat. However, they were not the only ones to go there – groups of skinheads were said to go there specifically with the aim to attack the Chinese who worked there. This song serves as a tribute to the employees, according to Siouxsie.<sup>41</sup> The fact that this song serves as a tribute to the victims suggests that this factor persisted in the image of London and was hard to get rid of. However, it also seems to criticise that people from different ethnicities held onto some of their

---

<sup>38</sup> White, *London*, 144.

<sup>39</sup> Genius, “Hong Kong Garden.”

<sup>40</sup> Genius, “Hong Kong Garden.”

<sup>41</sup> “Hong Kong Garden (song),” Wikipedia, accessed May 7, 2018, [https://en.wikipedia.org/wiki/Hong\\_Kong\\_Garden\\_\(song\)](https://en.wikipedia.org/wiki/Hong_Kong_Garden_(song)).

customs, as selling a daughter or there is another possibility which is that the song portrays the image of the racial-based prejudices ruling the city and provoked the attacks.

Another image of London (or Londoners, rather) being racist can be found in the song (or a poem, there is a fine line between them in this case in particular) *New Cross Massakah* – Linton Kwesi Johnson (1981)

wi did know seh it coulda happn  
yu know--anytime, anywhe  
it coulda be mi  
it coulda be yu  
who fell victim to di terrah by nite <sup>42</sup>

The lyrics refer to a fire that happened on January 18, 1981. It still seems to be unclear whether the fire was an unfortunate accident or a racist attack, although it is being referred to as a racially motivated attack. The Guardian wrote:

On January 18, 1981, at about 6 am, a fire swept through a house at 439 New Cross Road, London SE14, where a joint 16th and 18th birthday party was taking place. The fire started on the ground floor of the house and spread rapidly through the building. There was no way for many people to escape other than to jump out of the upstairs windows. Thirteen people, aged between 15 and 20, died.

The New Cross Fire Parents Committee was formed to seek a new inquest. In 1997 the Metropolitan police reopened its investigations, referring the case to the racial and violent crimes task force. New scientific evidence was obtained that suggested that the fire had been deliberately started in an armchair in the downstairs lounge.<sup>43</sup>

However, for the purpose of this thesis, it is not even that important whether the attack was in fact racially motivated or not. The sole existence of the lyrics shows how much racist the image of London was if people firmly believed the attack to be racist. It portrays that people

---

<sup>42</sup> “Linton Kwesi Johnson,” *Modo de usar*, accessed June 20, 2018, <http://revistamododeusar.blogspot.com/2011/05/linton-kwesi-johnson.html>.

<sup>43</sup> “Inquest begins into 14 victims of 1981 Fire,” *The Guardian*, last modified February 3, 2004, <https://www.theguardian.com/uk/2004/feb/03/ukcrime.owenbowcott>.

of color were afraid of being assaulted whether there was a real danger present or not and felt threatened solely because of the color of their skin or their origin.

Yet, the violence depicted in lyrics may not be solely race-based, as the next song by The Clash named *Last Gang In Town* (1978) suggests:

The sport of today is excitin'  
The in crowd are into infightin'  
When some punk sees your rock-olla  
It's rock and roll all over  
In every street and every station  
Kids fight like different nations  
And it's brawn against brain and knife against chain  
But it's all young blood flowin' down the drain  
  
Down from the edge of London  
The Rock City rebels came  
From another edge of London  
Skinhead gangs call out their name  
But not the Zydeco kids from the high rise  
Though they can't be recognized  
When you hear a Cajun fiddle then you're nearly in the middle  
Of the last gang in town <sup>44</sup>

The image portrayed in this song is quite sad and disturbing as it describes so many reasons for conflict, almost resembling a war. A part of it is obviously based on ethnic identity, another part arose from an ideological belief, another reason is pure criminal gang violence but moreover, even origin from different parts of London seems to be a sufficient reason to put up a fight and the only thing all groups seem to have in common is their group members' young age. The violence displayed in this song can reach such severity that it can even lead to death, similarly to the previously mentioned song *Down in the Tube Station at Midnight* by The Jam,

---

<sup>44</sup> "Last Gang in Town Lyrics," Genius, accessed June 20, 2018, <https://genius.com/The-clash-last-gang-in-town-lyrics>.



where a man gets killed by skinheads in the tube. Therefore, it is evident, that even severe violence was a part of the London image, in particular amongst the city youth.

Gang violence seems to be a part of the London image as well, as suggest the excerpts from the song *The Battle of Epping Forest* by Genesis from the year 1973:

Along the Forest Road, there's hundreds of cars - luxury cars.  
Each has got its load of convertible bars, cutlery cars - superscars!  
For today is the day when they sort it out, sort it out,  
'cause they disagree on a gangland boundary.  
Yes, they disagree on a gangland boundary.

The Battle of Epping Forest,  
It's the Battle of Epping Forest,  
Right outside your door.  
You ain't seen nothing like it.  
No, you ain't seen nothing like it,  
Not since the Civil War.

Along the Forest Road, it's the end of the day  
And the Clouds roll away.  
Each has got its load - they'll come out for the count  
At the break-in of day.  
When the limos return for their final review, it's all through'  
- all they can see is the morning goo.  
"There's no-one left alive - must be draw."  
So the Blackcap Barons toss a coin to settle the score <sup>45</sup>

Lyrics of this song are very extensive and contain a great number of silly names and plays on words which are not shown here in the interest of pursuing the core message, although they make the lyrics more interesting and fun. Nonetheless, they carry a rather upsetting image of gang wars and disputes over a gang's territory in London. These conflicts are even compared to the Civil War which provides the idea about the scale of these wars and moreover, the gangs

---

<sup>45</sup> "The Battle of Epping Forest Lyrics," Genius, accessed June 20, 2018, <https://genius.com/Genesis-the-battle-of-epping-forest-lyrics>.

described in the song are powerful since the members have fancy and expensive cars. The gang war was a matter of life and death with great losses on both sides as the narrator comments on the situation where "no-one is left alive" except the gang leaders who ironically enough decide the result of the war with a coin flip which gives the whole situation a rather pointless feeling with many lives lost in vain. It is rumored that the situation portrayed in the song is based on a real-life event<sup>46</sup> although it is not certain. However, for the purpose of uncovering the image of London in those songs, it is not that important whether it happened or not. The importance of the song is in fact that it contributed to the violent and gang-filled image of London during the 1970s decade.

Nevertheless, violence was not the only aspect of deterioration of London society. As in other big cities, in London seemed to be a number of drug users (beside previously mentioned alcohol drinkers) and the nightlife flourished. Mentions of that run through several songs portraying the decaying aspects of London society.

A small mention of drug use in London is in the song *London You're a Lady* by The Pogues from 1989 among other hints about deterioration:

Ah London you're a lady  
Your head-dress is a ring of lights  
But I would not follow them  
Your architects were madmen  
Your builders sane but drunk  
Among your faded jewels  
Shine acid house and punk  
Your piss is like a river  
Its scent is beer and gin<sup>47</sup>

This song pictures London as a lady. That label suggests that the author believes that the city is beautiful on the outside and carries a certain grace which can be seen for example in London's architecture and its historic beauty which was still visible. However, it mentions

---

<sup>46</sup> "Song Review by Francois Couture," Allmusic, accessed June 20, 2018, <https://www.allmusic.com/song/the-battle-of-epping-forest-mt0000725428>.

<sup>47</sup> "London You're a Lady Lyrics," Genius, accessed June 20, 2018, <https://genius.com/The-pogues-london-youre-a-lady-lyrics>.

alcohol again which apparently could be either literally smelled throughout the city or it can be meant only metaphorically, suggesting it's omnipresence. The text also refers to the combination of historical places that are still like jewels of London (although after hundreds of years, they are yet fading) and the less presentable acid house that could be found here and there, although again, there are two interpretations of the lyric line "among your faded jewels shine acid house and punk." Either it refers only to the music genre called "acid house" that was becoming popular in the late 1980s in Britain or it refers specifically to places where this kind of music was played. Nevertheless, the difference in the meaning of the lyric is not that much different because in every case, it refers to people who used drugs. Based on this single line, it can be also assumed that the presence of acid houses was infiltrating into the overall image of London in the 1980s. All things considered, the author believes that London is beautiful and elegant on the outside which can be deceitful since the author stated that he would not follow the beauty created by inebriated architects because, on the inside, it is a center of temptation, crime, and various vice. Overall, the picture drawn in this song can serve as a warning to any naïve or impressionable newcomer who can become corrupted and consumed by the culture rotting from inside London. And indeed, the image of London might have been surprising and strange to them.

Pal Weller from the band The Jam wrote a song about London and how it appears to newcomers. The song is called *Strange Town* and contains following lyrics:

You've got to wear the right clothes  
Be careful not to pick or scratch your nose  
You can't be nice in a strange town  
'Cause we don't know, don't care and we got to go, man

Rush my money to the record shops  
I stop off in a back street buy myself a snort  
We got our own manifesto, be kind to queers  
And I'm so glad the revolution's here  
It's nice and warm now!

I've finished with clubs where the music's loud  
'Cause I don't see a face in a single crowd

There's no one there

I look in the mirror, but I can't be seen <sup>48</sup>

In this case, London is not described as strange purely in the sense of being odd but also as foreign and hostile. Once again, the citizens are seen as unfriendly and unwelcoming, because they “don’t know, don’t care and got to go” which suggests a deeper disruption of neighbourliness which is probably a common experience in large cities, which may create a feeling of alienation which lead to the image of being trapped in a prison, as was described in previous chapter. This image is strengthened also by the described feeling of anonymity and loneliness in the crowded clubs, which is so strong that the persona feels almost invisible. This paradoxically contrasts with the described attempts of certain groups which create manifestos enforcing being kind to queers in order to help people feel more comfortable and accepted, therefore London society could be perceived as hypocritical. The author also depicts drug use again but he mentions it in a very light manner as it was an ordinary thing that someone does on a daily basis along with other daily routines. That evokes the image that for many people living in London that might have been the case. If that was the reality, the situation must have been quite alarming and there is no doubt about why P. Weller regarded it as strange.

Unfortunately, drug use was not a novelty even in the 1970s London as shows the next song, *London Boys* by David Bowie from 1967:

Oh, the first time that you tried a pill  
You feel a little queasy, decidedly ill  
You're gonna be sick, but you mustn't lose faith  
To let yourself down would be a big disgrace  
With the London boys, with the London boys

You're only seventeen, but you think you've grown  
In the month you've been away from your parents' home  
You take the pills too much

---

<sup>48</sup> “Strange Town Lyrics,” Genius, accessed June 20, 2018, <https://genius.com/The-jam-strange-town-lyrics>.

You don't give a damn about that jobs you've got  
So long as you're with the London boys <sup>49</sup>

This song implies that drug use was not a habit of older people but that people actually did it in the age as young as seventeen, or presumably even younger. Again, D. Bowie does not specify which kind of "pill" the character took but seemingly it has an unpleasant side (or withdrawal effects). However, he/she does the drug repeatedly and even "too much", despite the ill feelings. According to D. Bowie, this happened because of the need to fit in a group of peers and also despite the fact that the addiction caused them to become homeless or to lose their job. The fact that the author states that "so long as you're with the London boys" creates the impression that drug use was a popular thing to do amongst teenagers and that there was a peer pressure to do it if they wanted to be accepted and liked. However, if doing drugs was necessary in order to fit in, then the image of society is not only decayed, but also deeply disturbed and if people who were teenagers in the late 60's were already drug addicts, as D. Bowie portrays in his song, then it suggests that the drug use and crime connected with it spread among young people in London through the 1970s as well very easily, especially when it was perceived as an admirable thing to do, such as in this case.

On the other hand, some artist saw this London trend less pessimistically, for example in the text of *London Girl* by The Jam from 1977 which offers a unique view not only on the drug use problematic but also on homelessness and crime in general, different than most of the other songs:

Do you know what you're looking for?  
Streets of gold, fame and fortune?  
You're looking tired 'cause it's been three weeks  
Since you changed your clothes or washed your feet  
But you're learning fast all the time  
How to cadge cigarettes and pills  
  
I don't condemn what you done  
I know what it is to be young  
You're only searching for today

---

<sup>49</sup> "London Boys Lyrics," Genius, accessed June 20, 2018, <https://genius.com/David-bowie-london-boys-lyrics>.

To see the answers about yesterday  
And I hope you find <sup>50</sup>

It tells a story of a young London girl who became homeless because she left her home in search for something better, perhaps even being famous, however, she probably did not find the glory she was looking for and adapted to the situation quickly and learned how to obtain and sell cigarettes and drugs. Unlike the other previously mentioned songs and authors, the author of this one shows understanding for her decisions because of the fact that the girl is young and confused about what she wants and wanted to find a solution to her problems, similarly to the character in the first song by Gerry Rafferty. The lyrics end is open because presumably she has not found what is right for her and the author hopes that she will find it eventually and generally that she will figure her life out. Life on the streets, drug use, and crime do not always have to end tragically, therefore the image of London may not be so disastrous after all.

Based on the overall analysis of the given lyrics so far, crime-oriented culture seems to be a part of the image and there might be various for that based on the analysis. As was mentioned at the beginning of this chapter, one reason could be that drug use served as a coping mechanism or a form of escape from harsh reality. The working conditions in factories were often very demanding and the job was not even very well paid and moreover, it was often unstable, such as the case of miners. People had dreams or goals that were often almost impossible to reach given the adverse condition as is portrayed for example in the song *Soho* by Bert Jansch & John Renbourn, *London Girl* by The Jam and many others which suggest that it was a wide-spread image across parts of London and decades. The image displays that some drugs, e.g. alcohol, and gathering or socializing in pubs can help someone escape that at least in their minds if nothing more is possible. However, sometimes it can bring along other criminal activities and violence which is portrayed in the songs as well. Another factor that comes along with the repetitive lifestyle, which Ozzy Osbourne talked about, is that it might become boring for some people and therefore, they sought distraction elsewhere, such as TV, alcohol, and violence. Some songs portray that it is considerably easy to find this kind of distraction in various substances and violence but for some, the motivation for the turn to crime portrayed in some of the songs is that it was a popular thing to do. That was the case especially amongst

---

<sup>50</sup> “London Girl Lyrics,” Genius, Accessed June 20, 2018, <https://genius.com/The-jam-london-girl-lyrics>.

London youth as portrays, for example, the song *The London Boys* by David Bowie. Furthermore, gang violence seems to be a fairly significant part of the London image along with ideologically motivated racist attacks that terrorized the society, further contributing to the number of other disturbing aspects of the decaying society. Even though there were probably more reasons for the described anti-social behavior, all of these aspects of overall decay seem to be the prevalent theme in the songs about London in the 1970s and 1980s decades.

## 6. London: A Dream Come True

So far, the image of London has been more on the negative side, especially in the songs from the 1980s decade. Nevertheless, the complete image of the city may not be as dark as it seems now. In this chapter, the positive side of the image, which lured newcomers to the city, will be explored.

The author of *London Town* (1980) by the band Light of The World apparently saw London in a better light than previously mentioned writers. In the song, he wrote:

Walkin' round, walk everywhere  
Thru Regent's Park down through Trafalgar Square  
If you're thinking it's my home ground  
Yes I'm telling you 'bout London Town  
  
I'm in love with what I see the  
Streets of London always a view to me  
See the children playing in the park  
Older couples making it after dark

This could be your reality  
In London Town you could be what you want to be <sup>51</sup>

The writer portrays London as his beloved hometown and by saying “it could be your reality” he is suggesting that it could be anyone’s hometown. He depicts London and its streets as beautiful, as opposed to many other already mentioned writers. He appreciates the happy feeling brought about by seeing children play as well as the nostalgia of encountering couples “making it” after it gets dark. To him, everything is a part of the London Town and accepts the city for what it is. In the second verse, he also states that in “London Town you could be what you want to be.” This way, he portrays London as a place of endless opportunities for anyone who is willing to take it and who wishes to become a part of the city which causes the image to be very inviting and welcoming. As stated in the chapter number three, for hundreds of

---

<sup>51</sup> “London Town Lyrics,” Genius, accessed June 20, 2018, <https://genius.com/Light-of-the-world-london-town-lyrics>.



thousands of people, particularly this part of the image of the city was the sole reason to leave their countries and perhaps even their families and to move to London, therefore the image can be considered even as world-spread.

In a similar theme continues the song *London* by Steeleye Span from the year 1976:

London is a dainty place,  
A great and gallant city!  
All the streets are paved with gold,  
And all the folks are witty.  
There's your beaux with powder'd clothes,  
Bedaub'd from head to chin,  
Their pocket-holes adorned with gold,  
but not one sou within.

There your English actor goes  
With many a hungry belly;  
While heaps of gold are forc'd, God wot,  
on Signor Farinelli.  
There's your dames with dainty frames,  
Skins as white as milk;  
Dressed every day in garments gay,  
Of satin and of silk.  
London is a dainty place.<sup>52</sup>

This song catches the pompous image of London but also puts it in contrast with hungry lives of the less fortunate citizens. On one hand, it portrays how beautiful the city is and how luxurious and comfortable the life in London could be and moreover, even people living there are portrayed as being nice and smart which is a significant difference when compared with the hostility mentioned in the previous two chapters. On the other hand, there can be seen a slight tone of criticism because the author brings attention also to poor people and once again, to the soullessness of this place. Nevertheless, in comparison with the hopeless image of achieving a dream as portrayed for example in the song *Baker Street* from 1978 by Gerry Rafferty, this song

---

<sup>52</sup> "London Lyrics," Genius, accessed June 20, 2018, <https://genius.com/Steeleye-span-london-lyrics>.

shows the opposite end of the image and what it can look like when someone actually achieves their dream in London.

The following eponymous song carries even a similar image to the previous one and it is called *London* by Girlschool from 1980. The lyrics are as follows:

Oh, you got everything  
Everything and more  
Oh you got everything  
And the streets are paved with gold  
So many secrets still untold  
Neon lights are shining bright  
I dance away the night  
Up the junction  
Round the bend  
Will this madness never end  
Crazy people everywhere  
Down in Soho Square <sup>53</sup>

The image is very favorable; it portrays London as a place where you can have everything and anything you want and where you can be successful. Coincidentally, both songs contain the phrase that "streets are paved with gold" which discloses that London was perceived as a city where it is easy to get rich or in general do well. The lyrics also depict that the city does not suffer from the shortage of social entertainment, such as various dance clubs. Moreover, the author of this song portrays the night lights as neon and beautiful which is the complete opposite of the image portrayed in *London Burning* by The Jam where the author despises all the lights shining in the evening, the ones from TV foremost. Nevertheless, the image is not immaculate as the author mentions that everyone has their untold secret even though a certain sense of appealing mystery can be felt from this line. According to the author of this song, life in London is mostly enjoyable and it is a pleasurable place to live in which is an outstanding contrast to the image in the previous chapters which portray London as a prison

---

<sup>53</sup> "London Lyrics," Genius, accessed June 20, 2018, <https://genius.com/Girlschool-london-lyrics>.

or a corrupted, decayed place. On the other hand, there is one similarity – that is, that people may seem crazy sometimes.

In some cases, the image can be even inviting, such as in *Tower of London* by ABC:

Let me take you to Trafalgar Square  
Let me take you there  
Every street's a fashion catwalk  
Everyone's debonair  
Let me take you to Piccadilly  
Guess it leads somewhere  
  
Tower over centuries, tower over London  
Tower up and frankly I'm amazed  
What's done cannot be undone, not here not in London  
  
So, tower up! It's those little things  
Make life interesting, Tower of London!  
Tower up! Wasting time  
Precious time, Tower of London!  
Tower up! I'll meet you there  
I'll be there, Tower of London  
New York! Don't make me laugh  
I've seen photographs, Tower of London.<sup>54</sup>

These lyrics draw a spectacular image of London; one that truly is a dream come true. The city is described as amazing, fine, fit for interesting social life and full of opportunities. The author invites listeners to join him by a walk amongst fashionable, beautiful and charming citizens, which again is a great contrast to the smelly and drunk people described for example in *Down in the Tube Station at Midnight* or *the Baker Street Muse*. He even suggests that anyone who does not live in London is only wasting time and should move there as soon as possible because London is by far better and more stunning than even New York is. However, one line is confusing: “What's done cannot be undone, not here not in London.” That can be interpreted in a positive or negative manner at the same time, depending on the deed that has been done,

---

<sup>54</sup> “Tower of London Lyrics,” Genius, accessed June 20, 2018, <https://genius.com/Abc-tower-of-london-lyrics>.

although this line may be put there with the intent to add an element of seriousness into the image in order to tone it down from being too idealistic – no dream consists just of pure happiness.

In some songs, London is definitely portrayed as a dream-like place, however, it is not that clear whether the dream comes true or not. Example of that is the song named simply *London* by The Smiths from 1987:

Train - Heave on to Euston

You've left your tired family grieving

And you think they're sad because you're leaving

But did you see the jealousy in the eyes of the ones who had to stay behind?

And do you think you've made the right decision this time?

You've left your girlfriend on the platform

With this really ragged notion that you'll return

But she knows that "when he goes, he really goes"

And do you think you've made the right decision this time?<sup>55</sup>

Contrary to other songs in this chapter, the persona is not yet in London; he is only yet leaving his hometown in search for better life in the capital. The vision of life in London is so appealing that the (presumably) young man is willing to abandon his family and his girlfriend in pursuit of his dream. His desire to live in London is so strong that he is willing to take the risk, or he ignores the risk, of making a wrong decision that may possibly ruin his life. That is how much appealing the image of the dream life in London is.

According to some, London is very unique and living in there is simply the best, as is portrayed in *There's No Place Like London* by Shirley Bassey from 1986:

There's no place like London

There's no place at all

The East or the West End

You end up in the best end

---

<sup>55</sup> "The Smiths Lyrics," AZ Lyrics, accessed June 20, 2018, <https://www.azlyrics.com/lyrics/smiths/london.html>.

There's no place like London Town  
And I've been around  
When you walk down the street,  
Feel the history under your feet  
All in all it's my cup of tea  
When it's raining as hard as can be  
I don't care who you are  
You don't have to go far  
To get treated like royalty  
Take Paris in the spring  
Take New York in the fall  
  
But I'd leave them behind  
For the best of them all <sup>56</sup>

It portrays that no matter which part of London you live in or go to, East End or West End, it is always a “best end” and the author believes that she has the right to say it because she had seen many places and they do not even compare. The famous beauty of Paris in the spring or New York is not equal to London and not even typical rainy London weather can take away the beauty. However, a great part of London image seems to be also its historical heritage together with the royal family admired by many. In addition, S. Bassey seems to agree with ABC in the matter that people treat others well, even like royalty, which is an outrageous difference to the image provided by the colorful description of violence for example in the song *Down The Tube Station at Midnight*.

The next song is even more descriptive than the previous one. It is called *London, Luck and Love* by Hall & Oates from 1976 and its lyrics go as follows:

Walking in time to the ringing bell  
Water-stained where the raindrops fell  
On an island of green in a city sea  
And traffic-sound breakers roll in to me  
I never thought I'd be up this morning

---

<sup>56</sup> “There’s No Place Like London by Shirley Bassey,” Song facts, accessed June 20, 2018, <http://www.songfacts.com/detail.php?lyrics=18955>.

But London is calling to me  
And I never thought that I'd find somebody  
London, luck, and love  
What else could I be dreaming of  
The place, the chance, the feeling of  
London and love were in your eyes  
And luck 'cause the moment we realized  
That mornings are better spent in bed  
And some things are better left unsaid  
I never felt so close so quickly  
'Cause no one gets this close to me  
I never thought that I'd find somebody <sup>57</sup>

In this particular song, London is portrayed as a place filled with love and luck which can result in finding the love of your life. Even though sometimes it rains, supposedly both literally and metaphorically, the city and the atmosphere is still beautiful. She mentions also that London's Big Ben always guides her steps which evokes the image of feeling safe and secure which again is immensely different view compared to the image in previous two chapters. S. Bassey believes that city is calling to her which helps her find love and therefore also luck, which is all she has been dreaming of and could not ask for more, therefore the image in this song is quite optimistic.

Although songs provided in this chapter may have their differences and the dream-like image contained in them may not always be without a stain, they share an image filled with opportunities, happiness, wealth, love and luck.

---

<sup>57</sup> "London, Luck and Love Lyrics," Genius, accessed June 20, 2018, <https://genius.com/Hall-and-oates-london-luck-and-love-lyrics>.

## 7. Conclusion

Throughout this thesis, there have been various parts of the image of London in songs from the 1970s and 1980s presented, however, there were three main themes recurring throughout the entire collection of songs chosen for this thesis.

The first part of the image is that resembling a prison and although it has no tangible walls, it is no more possible to escape from than it is likely to escape from an actual prison. Therefore, some songs portray the attempts of people to escape at least mentally, as suggests the song *Baker Street* by Gerry Rafferty where the mean of escape is alcohol, or *London Burning* by The Clash and *Living with Unemployment* by Newtown Neurotics where the persona chooses watching television as their way of escaping the reality. The wish to escape the city may originate from the city's coldness and anonymity, unemployment or hostility in general, which can deprive people of their social needs. The situation portrayed in *Baker Street* also seems to correlate with reality in the aspect that owning a piece of land and a house is perceived by society as desirable and also as a sign of higher social status, in spite of the goal being often unattainable, which further enforced the prison-like image. Another aspect of this part of the image is that personas in the songs often fall into a habitual circle, which becomes either too tight to escape (in the case of habitual drinking after work hours, e.g. *Soho* by Bert Jansch & John Renbourn) or they become too comfortable to be motivated to get out of it, as is portrayed in *London Burning* where the narrator sees habitual watching of TV as an alarming emergency. Therefore, it is evident that the image of prison may vary, but it is still prison nonetheless.

The second and the perhaps most represented part of the London's image is that the city is a place of corruption and decay. That picture overlaps partly with the previously mentioned factors, such as alcohol abuse, as for example in the first song of the chapter - *The Battle of All Saints Road* by Big Audio Dynamite. There is also no shortage of violence, drug abuse, prostitution and homelessness in the image, and particularly the mentions of violence are not sparse. The motivation for it seems to be largely ideologically or racially-motivated, as in the song *Down in the Tube Station at Midnight* by The Jam, *Hong Kong Garden* by Siouxsie And The Banshees or *New Crass Massakah* by Linton Kwesi Johnson, and the fact that all those songs were composed throughout the decades suggests that this aspect of the image was not a matter of short span of time. This too may correspond with the real situation that took place in London because of waves of immigration from all around the world which had brought large

numbers of different ethnicities in London<sup>58</sup> which in turn provoked radical right-wing advocates, such as skinheads, to attack foremost Asian and African (or in general non-white) immigrants and their children. Shortly above, corruption was also referred to as one of the aspects of the decayed image of Britain's capital. This corruption does not tackle financial matters but the matter of contagious deterioration of individual morals which may occur particularly with young people trying to live on their own, as is described in *Strange Town* and *London Girl* both written by the Jam. This aspect is further enforced by the description of yet notorious hostility of Londoners who are portrayed as unwilling to help or to be considerate of others, newcomers especially, as has been already established. Nevertheless, the yet undescribed fact that so many people came to London to seek a better life leads to the next, final, aspect of the image.

A significant aspect of the image was the vision of peoples' dreams coming true. As was previously mentioned, some personas in the songs sought a better life in London but unfortunately failed and instead ended up in imaginary prison. However, other writers depicted the city differently, such as Shirley Bassey in *There's No Place Like London* or ABC in *Tower of London*. In those songs, London is portrayed as a place of beauty, attributed also to the historical heritage of the city, which is still valuable even today. They also depicted London as a place endless possibilities and opportunities awaiting those who wish to take them. Moreover, even the citizens are portrayed as happy, fashionable, welcoming and helpful. This way, the city was perceived as fancy, magical and diverse, which attracted newcomers from all around the world and encouraged others to stay there.

Through comparison of the first two analytical chapters (London: A Torpid Prison and London: A Place of Decay) with the third one (London: A Dream Come True), drastic differences in the images emerged. For some, the image was terrible, filthy, full of crime and London was generally portrayed as an undesirable place to live in. For others, however, it was a complete opposite as they portrayed the city as a place full of opportunities and suitable for happy life amongst friends and loved ones. Even though, no matter what the differences are, both sides have one thing in common – that London attracted countless people who came there in pursuit of better life, nevertheless, the dream did not come true for everyone as the image portrays.

---

<sup>58</sup> This situation is described previously in chapter 3.1. People of London.



## Resumé

Cílem této práce je zmapovat obraz Londýna v hudbě 70. a 80. let dvacátého století. Již mnohokrát byly zanalyzovány básně či jiné literární útvary za účelem zjištění, jak zobrazují určité místo či období. Avšak se stoupající oblibou populární hudby vysílané v rádiu či v televizi od druhé poloviny dvacátého století vzrostla i důležitost textů v písních. Velké množství písničkářů a skladatelů využívá psaní textů k tomu, aby sdíleli své zkušenosti a postoje, což poskytuje vzrušující možnost objevit další vrstvu obrazu Londýna.

Tato bakalářská práce nezahrnuje pouze již zmiňovaný rozbor, ale také kratší teoretickou část, která se zaměřuje na historické a kulturní pozadí Londýna ve druhé polovině dvacátého století, a to především na lidi (tj. obyvatele Londýna), ekonomiku a celkovou společenskou situaci a její změny, což poskytuje také možnost porovnání zobrazení Londýna s realitou. Zmiňovaný rozbor textů písní je proveden s ohledem na politický, kulturní a ekonomický kontext. Po rozboru více než 25 textů z nich vyplynuly tři hlavní společná témata: první vyobrazuje Londýn jako strnulého vězení ze kterého téměř není úniku, druhý motiv je zobrazení Londýna jakožto místa společenské úpadku téměř ve všech směrech, a naopak třetí způsob vyobrazení je místo splněných snů.

První kapitola, která je rozdělena na dvě podkapitoly, se věnuje již zmíněné společenské situaci v Londýně. V průběhu dvacátého století podstoupil Londýn mnoho významných změn. Některé z nich byly hmatatelné jako například přestavba města po druhé světové válce, kdežto jiné byly nehmatatelné a snad i méně znatelné v tu dobu, ale o to podstatnější v dlouhodobém měřítku. Po druhé světové válce prošla společnost změnou k lepšímu, ale v různých směrech také horšímu.

Některé změny se týkají kultury tohoto města, například imigrace či gentrifikace. Již po druhé světové válce mířily velké počty lidí do Londýna s nadějí na lepší život a s dalšími lety imigrační vlny pouze rostly, a sedmdesátá a osmdesátá léta tomu nebyla výjimkou. Ačkoliv do této metropole mířily desítky národností z celého světa, převažovali především imigranti z Asie (např. Čína či Indie) a Afriky. Nechyběly ani různé národy Evropy, nicméně ty se povětšinou neselektovaly s takovými rasovými předsudky jako Afričané či Asiati. Londýn a jeho obyvatelé nebyli připraveni na takovéto změny, natož v takovém měřítku, což vedlo přinejmenším k diskriminaci při hledání ubytování, natož ubytování na slušné úrovni, ale přinejhorším také k útokům ze strany skinheadů a jim podobných skupin, které naneštěstí mnohdy končily i smrtí oběti takového útoku. Na druhou stranu, všechny tyto národnosti obohatili společnost jejich

kulturou, takže hlavní ulice Londýna nabízely pochoutky a předměty z každého kouta světa. Imigrace s sebou tedy přinesla něco zlého i něco dobrého.

Co se týká ekonomiky Londýna v těchto dvou desetiletích, ta také prošla výraznými změnami. Jeden z hlavních zdrojů příjmů, tedy Londýnské přístavy, začaly upadat. Jejich důležitost se snižovala kvůli rostoucí důležitosti letecké přepravy, což ohrožovalo také tamější zaměstnance, kteří na oplátku bojovali stávkami, a to vše oslabilo ekonomiku. Nicméně stávky v přístavech nebyly jediný problém. V této době stávky mnohokrát oslabily celou společnost, například když stávkovali popeláři či zdravotníci. Dalším problémem byly také důlní stávky, ačkoliv to nebyl takový problém v Londýně jako spíše v jiných částech Velké Británie, které vznikaly opět kvůli zavírání dolů, které přestávaly být nejen potřebné, ale také výdělečné. Tyto stávky trvaly až rok a silně oslabily celou ekonomiku Velké Británie, a tím pádem i Londýna. Na druhou stranu, začala kvést jiná odvětví, jako například bankovníctví, finance a turismus a služby obecně, což pomohlo vyvážit ztráty v těžkém průmyslu. Tímto se ekonomika Londýna proměnila z průmyslově orientované na ekonomiku zaměřenou na služby.

Třetí kapitolou, která má jméno „Londýn: Strnulé vězení,“ začíná onen samotný rozbor. Zobrazení Londýna jako vězení je popisováno jako důsledek nezaměstnanosti, nespokojenosti se životními a pracovními podmínkami a téměř zanedbatelné šance na změnu k lepšímu, ale především, mizivé šance na dosažení snů. Jedním z takových snů se často zdá být koupě vlastního rodinného domku, což bylo spojováno také s lepším společenským postavením. Přesně taková situace je popsána například v písni zvané *Baker Street* od Gerryho Raffertyho z roku 1978, kde si muž v hospodě stěžuje na pocit chladu, který v něm toto město bez duše vytváří a diskutuje s jiným o tom, že se jednoho dne vzdá alkoholu a krátkých afér se ženami a usadí se pěkném domku v malém klidném městečku. Tato píseň je velmi reprezentativní pro celou kapitolu, protože shrnuje hlavní znaky tohoto obrazu Londýna: sen, který ale není nikdy dosažen, což vytváří bezvýchodnou situaci (tedy pocit vězení), kvůli čemuž se dotyčný utápí v alkoholu.

Druhá část zobrazení Londýna popisuje několik aspektů upadající společnosti, jako je například rasismus, násilí, užívání drog, zločin a rozbroje gangů. Všechny tyto aspekty jsou spojeny i s předešlým pocitem vězení a sdílí i některé příčiny, jako jsou životní a pracovní podmínky, avšak obě zobrazení se různí v jejich zaměření. Písňe v této kapitole zobrazují především situaci samotnou, spíše než příčiny jejího vzniku, jako například *The Battle of Epping Forest* od Genesis zobrazující válku gangů nebo *The Baker Street Muse* od Jethro Tull

zobrazující bezdomovectví, prostituci, alkoholismus a všeobecnou zoufalost a nebo píseň *Down in the Tube Station at Midnight* od kapely The Jam, která barvitě popisuje útok krajně pravicově orientovaných zastánců na neznámého muže ve stanici metra. To vše lze v této kapitole najít.

Třetí často se objevující téma v písních o Londýně je zobrazení tohoto města jako splněného snu. Někteří autoři textů zobrazují město jako nádherné historické místo s nekonečnými příležitostmi a možnostmi. Také Londýňané jsou v tomto případě zobrazeni jako přívětiví a milí lidé, což je naprosto opačný úhel pohledu oproti vyobrazením v předešlých dvou kapitolách. Dokonalá ukázka celé této situace je zobrazena například v písni *Tower of London* od skupiny ABC z roku 1985, která zmiňuje všechny již zmíněné aspekty tohoto vyobrazení Londýna a je vhodným reprezentantem zobrazení Londýna v této kapitole.

Zobrazení Londýna v některých částích odráží realitu, například rasismus a násilí či naopak přitažlivost této metropole, ale jiné písně zobrazují pouze to, jaký pocit toto město vyvolalo v autorovi daného textu písně. Celkový obraz Londýna v hudbě sedmdesátých a osmdesátých let je spíše negativní, ačkoliv některé písně zobrazují i světlé stránky, což způsobuje silné protiklady. Je tedy zřejmé, že zobrazení jednoho místa se může drasticky lišit dle toho, z jakého úhlu se na toto město člověk dívá.

## Bibliography

- Allmusic. "Song Review by Francois Couture." Accessed June 20, 2018.  
<https://www.allmusic.com/song/the-battle-of-epping-forest-mt0000725428>.
- AZ Lyrics. "The Smiths Lyrics." Accessed June 20, 2018.  
<https://www.azlyrics.com/lyrics/smiths/london.html>.
- BBC News. "Enemies within: Thatcher and the unions." Last Modified March 5, 2004.  
<http://news.bbc.co.uk/2/hi/3067563.stm>.
- Harpo 1. Harpo Svensson Fanclub. "London - 2012." Accessed June 20, 2018.  
<http://www.harpo-svensson.de/>.
- Genius. "Baker Street Lyrics" Accessed May, 2018. <https://genius.com/Gerry-rafferty-baker-street-annotated>.
- . "Baker Street Muse Lyrics." Accessed June 20, 2018. <https://genius.com/Jethro-tull-baker-street-muse-lyrics>.
- . "Down The Tube Station at Midnight." Accessed June 20, 2018. <https://genius.com/The-jam-down-in-the-tube-station-at-midnight-lyrics>.
- . "Electric Avenue Lyrics." Accessed June 20, 2018. <https://genius.com/Eddy-grant-electric-avenue-lyrics>.
- . "Hey Young London Lyrics." Accessed June 20, 2018. <https://genius.com/Bananarama-hey-young-london-lyrics>.
- . "Hong Kong Garden Lyrics." Accessed May 17, 2018. <https://genius.com/Siouxie-and-the-banshees-hong-kong-garden-lyrics>.
- . "Last Gang in Town Lyrics." Accessed June 20, 2018. <https://genius.com/The-clash-last-gang-in-town-lyrics>.
- . "Living With Unemployment Lyrics." Accessed June 19, 2018.  
<https://genius.com/Newtown-neurotics-living-with-unemployment-lyrics>.
- . "London Boys Lyrics." Accessed June 20, 2018. <https://genius.com/David-bowie-london-boys-lyrics>.
- . "London Girl Lyrics." Accessed June 20, 2018. <https://genius.com/The-jam-london-girl-lyrics>.

- "London Leather Boys Lyrics." Accessed June 20, 2018. <https://genius.com/Accept-london-leatherboys-lyrics>.
- "London Lyrics." Accessed June 20, 2018. <https://genius.com/Steeleye-span-london-lyrics>.
- "London Lyrics." Accessed June 20, 2018. <https://genius.com/Girlschool-london-lyrics>.
- "London Town Lyrics." Accessed June 20, 2018. <https://genius.com/Paul-mccartney-london-town-lyrics>.
- "London Town Lyrics." Accessed June 20, 2018. <https://genius.com/Light-of-the-world-london-town-lyrics>.
- "London You're A Lady Lyrics." Accessed June 20, 2018. <https://genius.com/The-pogues-london-youre-a-lady-lyrics>.
- "London, Luck and Love Lyrics." Accessed June 20, 2018. <https://genius.com/Hall-and-oates-london-luck-and-love-lyrics>.
- "London's Burning." Accessed June 19, 2018. <https://genius.com/The-clash-londons-burning-lyrics>.
- "Soho Lyrics." Accessed May 18, 2018. <https://genius.com/Bert-jansch-and-john-renbourn-soho-lyrics>.
- "Strange Town Lyrics." Accessed June 20, 2018. <https://genius.com/The-jam-strange-town-lyrics>.
- "The Battle of All Saints Road." Accessed June 20, 2018. <https://genius.com/Big-audio-dynamite-the-battle-of-all-saints-road-lyrics>.
- "The Battle of Epping Forest Lyrics." Accessed June 20, 2018. <https://genius.com/Genesis-the-battle-of-epping-forest-lyrics>.
- "Tower of London Lyrics." Accessed June 20, 2018. <https://genius.com/Abc-tower-of-london-lyrics>.

Haywood, Ian. "London." *Cities*, (1998): 383.

Maunier, René. "The Definition of the City." *American Journal of Sociology*, (January 1910): 543.

- Modo de usar. "Linton Kwesi Johnson." Accessed June 20, 2018.  
<http://revistamododeusar.blogspot.com/2011/05/linton-kwesi-johnson.html>.
- Online Etymology Dictionary. " Origin and Meaning of City." Accessed April 6, 2018.  
<https://www.etymonline.com/word/city>.
- Shakespeare, William. *The Tragedy of Coriolanus: The Cambridge Dover Wilson Shakespeare*. New York: Cambridge University Press, 2000.
- Song facts. "There's No Place Like London by Shirley Bassey." Accessed June 20, 2018.  
<http://www.songfacts.com/detail.php?lyrics=18955>.
- The Guardian. "Inquest begins into 14 victims of 1981 Fire.". Last Modified February 3, 2004. <https://www.theguardian.com/uk/2004/feb/03/ukcrime.owenbowcott>.
- Tuan, Yi-Fu. "The City as a Moral Universe." *Geographical Review*, (July 1988): 316.
- White, Jerry. *London in the 20th Century*. London: The Bodley Head, 2016.
- Wikipedia. "Hong Kong Garden (song)." Accessed May 7, 2018.  
[https://en.wikipedia.org/wiki/Hong\\_Kong\\_Garden\\_\(song\)](https://en.wikipedia.org/wiki/Hong_Kong_Garden_(song)).
- Youtube. "Ozzy Osbourne - Interview ("The Whoopi Goldberg Show") TV2 Portugal." Accessed May 12, 2018. [https://www.youtube.com/watch?v=KlgcPFS\\_eUI](https://www.youtube.com/watch?v=KlgcPFS_eUI).