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The Teddy Boy Subculture in Britain

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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Introduction

This bachelor thesis aims to portray the rise of the Teddy Boy subculture in Britain and its lifespan throughout the post-war era, along with the description of the situation in Britain during the 1950s. Thus, the thesis may be considered as a contribution to the field of Cultural Studies, which covers a wide range of cultural, social or political issues. The thesis comprises of two major sections, each dealing with several individual topics. Nevertheless, both chapters remain tightly intertwined as each part may be considered of a significant influence and importance to the other one.

The main purpose of the first part is to introduce the circumstances which proved to be essential for the emergence of the very first British post-war subculture. Certain events which played a major role in shaping the society are included as well, such as the Suez Crisis, which shook the foundations of British self-confidence. The first chapter begins with the delineation of the post-war situation and its consequences, depicts the issue of rationing and explores the themes of fashion and style in general, as well as the economic status of the country. Furthermore, the chapter's purpose is to highlight the more positive aspects of the post-war period. In addition to America's economic and military assistance, American influence became virtually an inseparable part of the British post-war popular culture. Therefore, the thesis explores various music genres as well as dance style making their appearance in the 1950s Britain, such as jive or the so-called "bop"¹. Many such impacts of American origin regarding cultural lifestyle eventually grew to be the basis of the British very first post-war subculture. The section comprises information obtained mostly from Peter Hennessy's *Having It So Good*, Dominic Sandbrook's *Never Had it So Good* or Andrew Marwick's *British Society Since 1945*, as well as from a considerable number of Internet articles.

Nevertheless, the thesis also explores the issue of politics, providing a brief outline of the political situation after the war, and mentions a defining event of the 1950s, the coronation of Queen Elizabeth II. The society kept evolving as well, with the post-war era representing an age of unprecedented social mobility;

¹ to be explored further in the thesis (2.5)

however, the class system remained entrenched despite the new affluence. Furthermore, the thesis provides a definition explaining what a class actually is and what it means, while focusing on its sociological aspects.

Emerging from the working class, Teddy Boys made their way into the awareness of the general public at the beginning of the 1950s. That being said, the second major chapter examines the birth of the subculture phenomenon which paved the way for other subcultures to follow. Furthermore, the section describes Teddy Boys' flourishing years, establishing their rather infamous reputation as violent delinquents. Needless to say, Teddy Boys may naturally be considered much more than that. Besides being a beacon for all the teenagers who felt misunderstood, who were desperate to belong somewhere, who wanted to escape the dreary reality of their everyday life, Teddy Boys may be considered trend setters when it comes to fashion or music. Their attires comprising mostly of fancy jackets and "drainpipe" trousers remain firmly embedded in public's mind, therefore, creating an unmistakable image of the Teddy Boy's appearance.

As famous as they were, the second half of the 1950s brought the decline for the Teddy Boy subculture. The Teds kept engaging in criminal activities of significant impact, resulting in open hatred towards specific ethnicities and towards certain members of British society. Therefore, the chapter focuses on the decline which followed the most infamous racially motivated riots of the 1950s. Nonetheless, the slump of the Teddy Boy subculture in the 1960s proved not to be terminal since another generation of Teddy Boys came into being, signifying the revival of the subculture which successfully thrives to survive even in the current world status.

With all that being mentioned, the thesis maps the rise of the Teddy Boy subculture, its downfall and revival and possibly the most significant aspects in-between, such as their motivation or general attitude towards society. The research part involves a considerable amount of information regarding the Teddy Boy subculture acquired mostly from Ferris-Lord's *Teddy Boys: A Concise History* and Ross' *Youth Culture and the Post-War British Novel: From Teddy Boys to Trainspotting*, along with a significant number of Internet articles which also provide interviews with authentic Teddy Boys.

1. Great Britain in the 1950s

1.1. Introduction

“Let us be frank about it: most of our people have never had it so good.” This is a fairly notorious part of a speech delivered in July 1957 by Harold Macmillan, British Prime Minister during the period from 1957 to 1963. The speech refers to the overall situation in the 1950s and applauds the successful resurrection of British economy after experiencing rather depressing post-war years. Nevertheless, the speech also criticised the perpetual wage increases, warning against the threat of inflation. This very extract remains in the memory of British citizens even up to this day, although the latter part of the speech concerning the warning remains rather overlooked (Hennessy 2007: 533-534).

As the citation above suggests, the main aim of this chapter is to summarize the changing situation in Britain during the 1950s. It shall explain the reason, development and consequences of the rise of British economy. However, before such economic wealth could be achieved, lean years of renunciation and restrictions were to come first.

1.2. The Remains of the Second World War

The omnipresent legacy of the Second World War was still resonating significantly strongly at the beginning of the decade; great austerity had swept across Britain in the late forties and remained until the early fifties (Ferris – Lord 2012: 7). Major cities, London for instance, had not still completely recovered from the vast post-war damage caused by the German offensive, resulting in the scenery of abandoned battlefields, damaged houses and deserted streets. The war had taken its toll taking its toll as the number of 225,000 houses suffered from total destruction and over half a million houses suffered severe damage. This proved to be the reason for the end of slum clearance for the next 13 years (Hennessy 2007: 21).

1.3. Military Operations

Britain of that time could be considered a military country, since the period of the two world wars had preceded the 1950s. Most of the grandfathers and fathers had served in the army and most of their sons became conscripts in the case of another emergency, being obliged to fulfil their two years of National Service. Furthermore, 6.6 percent of British GDP was invested into defence, the second biggest investment into defence right after the Soviet Union (History Today, 2001). Additionally, Britain became the third country to dispose of nuclear power after detonating their first atomic bomb in the Monte Bello Islands near north-west coast of Australia on 3 October 1952 although Britain was ruled by the Labour party until October 1951 (Hennessy 2007: 623 - 625), a political party which conventionally opposed the idea of militarism.

1.3.1. The Suez Crisis

One of the events shaping the world of the 1950s was undoubtedly the Suez Crisis. The incident took place in 1956 and it was a defining moment for the West and the Middle East regarding its consequences in the future.

Suez Canal had been in operation since November 1869 (ČT24, 2019). The construction had always been significant thanks to its strategic geographical position, connecting the Mediterranean and Red seas while separating the African continent from Asia.

Nevertheless, on 26 July 1956 the nationalization of the Canal was declared which later escalated into the whole clash. Eisenhower, the president of the US, compelled his British and French allies to acknowledge the nationalization of the Canal. This option meant avoiding any military action and loss of lives, while strengthening the political influence of America in Egypt, preventing the Soviet Union from intervening (McDermott 1998: 145).

Nonetheless the fight eventually broke out and was brought to an end in December 1956, leaving Britain perplexed and anguished. The outcome of the crisis was of a significant impact on British society and the country itself, Sandbrook describes the outcome of the conflict with no lesser word than 'humiliation', when he speaks about the consequences for Britain. (Sandbrook 2005: 47). It is believed the possible effects may be divided into three categories:

first, Britain lost its self-confidence and realized its contingent dependence on the United States of America; the loss of British colonies, being deprived of the informal empire in the Middle East, as well as providing independence to African and other colonies; third, a turning from the commonwealth to closer affiliation with Europe (Cambridge Core, 2012).

To sum up, the Suez Crisis proved to put an end to Britons' delusion about the position of the UK in the world's politics, and it now became clear Britain did not belong among the most dominant global forces any longer. Furthermore, it became apparent to Britons that they were from now on unable to make independent decisions without America's input.

1.4. Economic Situation

The whole system of rationing, rationing of food included, had remained strongly embedded in the British economy until 4 July 1954. It finally came to an end around nine years after the end of the Second World War. To name a few examples, clothes rationing did not end until March 1949. In the case of petrol rationing, it had taken one more year before the system ceased to exist, specifically in May 1950. Now, another remarkable example; the rationing of tea, essential element to British culture, was brought to an end two years later, in October 1952 (Hennessy 2007: 625). Furthermore, the average salary at the beginning of the 1950s slightly exceeded the worth of £100 a year, in other words, £2 per week. Upon further reconsideration of such conditions, it indicates no affluence could be spoken of during those years (Ferris – Lord 2012: 7).

Nevertheless, the rate of employment was positively soaring, helping to ensure a considerably high number of male and female workers became trade unionists. Moreover, the economy was about to go through significant economic growth, ranking among the leading economic powers after those bleak times of limits and insecurity. Britain's middle class of that time appeared rather insignificant in comparison to that of the US. The working class in the UK consisted predominantly of male manual workers (Ferris – Lord 2012: 7). The improving economic situation came as a relief for British citizens, as most of the pre-war generation could not understand the precipitous budget deficits and did

not understand the arguments (Hennessy 2006: 57). Nonetheless, Britons were about to live through an era of major changes (Ferris – Lord 2012: 7).

1.5. Environment

Surprisingly, not enough attention seemed to be paid to ecology during those years, which eventually escalated into a serious smog disaster in London, caused by the superfluous use of coal in the combination with climate conditions. Until then, the most tragic smog situation hit London in 1948, however, the one of 1952 turned out to be four times as lethal (Hennessy 2006: 121). Regrettably, the smog catastrophe had proven fatal for thousands of citizens, resulting in the rise of mortality rate by 120 percent. The mortal haze had remained for five days during the beginning of December 1952 before it finally lifted. The situation of that time was so bad its effects exceeded the impact of the cholera epidemic in 1866 in terms of death rate. This unfortunate situation finally made the government act in the direction of cleaner air. The Clean Air Act, which was passed in 1956, may be regarded as the result of the government's efforts to improve the climate condition. Nevertheless, ten years after striking the act, the industry is believed to have reduced the smoke emissions by 74 percent. Upon considering that result, it appears safe to consider their solution successful (Hennessy 2006: 117-121).

1.6. Industry

As far as the industry is concerned, Britain ranked among the most industrialized and urbanized countries throughout the cusp of the late 1940s and at the beginning of the 1950s by reason of the post-war boom (History Today, 2001). Nevertheless, this industrial progress was one of the main reasons behind the great air pollution which hit London in 1952, as it has already been pointed out (see 5.0).

The first nationalization² of the steel industry came to pass during the administration of the Labour Party in 1950, only for an attempt for

² **Nationalize** (n. nationalization): "To bring business, industry, or land under the control or ownership of the government." (Cambridge Dictionary, 2020)

denationalization to be initiated by the Conservative Party to happen three years later. However, the process was never completed. Later in 1967, the nationalization reoccurred under the governing Labour Party (Prof. Broadberry, Doc. Leunig 2013: 24).

The predecessor of the European Union, European Coal and Steel Community (ECSC), came into being in 1952, aiming to create a common market for coal and steel. Nonetheless, Britain refused to join the negotiations (Hennessy 2007: 283). The creation of the ECSC eventually led to the establishment of the European Economic Community (EEC) in 1957. Once again, Britain was not a signatory, resulting in the implementation of higher tariffs on manufactured goods or imports compared to other nations (i.e. Germany). The UK applied later for the membership and became one of the early states to join what was soon to evolve into the European Union (Broadberry – Leunig 2013: 42).

1.7. The Government

The political situation in the 1950s Britain may be characterized by two political parties taking turns in government: the Labour Party and the Conservative Party.

The Labour Party achieved a significant victory in the General Election of 1945, having won with a great majority, although the following decline of the Labour Party could have been signaled by perhaps not so notable victory in 1950 (Morgan – Connelly 2001: 8). Nonetheless, the political situation in the 1950s was marked by the party-political ascendancy of the Conservatives. The year of 1951 brought crucial change in terms of governing the country. The Conservative party won in the General Election with a narrow victory over the Labour party, resulting in Winston Churchill taking up his second mandate as a Prime Minister. The potential reason for the loss of the Labour Party may be the fact that “to a great extent its leaders had run out of ideas” (Sandbrook 2005: 54). On the top of that, the Conservative Party aimed to modernise its image and vision, another reason why the party managed to prevail in the elections. The Conservative Party succeeded in maintaining its position until 1964 after having closely lost to the Labour party led by Alexander Douglas-Home (Sandbrook 2005: 716). At the end, the Conservative Party was able to maintain the dominant

position throughout the whole decade up until the General Election in 1964 after having lost to the Labour Party (Wright 2003: 69).

1.7.1. The Coronation

“I cannot forget that I was crowned Queen of the United Kingdom of Great Britain and Northern Ireland. Perhaps this Jubilee is a time to remind ourselves of the benefits which union has conferred, at home and in our international dealings, on the inhabitants of all parts of this United Kingdom.” (Queen Elizabeth II addressing both Houses of Parliament, 4 May 1977)

One of the landmarks defining the course of Britain in the 1950s and forward, may be considered the coronation of the Queen Elizabeth II. The previous monarch, king George VI, passed away on the night of 5 – 6 February 1952. The incident was followed by ubiquitous perception of loss and astonishment, quite dissimilar to anything experienced over a nation’s leader. Although as unfortunate as it was, the passing of one ruler meant the coronation of another one. Therefore, Princess Elizabeth II was made a queen on June 2 1953. Around two million people gathered in the streets to watch the occasion. The final number of people witnessing the event in some sense turned out to be much higher, since the coronation was broadcasted on television and transmitted on the radio, having 88 percent of the whole nation tuning in via television or radio, marking an imperative breakthrough in terms of technology (Marwick 2003: 79).

According to the survey material, the coronation strengthened the population’s faith in the monarchy. It may be assumed such important events considerably influence public’s meaning on the royal family. For example, before Princess Elizabeth II got engaged to Prince Philip, a notable number of Britons did not seem that enthusiastic towards a tour to South Africa done by George VI and Queen Elizabeth back in 1947 regarding its expenses while the UK was still recovering from the impact of the Second World War. However, once the engagement came to pass and the wedding was drawing near, immense fondness towards the monarchy was shown. To sum up, unique events like that seem to establish the monarchy’s position in British society (Marwick 2003: 79 – 80).

1.8. Fashion

As far as fashion is considered, each time period may be defined by its specific style of clothing, the 1950s being no exception. The 1950s represented a clothes milestone of some sort. It was not until the arrival of the 50s that all colours emerged. Prior to that, everything was only of three colours: grey, brown and black. All of them being the colours of war. Furthermore, not only the colours of clothes were restricted by the wartime, the fashion design was fundamentally frozen as well. Perhaps the name associated with the post-war transformation of fashion industry the most was Sir Simon Marks of Mark and Spencer. He primarily intended to create a fresh style of clothing, since he assumed women wanted to wear light and comfortable clothes as opposed to the clothing during the wartime. Therefore, the company produced a line of duchess-like clothing for affordable price. The company gained worldwide fame by initiating some sort of revolution among overwear and underwear. Their clothing became so popular that M&S's profits quadrupled between 1948 and 1958 (Hennessy 2007: 18-19).

The popularity grew not only among women, but the demand for children's clothes also rose significantly, having transformed existing clothes in terms of colour, fabric and design since they only wore low-cost, tattered clothes with 'Utility' tags at the very beginning of the decade (Sandbrook 2005: 48). According to Laurence Thompson, only two types of customers could be distinguished before the Welfare state: the middle class with sufficient financial resources and the working class of lacking means. However, both those types came to merge into one class. Additionally, the use of different colours was not observed only in fashion industry; coloured cars and remarkable hairstyles began to rise up the surface, too (Hennessy 2007: 18-19).

1.9. The Class System

A social class can be broadly defined as a large group occupying a similar socio-economic position. Indicators of social class can include income, wealth, power, occupation, education, race or ethnicity (Study.com, 2020).

According to Andrew Marwick, a class comprises of three elements essential for its definition:

“First of all, class is shaped by history. It originates with the Industrial Revolution, which steadily replaced an older society of estates and orders by one made up of the more fluid and imprecise social classes. (...) Political events, traditions, national characteristics, and the more recent upheavals of war all affected the forms of class as they were after 1945. Second, class has a very strong subjective element. It is by studying what people say and write about class, (...). Third, we can quite unequivocally perceive areas of inequality in modern society: in power, authority, wealth, income, job situation, material conditions, and culture and lifestyles (Marwick 2003: 18).”

However, class may also be determined on the basis of race and ethnicity. Nevertheless, the importance of the latest aspects mentioned decreases progressively in more developed countries throughout the years. There are even various models of how to determine the classes. Yet the traditional triadic system recognizes three classes: working class, middle class and upper class. Nevertheless, it would be wrong to assume this is the only way of dividing the classes. According to Sandbrook, there was not only one working class, rather a variety of working classes, since economic and occupational differences might distinct even members of the same class (Sandbrook 2005: 34-35).

The class system has been strongly embedded in the British society, as Britons categorize the class division as a part of their culture. Since Britain of that time could be considered quite a homogenous society in terms of race, region and religion, it may not come as surprise Britons divided their society into classes on the basis of one's social status. In other words, the concept of hierarchy is what depicts best the people's sense of class, according to the historian David Cannadine (Sandbrook 2005: 34). It may be assumed Britons tend to be obsessed with the class system, which causes an astonishing range from emotions, such as amusement or fury (Hennessy 2007: 63). Despite the efforts

to minimize the differences among classes, certain classes could still be distinguished by the way of clothing, manner of speaking etc. For example, working class men could be recognized by wearing caps and their clothing appropriate for manual working. However, members of the working class could hold different posts, such as labourers, bin-men, train drivers and small craftsmen (Sandbrook 2005: 35).

Whereas some of the features typical for a middle-class male could be considered white collars³, suits and hats, given their occupation which would often include secretarial or office staff, businessmen, lawyers, doctors or teachers. Another phenomenon that could be observed in the post-war period was the higher number of women entering middle-class professions, particularly as nurses, teachers or secretarial workers (Sandbrook 2005: 34-36).

During those years, there was also a major breakthrough in terms of the division of the society, as a “new” section of citizens emerged, at least when it came to the working class, originally. A phenomenon of “teenagers” began to be distinguished. The affluent post-war years provided new possibilities regarding lifestyle since consumerism and flourishing economy were made possible (Cross 1998: 267).

The aspects distinguishing the working-class youth from their parents did not involve merely economics, rather the broadening inconsistency in their expectations of life, which could be considered significantly different, especially when it came to the idea of leisure. Therefore, a “generation gap⁴” emerged, which drove the youngsters away from their parents. As the result of the youngsters’ rather reckless way of life, the terms “teenager” and “juvenile delinquent” almost came to merge, as they almost became synonyms in terms of usage. Furthermore, the juvenile crime marked a significant increase in the second half of the 1950s (Cross 1998: 267).

³ **white-collar**: “Refers to employees whose job entails, largely or entirely, mental or clerical work, such as in an office. The term white collar work used to characterize non-manual workers, but now it refers to employees or professionals whose work is knowledge intensive, non-routine, and unstructured.” (Business Dictionary, 2020)

⁴ **generation gap**: “A situation in which older and younger people do not understand each other because of their different experiences, opinions, habits, and behaviour” (Cambridge Dictionary, 2020)

1.10. Popular Culture

Regarding the music of that time, the big-band sound of jazz and swing reigned supreme among dance music. Furthermore, the music coming from the US significantly influenced the whole Britain. Members of the US armed forces, known as GIs, introduced Britons to jive (Ferris – Lord 2012: 7). Jive may be considered one of the basic Latin ballroom dances, originating in the US. This type of dance involves elements of Rock steps, Charleston and Swing. Therefore, the dance is considered swift, playful, spirited and energetic. No wonder it quickly found its way to the younger part of British population.

Moving on to the Teddy Boys themselves, they tend to be associated with jive until this day. The truth is, the early Teds did not link the dance in any special way to their subculture; jive was simply spread among the entire population and the early Teds became fairly fond of this dance (Ferris – Lords 2012: 8).

Music has shown its vital importance (not only) to the youth, one of its perks is that it brings people together, no matter the circumstances or the background status. As MacInnes states:

“The great thing about the jazz world, and all the kids that enter into it, is that no one, not a soul, cares what your class is, or what your race is, or what your income, or if you’re a boy, or girl, or bent, or versatile, or what you are – so long as you dig the scene and can behave yourself, and have left all the crap behind you, too, when you come in the jazz club door.” (Ross 2019: 44)

On the other hand, this view may also come somewhat utopian, since all the gatherings occasionally provide an opportunity for youthful revolutionary spirit to cut loose and “break free”. This potential may lead the youth into their own world of rebelling against the society that they live in, sometimes releasing even extreme ideas like paranoia or violence (Ross 2019: 45).

2. The Teddy Boy Subculture

2.1. Culture & Subculture

Considering its many possible definitions, it may be difficult to find a specific definition of what culture means. Culture may refer to a scientific process regarding animate organisms or the intellectual side of civilization (Hebdige 1991: 5). The expression is apparently fairly related to another complicated expression: the subculture. A subculture, on the other hand, generally seeks to interrupt the process of standardization, rebelling against the norms and differing from the rest of the society in its own way. Furthermore, the members of a subculture tend to speak in a way which the “silent majority” might find offensive. Additionally, their attitude is likely to challenge the principle of unity and consistency, which disproves of the illusion of consensus. Differing from the apparent norms of a society in terms of appearance provides certain subcultures such as teds, mods or punks with the image of unthinkable deviants. This aspect also attracts the attention of censorship, which subsequently acts against such individuals, who express themselves in a way that may be considered as rather divergent from the conventions of normality (Hebdige 1991: 5 – 6).

Subculture began to be recognized and studied in a more scientific way in the 1920s upon collecting evidence among street gangs, professional criminals, bootleggers, and other deviant groups. The observation produced some of the most remarkable and reminiscent accounts of a subculture, although the method applied was not entirely flawless. The absence of any analytical or explanatory framework caused to create an incomplete image of a subculture, presenting it as an “independent organism outside the larger social, political and economic context” (Hebdige 1991: 75 – 76).

In the sociological sense, the term “subculture” refers to a specific group of people connected by some sort of special and different values, norms, behaviour, and lifestyle differing from the “common” people. Moreover, a sociologist and theorist of significant importance to the study of subcultures, Albert K. Cohen, claims a subculture emerges once a certain group of people with similar problems gathers. These problems tend to concern their integration into the society, thus creating the subculture’s own perception of the world (Smolík 2010: 32).

According to Hebdige, a “solution” to a specific variety of circumstances, complications or conflicts is usually provided by joining a certain subculture (Hebdige 1991: 81). In other words, solving a collective problem represents the foundation stone in terms of the emergence of a subculture.

2.2. Teddy Boys: an Introduction

Teddy Boys tend to be described as Britain’s first subculture, conveying a complex cultural breakthrough. Many members of British society perceived them as an intimidating form of the future, which emerged way too soon and caught them unprepared for Teddy Boys’ way of life, since life was just becoming normal again after the war and the years of rationing had just ended. In order to challenge the old social hierarchies, Teddy Boys rejected the social distinctions of the pre-war era, while unleashing their extraordinary prosperity, achieved not only through the full employment of that time, but also through black market economies. Taking advantage of the new not so strict laws and the increasing urban agility, they expressed their *agency*⁵ in the streets, flaunting their material comfort and embracing certain aspects of other cultures (Ross 2019: 28).

Their first noticeable occurrence may be traced back to the year of 1954, although it is believed the subculture came into being a few years earlier, more precisely the first written reference appeared for example in *Daily Express* a year earlier, that is in 1953 (Tichá 20014: 9). Yet other newspapers such as *The Daily Mirror* mentioned the Teddy Boys as well, announcing the new phenomenon of the growth of “zoot suit gangs”, referring to their style of clothing, branded as “the New Edwardian look” (Hebdige 1991: 11). In fact, their name refers to the Edwardian period, since the expression “Teddy” or “Ted” is a diminutive of the name “Edward”⁶ (Cross 1998: 285). Their style of clothing and general appearance shall be further explored in the following chapters.

⁵ **agency**: “Agency refers to the idea that people make their own decisions and are responsible for their own actions. Some sociological theories are accused of being deterministic, that they suggest that human behaviour is inevitable and predictable. Interpretivists stress that people have agency and can choose. Factors like social class, gender and ethnicity might well impact people’s choices, but they do not determine them.” (tutor2u, 2018)

⁶ “Ted is a familiar form of the given name Edward. The Edward in question is King Edward VII, who reigned during the years 1901-10, the ‘Edwardian’ Age” (Cross 1998: 285)

Nevertheless, 1954 was the year when the subculture made its appearance in the districts of the Eastern and Southern areas of London. In addition, the abbreviated form of their name, "The Teds", came to use in the very same year. The Teds emerged predominantly from the working class, attempting to spend their free time in the most intense way possible. Additionally, the influence of the American and Italian culture was apparent in the way they dressed, behaved or simply when it comes to their comprehension of lifestyle (Smolík 2010: 127). Furthermore, by going back to Edwardian values and appearance, they represented a clear, elemental example of masculinity and national identity (Ross 2019: 29).

As extraordinary as they were, their agenda and activities faded away with the end of the decade, only to be brought back to existence during the 1970s.

2.3. The Teddy Girls Phenomenon

Although the Teddy Boy subculture predominantly comprised of boys and men, it would be wrong to assume it was a strictly male phenomenon. Despite not being as famous as their male counterparts, there were females who actually joined the Teddy Boy ranks. Such females were called simply Teddy Girls or "Judies". Teddy Girls formed their own gangs and participated in the activities as the Teddy Boys. Teddy Girls tend to be described as rebellious young women who indulged in defining the society, arrogance and strutting. In other words, they would simply not let themselves to be overshadowed by the Teddy Boys in terms of the behaviour, which seemed to be fitting the "brand" Teddy Boys had created (Ross 2019: 29).

The other thing that the Teddy Girls and Teddy Boys had in common was the social background. Both groups emerged from the identical social background and the way Teddy Girls fought could be considered equally nasty to that of the Teddy Boys. Nevertheless, the number of Teddy Girls was considerably lower which, means their reputation may not have been so widespread. Therefore, Teddy Girls did not allegedly pose such moral threat to the citizens (Ross 2019: 29).

Ken Russell⁷ comments on the Teddy Girl phenomenon upon having recovered pictures of them by saying: “No one paid much attention to the Teddy Girls before I did them, though there was plenty on Teddy Boys. They were tough, these kids, they’d been born in the war years and food rationing only ended in about 1954 – a year before I took these pictures. They were proud. They knew their worth. They just wore what they wore.” (AnOther, 2015)

2.4. Fashion and Appearance

Since being a part of a subculture is basically about certain “unification” among the members, a similar style of clothing may be observed very often, when it comes to distinguishing features of a subculture. The remarkable image of the Teddy Boy subculture made its members stand out in terms of visage, too. Despite the periodic unemployment and unskilled jobs at the beginning of the decade, Teds could be considered fairly affluent. Since the average wage of adolescents increased, Teddy Boys did have money at their disposal and a significant amount of the money was invested into clothes, which was of critical importance to the Teddy Boys (Jefferson 1973: 10).

As already stated above, the newspapers first described their style as New Edwardian, which suggests where Teddy Boys got their inspiration from. It may be safe to assume their overall look involves some noticeable elements from the Edwardian era, more precisely, Teddy Boys were inspired by King Edward VII. In fact, their outfits comprised of more cultural influences: i.e.: Teddy Boys were often seen in a suit similar to a zoot suit, which originated in New York, being associated with US jazz culture. The zoot suit may be recognized by its elongated length, resembling the very jacket Teddy Boys wore, also called “drapes” in the US (Ferris – Lord 2012: 11). The new jackets featured a new style of cut, fancy waistcoat. They would wear white shirts with cutaway collars under the jacket, along with ties with a “windsor” knot⁸ (Jefferson 1973: 10). Nonetheless, the original Teddy Boys were not in a position to be able to afford these suits, which

⁷ **Ken Russell**: one of the most controversial directors in British cinema (BBC NEWS, 2011)

⁸ **windsor knot**: “a wide triangular knot, produced by making extra turns in tying a tie” (Collins Dictionary, 2020.)

could be considered rather expensive. Instead, they would often be seen wearing sports jackets (Ferris – Lord 2012: 13).

Nevertheless, they did not dress up only to “look good”, there was a significance hidden behind the fancy garments. Its prime statement was allegedly to represent the first attempts to establish a male working-class fashion. Before the appearance of the Teddy Boy subculture, the possibilities of what the working-class males could wear could be considered fairly limited: clothes for working during the week and “Sunday Best”⁹. Teddy Boys managed to create some kind of a “cross-over” between these two spheres, finding the balance between functionality (working clothes) and opulence (finest clothes) (Cross 1998: 269). Teddy Boys would often wear their father’s jackets, that were taken in afterwards (Ferris – Lord 2012: 11).

Teddy Boys could be recognized by their trousers (*drainpipe trousers*), which had wide, sixteen-inch bottoms. They would use their fathers’ trousers, just like in the case of the jackets, and had them taken in. Therefore, the trousers would appear considerably tight, since the dominant element of fashion of that time was the persisting trend from the jazz/blues-inspired 1940s, namely baggy trousers. Sometimes, they would be seen wearing high-waisted peg pants¹⁰, especially the early Teds. The trousers were worn in a way which would show-off their socks, usually white, at least at the beginning of the decade, since they were later to go more extravagant, appearing in more vibrant colours (Ferris – Lord 2012: 11-12).

Since the very emergence of the Teddy Boy subculture, its members were associated with gangs for a simple reason: numbers provided them with safety. There were also differences to be found among the individual gangs, for example, they would be distinguished by the colour of their socks (Ferris – Lord 2012: 14).

As far as the footwear is considered, Teddy Boys wore multiple types of shoes. When the journalists later tried to cover their footwear in media, they were rather mistaken by marking their shoes as two-inch-thick crêpe soles, while, in reality, the sole was no more than an inch thick. The actual crêpe soles arrived

⁹ **Sunday best:** one’s finest clothes to wear during special occasions, i.e.: to church (Cambridge Dictionary, 2020)

¹⁰ **peg pants:** “trousers cut full in the waist and thigh area and tapering to a cuff or gather at the ankle. Some pegged pants include a full cuff with buttons; others simply gather around an elastic band (Glosbe, 2020)

first in the 1970s. Nevertheless, Teds would often emphasize the thickness of their soles by adding another layer of leather, in order to achieve a chunkier look, which later inspired even Skinheads. Besides such boots, they would often be seen wearing “Eaton Clubman chukka boots¹¹”, “Chelsea boots¹²”, “brothel creepers”¹³ and slip-ons (Ferris – Lord 2012: 12).

One of the necessities complementing their look later became a narrow tie which was called “bootlace tie” or “maverick tie” (Smolík 2010: 127; Cross 1991: 272). The inspiration for such accessory most probably came from the Teds’ fondness towards the American culture and Western movies. This trend originated in the second half of the fifties, as televisions were becoming a common possession in almost every household of that time (Ferris – Lord 2012: 12). Nevertheless, the British society was influenced by American culture even few years before the arrival of the 1950s. The American influence proved to be considerably strong because of the Hollywood impact in the 1940s, although the 1950s brought even more affection towards American culture (Ferris – Lord 2012: 8). Along with the new ties, moleskin, velvet or satin collars were added to the suits. More vivid colours made their appearance, too. The original suits were occasionally of the colour of green, red or pink, whereas more subtle colours like grey, black or brown were observed more frequently (Jefferson 1973: 10).

Although some of the Teds did not share quite the same intensity of enthusiasm about the new accessories being added. A former Teddy Boy, Joe Goulding, claimed that the trend of bootlace ties and excessive embellishments made him back away from the Teddy Boy subculture, saying: “I stopped being a Ted in 1955 because I thought the suits were getting too many accessories (...). It was getting commercial looking. What the hell have bootlace ties got to do with Edwardian look? That’s when it got cheap, it didn’t look right.” Goulding goes on by talking about the most notable tailors in his opinion, including names such as Alec Goodall, Abe Sacks and Tom Whitt, saying they all stopped making Teddy suits in the mid-fifties (Ferris – Lord 2012: 43).

¹¹ **chukka boots**: “an ankle-high shoe, laced through two pairs of eyelets, often made of suede” (Dictionary.com, 2020)

¹² **Chelsea boots**: “an ankle-high boot with elastic panels along the sides” (Merriam Webster Dictionary, 2020)

¹³ **brothel creepers**: “crêpe-soled boots favoured for dances (“the creep”), fights and loitering in the streets” (Ross 2019: 32)

As for their hairstyles, the primal Teddy Boys would prefer longer hair length in order to detach themselves from the conventional appearance (Jefferson 1973:10). Their hairstyles were likely to be inspired by Elvis Presley, the dominating figure of Rock 'n' Roll, emerging from the US. Therefore, Teds would prefer "quiffed" hairstyles (Cross 1998: 271) (See Appendix III and IV). As a result of their overall flamboyant appearance, their masculinity was questioned despite their initial objective to emphasize their masculinity. This could presumably have something to do with the fact that a few years back before Teddy Boys first appeared, military uniform and short hair of soldiers were one of the characteristics of "normal" masculinity (Cross 1998: 280).

The way Teddy Girls dressed is highly comparable to the Teddy Boys' style of dressing up, which means Teddy Girls would also wear Edwardian jackets, often completed by a scarf and full skirts or turn-up jeans (Ross 2019: 29 – 30) (See Appendix I and II).

According to Cross, dressing-up could be, in fact, considered one of the three major Teddy Boy activities, the other two being dancing and fighting. Therefore, Teddy Boys did not draw the public's attention only by their extraordinary appearance; they would also be recognized by their criminal actions (Cross 1998: 268).

2.5. Music & Dancing

As hinted in the foregoing pages, music and dancing were of extraordinary meaning to the Teddy Boy subculture, namely the American influence. Therefore, it may be observed that the American culture was not projected via Teddy Boys only when it came to their appearance.

The early 50s brought significant changes in terms of popular culture, since a considerable number of black people among the working class made it possible to spread the unrestrained aura. The West Indian immigrants later affected the future direction of popular culture as well, but their credit was more broadly recognized first with the arrival of the 1960s (ska, bluebeat etc.) (Hebdige 1991: 49).

According to Hebdige, music “had been taken out of its original context” where the connection of “Negro” and “youth” had been entirely accepted by the parent culture and transferred to Britain, where it represented the basis for the Teddy Boy subculture. This very basis was symbolized by rock and roll, an extraordinary merging of two “societies”, so to speak: black and British working-class youth. This very convergence comprised of certain elements from black gospel, blues, white country and western (Hebdige 1991: 49 – 50). The smooth establishment of American rock and roll could be ensured also by reason of common language between America and Britain, comparable social development and also because of the fact that American culture had been brought to Britain by means of positioning American soldiers in Britain (The Edwardian Teddy Boy, 2020), as previously mentioned. On the other hand, America was still perceived as a secluded land, considerably enchanted by its remoteness and unapproachability (Hebdige 1991: 50), which could have been recognized as a very alluring aspect.

It is believed Teddy Boys could escape “the grim world of reality”, rattle the metaphorical shackles of the working-class by the means of music. Therefore, they were able to live in their own fantasy world. In spite of that, their utter devotion towards the world of music would also condemn them to a life of unskilled jobs (Hebdige 1991: 50).

Nevertheless, before being directly influenced by rock and roll musicians, Teddy Boys favoured Ted Heath, Johnny Ray, Count Basie and a boogie-woogie¹⁴ pianist Sugar Chile Robinson. The year of 1956 meant significant importance to Teddy Boys. Since Elvis Presley rose to fame and Teddy Boys got inspired by his hairstyle and his sideburns (Tichá 2014: 10).

In November 2014, an original Teddy Boy, Herm Derbyshire, commented on the music he personally favoured during his Teddy Boy phase by saying:

“I liked jazz and I listened to great singers like Frankie Laine and Johnny Ray and Guy Mitchell. I also liked Jack Parnell and the first record I had was Livery Stable Blues by Mugsey Spanier. I also listened to Baz and Ivey Kirchen. Then in 1954 Bill Haley hit the charts with *Crazy Man Crazy*, and that

¹⁴ **boogie-woogie**: “a form of instrumental blues, especially for piano, using melodic variations over a constantly repeated bass figure” (Dictionary.com, 2020)

was it, rock and roll had arrived - forever. (...) I think the 1950s was the best period. You would put the radio on, and you would get all the music for squares and then suddenly you would hear a rip-roaring rock and roll record come on and it was new and really exciting. (...) I was born to rock and roll.” (The Edwardian Teddy Boy, 2020)

As far as dancing is considered, jive became Teddy Boys’ signature dance of some sort. Although Teddy Boys fancied another dance in the 1950s, the bop¹⁵. The popularity of jive could have been caused by its suitability for rock-and-roll music, even though Teddy Boys may have been seen jiving even years before the emergence of rock-and-roll in Britain (Ferris – Lord 2014: 8).

Herm Derbyshire commented in his interview on dancing as well, claiming Teddy Boys were superior when it came to dancing jive or bop. He also adds a rather bitter commentary on the further dance evolution, saying: “They [Punks] didn't just shuffle about like all the squares did, and still do, and call it 'dancing'. That's not dancing, it's just rubbish shuffling about that any fool can do”. (The Edwardian Teddy Boy, 2020)

2.6. Criminal Behaviour

As already hinted earlier, Teds were often perceived as social deviants who would frighten their fellow citizens. Truth be told, such concerns were not regarded as unjustified. Cross stated that fighting counted among the three major activities Teddy Boys were “famous” for, the other two being dressing-up and dancing. Having summed up their aesthetic and their affection for dancing, this chapter shall explore their criminal behaviour which also contributed to their decline at the end of the 1950s.

Being the first British post-war subculture, Teddy Boys would express their agenda through defiance, namely with anger or separation when it comes to differing from the society. This “innovation” was later passed on other emerging subcultures, such as Mods or Rockers (Cohen 2002: 203-204). Teddy Boys would frequently be considered even more menacing than gangs preceding

¹⁵ **the bop dance:** “early modern jazz developed in the early 1940s and characterized by often dissonant triadic and chromatic chords, fast tempos and eccentric rhythms” (Dictionary.com, 2020)

them, which made their appearance after the First World War. The reason for that is rather simple: since such gangs only fought amongst their own groups, Teddy Boys would reportedly threaten and endanger non-aligned citizens. (Teddy Boy Federation, 2017)

Criminal activities associated with the Teddy Boy subculture were mostly of riotous character, such as thefts or “black marketeering”¹⁶. The rate of criminal activities committed by adolescents increased considerably in the second half of the 1950s. The original number of 24,000 in 1955 rose to 45,000 in 1959, meaning the number almost doubled, proving the juvenile crime posed a significant danger in that time (Cross 1998: 267).

The reason for Teddy Boys’ criminal behaviour may be traced back to the “slum clearance” which took place in the 1950s. The working-class communities of south and east London were left anguished upon the destruction of many terraced houses and tenements. Whole families were placed in either tower blocks or the new satellite towns on the outskirts of London. Therefore, Teddy Boys inclined towards a recreation of their community, resulting in creating their own territorial group-oriented style. Since the act of clearance left a considerable number of the working-class members in a rather desperate situation and had limited resources to their disposal, Teddy Boys attempted to overcome the condition in their own way (Cross 1998: 274-275).

One of the factors making the young working-class members rebel against the society could also be the fact that they were denied the benefits of leisure, which proved of bearing significant importance to them. Melly suggests that Teddy Boys tended to express themselves physically, meaning their body would represent a “canvas” (in terms of aesthetics) to them, as well as a “weapon” (Cross 1998: 275).

The weapons Teddy Boy would wield may be considered common in terms of gang violence, such weapons were for example bicycle chains, flick knives (banned in 1957), razors and knuckle dusters (rs21, 2019).

¹⁶ **black marketeering**: illegal trade in products that are difficult or expensive to buy legally (Cambridge Dictionary, 2020)

2.6.1. The Derek Bentley Case

The first major violent action, which public and press got interested in, could be considered the killing of a police officer during an attempted burglary of a warehouse in Croydon on 2 November 1952. This deed was reportedly committed by two members of the Teddy Boy subculture, nineteen-year-old Derek Bentley and Christopher Craig, aged sixteen at that time. The older perpetrator was found guilty of murder and sentenced to death by hanging. His execution took place on 28 January. Whereas his accomplice was sentenced to serving ten years in prison, despite being convicted as well but being too young for a capital punishment (Ferris – Lord 2012: 14).

In spite of that, the reports of Bentley's wrongful conviction arose shortly since it was believed his mental age could have been of a child around ten years old, thus not being fully legally competent. Furthermore, it proved clear that Bentley was already detained when the policeman was shot, therefore, his part in the deed was questioned. As a result, words "A victim of British justice" are inscribed on his gravestone (Capital Punishment UK, 2020).

This particular case became so famous that it was later in 1991 turned into film called "Let Him Have It" (Bentley's infamous quote during the attempted burglary, although it still remains uncertain if he really said it), thus made "immortal". According to Ferris – Lord' publication, the film paid excellent attention to details, therefore it is considered quite impressive and authentic, despite few differences regarding fashion (Ferris – Lord 2012: 15).

Although the rightfulness of Bentley's punishment proved to be questionable, the deed was embedded into the public's mind and made the expressions "Teds" and "juvenile delinquents" turn into synonyms (Ferris – Lord 2012: 15).

2.6.2. The Murder of John Beckley

The reputation of Teddy Boys suffered another blow in July 1953 when a seventeen old John Beckley was stabbed to death by Michael Davies, aged twenty. The incident occurred during a fight between two Teddy-Boy-looking groups. Beckley tried to escape the gang fight; unfortunately, he was caught on

his escape and died on the pavement near the tube station on Clapham Common's North Side (Ferris – Lord 2012: 15).

It is believed that some members of the Teddy Boy subculture would get involved in more serious crimes, such as murders and thefts, as already pointed out. The thefts and burglaries could have been motivated by the adolescents' shortage of financial resources. A considerable number of thefts may have been committed so that Teds could afford buying their rather high-priced Edwardian suits. Teddy Boys would also engage in the field of prostitution by becoming panderers, especially in the West End of London (Tichá 2014: 11).

Nonetheless, Teddy Boys' motivation to commit crimes came in more forms. For example, besides the need for money, youngsters would reportedly join the gangs of Teddy Boy subculture in order to gain more self-esteem. Such individuals would usually underperform in schools, and therefore joining a gang could have seemed like an ideal way of compensating their results at school. According to Cohen, the core values in a gang would traditionally oppose to those of the society, therefore hedonism, defiance of authority and the need for adrenalin would replace sobriety, ambition or conformity (Hebdige 1998: 76).

2.6.3. The First Rioting

The issue of juvenile crime increasingly making its appearance was not recognized only by the general public. The theme of violent adolescents made its way into films and culture. The supposedly first movie to have dealt with this problematic may be considered "The Blue Lamp"¹⁷ which was released in 1950. This film featured a murder, more precisely a shooting, caused by a youngster, somewhat foretelling the Bentley/Craig case, which was to come to pass three years later, in 1953. Therefore, the film tends to be perceived as a milestone in terms of British cinema history. Other films, such as "Cosh Boy" or "Violent Playground" followed, all unified by a similar theme, featuring the growing issue of juvenile crime. Some of the movies, however, attempted to demonstrate moral points in the process, which proved to be unsuccessful, at least as far as the Teddy Boy subculture is considered (Hebdige 1998: 26-27).

¹⁷ "The Blue Lamp" is still considered a highly successful film, being the tenth-most-watched film in the British cinema history (Hebdige 1998: 26)

Nevertheless, the first more noticeable rioting that Teddy Boys took part in is reportedly their inappropriate behaviour in cinemas all over Britain while the film “Blackboard Jungle¹⁸” was being screened. It is proclaimed Teds “celebrated” the film by ripping up the seats in cinemas and theatres all over Britain while listening to the opening soundtrack. The first screening of the film took place in London, and it was also the first theatre experiencing the Teddy Boy rioting. As another example could be considered the city of Blackpool which witnessed the Teddy Boys rioting and jiving over the flower beds along the famous promenade. The city of Manchester faced a similar situation since a thousand teenagers rioted after seeing the film, a considerable number of them was seen wearing a Teddy Boy suit. Upon such incidents, the screening of the film was eventually banned. Nevertheless, another film called “Rock Around the Clock” was made which featured the infamous song, thus causing even more rioting. Furthermore, the members of the Teddy Boy subculture were denied access into dance halls all over Britain (Hebdige 1998: 27-28).

2.6.3.1. Notting Hill Race Riot

The name of the incident may be considered somewhat self-explanatory, nevertheless, this chapter shall explore the defining event in more detail. Furthermore, it shall explain the situation preceding the incident, as well as the consequences arising for Teddy Boys.

As already stated in the previous chapter, post-war Britain recognized a significant rise of the number of non-white immigrants who were brought to UK for the purpose of labour, although the main interest was still directed at the European immigrants. The immigrants of colour were coming from the Commonwealth countries and were usually be of Indian, Caribbean and Pakistani origin (Brave New World, 2020).

The foreign community could be also considered of crucial significance to the future development of British culture. Immigrants of colour introduced British citizens to music styles such as jazz, blues, or rock and roll and later even ska or reggae (Hebdige 1998: 47-48).

¹⁸ “**Blackboard Jungle**” dealt with the increasing issue of juvenile crime while featuring the song “Rock Around the Clock” over its opening credits (Hebdige 1998: 27)

The atmosphere preceding the major conflict probably could have hinted the arrival of the major breakthrough in terms of the relationship between native citizens and the immigrants coming from non-European countries. No major conflicts arose as far as the European immigrants were considered. Nevertheless, it was not the case of the non-European immigrants (Hebdige 1998: 51).

In 1949, post-war Britain granted a full citizenship to the member states of the Commonwealth organization via British Nationality Act (BNA), thus basically “inviting” the said citizens to reside in Britain. Predictably, immigrants set off to Britain in considerable numbers almost immediately once the Act was implemented. The vessel which tends to be associated with this arrival the most was called “Windrush”, therefore, the immigrants who made their way to Britain aboard this ship are now known as the “Windrush generation”. Consequently, tens of thousands of immigrants entered Britain, mainly from the West Indies. As a result, the pressure on food supplies, housing, jobs and services significantly increased (Ferris – Lord 2012: 38).

The disapproval of the British Nationality Act was recognized throughout the whole Britain. Teddy Boys’ attitude, in particular, towards immigrants of colour could certainly not be considered welcoming (Hebdige 1998: 51). Not only Teds disapproved of the arrival of the immigrants but they also decided not to remain passive and take in action against them, more precisely, Teddy Boys later vigorously armed against them, wielding weapons such as iron bars, knives or weighted leather belts. Furthermore, they did not seem to show much respect for their different origin or skin colour, calling them “niggers¹⁹” and going for “nigger-hunting” (The Guardian, 2002).

Andrew Marr somewhat ironically commented on the rules concerning the immigration saying: “First, be white, and second, if you cannot be white, be small in number, and third, if all else fails, feed the brutes.” (Marr 2007: 195). This statement summarizes what opinion a part of the public shared towards the immigrants.

For reasons of their own, Teddy Boys were repeatedly associated with the attacks on West Indians despite presumably not having any real reason for that.

¹⁹ this word is today considered an insult towards the people of colour

Furthermore, Teds were significantly involved in the Notting Hill race riot in 1958 (Hebdige 1998: 51) (See Appendix V). Despite being fundamentally inseparable from the influence of foreign culture, namely African-American music, Teddy Boys did not share quite the same amount of enthusiasm towards the immigrants themselves since Teds were afraid of losing their jobs to the immigrants. The racial tension had been building basically from the year of 1949 to 1958 for the reason of continuous waves of immigrants. The tension eventually escalated into a massive outbreak of racially motivated riots in 1958, known as the Notting Hill riots (Ferris – Lord 2012: 39).

The rioting took place in Nottingham, Notting Hill and Notting Gate in London. The conflict was reportedly initiated by the white working-class youth. Moreover, Teddy Boys themselves were amongst the ones causing much of the violence (Ferris – Lord 2019: 39). Allegedly, a significant number of Teddy Boys were seen being hostile and violent towards the black newcomers in Notting Hill. Their agenda was further encouraged by the extreme right-wing political groups, since some of the politicians openly disapproved of the black community. Sir Oswald Mosely, founder of the “British Union of Fascists” could have been considered one of such politicians, with his race-motivated slogans like “Keep Britain White”. Another political organization known for being rather sceptical about the immigrant situation could perhaps be the “Union for British Freedom” (Black Past, 2010).

The very beginning of the rioting may be traced back to 29 August 1958, when the situation worsened significantly. It all started with a minor domestic disagreement between a Jamaican man and his Swedish wife. The couple was fighting outside near the Latimer Road Tube station and white passers-by soon defended the woman in her arguments, although she reportedly was not in need for such defence. However, some of the Jamaican’s friends joined the quarrel too and got into a fight with the crowd siding with the woman. The evening after the misunderstanding saw the rise of a mob of at least 300 – 400 hundred citizens storming the streets of Notting Hill, while carrying various weapons and shouting rather insulting slogans towards the immigrants (Independent, 2008).

The week subsequent to the incident brought more violence, rioting and confrontations. Every evening followed the same pattern: restless nights and

violent youth. Understandably, West Indian inhabitants supported by the Jamaican immigrants, armed in a similar way as the offenders, decided to fight back and police struggled to suppress the rioting, despite the fact that a considerable number of police officers were deployed to action (The Guardian, 2002).

One of the most notorious conflicts came to pass in the Notting Dale area and it involved a black student, Seymour Manning, who was attacked by a group of three men. Manning escaped towards the Latimer Road tube station. After being almost overtaken, a woman from a nearby shop emerged and faced the assaulters. She managed to withhold until the arrival of police, despite the fact that the three attackers were joined by their supporters, forming an enraged crowd (The Guardian, 2002).

By the time the rioting came to an end, on September 5, the district had been severely vandalized. The Police managed to arrest hundreds of people, including the people of colour, nevertheless, the vast majority of the criminals consisted of people of white colour. As horrendous as the rioting could have been, there was reportedly no casualty (BBC NEWS, 2008).

Once the conflicts faded out, the punishment for the criminals was to be carried out. Nine adolescents of white skin colour were sentenced nine years in prison to serve as an “exemplary punishment”. In spite of the fact that most of those arrested were of white colour, a significant number of black people was arrested as well. Furthermore, the official record stated that there was no or very little racial motivation leading towards the violence (The Guardian, 2002). In addition to that, the next year, on 2 June 1959, a meeting was held concerning the rioting from the previous year of 1958. Nevertheless, rather than focusing on the white criminals who could be considered the initiators of the conflict, the participants of the meeting discussed the crucial phenomenon, which allegedly had been leading towards such violence: the non-white migration to Britain. It was stated that although the Notting Hill district had always been rather “disorderly”, it was the “concentration of Colonial immigrants” that was considered the actual cause of the rioting (History Today, 2019).

Therefore, the Metropolitan police grew to be mistrusted by the British Caribbean and Indian community. This mistrust has in fact never been entirely

eliminated, meaning it still persists even despite continuous endeavours to remedy the situation (The Guardian, 2002).

Nevertheless, the outcome of the rioting contributing to another deterioration of the Teddy Boy reputation. It is widely believed that they were used by society to divert the problematic of racism which had been becoming more and more apparent throughout the whole nation. To sum up, the real victims of the incident could probably be considered two groups of society: young undereducated white working-class youth and Afro-Caribbean youngsters. These two groups were rather poorly informed about the situation; hence they were not able to fully understand the impact of the rioting. In fact, they youngsters were the one to pay the price for what came to pass (Tichá 2014: 13).

2.6.3.2. The Notting Hill Carnival

In spite of people being hurt both physically and mentally and the property destroyed, there was another consequence of the rioting, which might be considered rather more optimistic. As a result of the race riot, an organization now known as the “Notting Hill Carnival” emerged a year later. Its original purpose focused on the reestablishment of the relationship between immigrants and native citizens and also to express solidarity and pride of “multi-racial harmony”. Even though the event was forced to face occasional problems with crime, the carnival had grown to become one of the most intriguing and vibrant celebration within the next two decades (Sandbrook 2005: 341).

Another positive factor of the whole rioting is also the fact that the outcome of the rioting led to the creation of the first Race Relations Act in 1965. The main aim of this Act was to prohibit racial discrimination and to minimize the race-motivated violence in the future. Mary Gardiner, an employee in the voluntary sector in the field, described the riots as “watershed for community development”, saying: “We shouldn’t be ashamed. It’s much better to look at what we learned and see how we grew from it than forget about it and pretend it didn’t happen.” (BBC NEWS, 2008)

Another consequence immediately following the end of the riots was that thousands of West Indian immigrants decided to return to their country of origin. The number of the immigrants leaving the British Isles in 1959 exceeded the

number of 4500 people, which could be considered a significantly high number since the average number of the immigrant leaving in other years ranges between mere 150 people. This aspect probably questions the claim of “renewed sense of confidence” felt by the immigrants after the riots. Nonetheless, the unfortunate events of 1958 brought the immigrant community together and perhaps strengthened the bonds that they had been sharing with each other. Meanwhile, the white citizens were expressing their support in attempt convince the immigrants about their good intentions (Sandbrook 2015: 341).

To sum up, the Notting Hill riots tend to be perceived as a landmark in the history of British race relations, as well as raising the awareness of racism. From 1958 onwards the West Indians identified themselves as a “united, self-conscious cultural and ethnic group, defiantly facing down the challenge of white aggressors” (Sandbrook 2015: 341-342). The event remains embedded in British minds and also in culture, i.e. a film “Winds of Change” was made in 1961 and it featured the problem of racism among the Teddy Boy subculture (Sandbrook 2015: 342).

2.7. The Slump of the Teddy Boy Subculture (1964-1971)

The Teddy Boy subculture left behind probably one of the most significant legacies as far as subcultures are considered. Teddy Boys may be given credit for creating various landmarks in the history of subcultures, being actually the first British post-war subculture, creating their unmistakable style, both in terms of lifestyle and appearance, since these two aspects are considered quite intertwined. As intense as they were, the Teddy Boy subculture was eventually forced to retreat. This chapter describes the events preceding the situation and what came after that.

Beginning with the year of 1955, a certain trend prevailing to the year of 1963 emerged: the menswear for adolescents began to be linked with popular music, much to the advantage of Carnaby Street²⁰ and various dominating recording companies. On the other hand, the situation was not perceived well by the Teddy Boy subculture and by the youth in general, since the rather short-lived

²⁰ **Carnaby Street:** “a small street in central London, which was famous in the 1960s for its shops selling fashionable clothes” (Oxford Learner’s Dictionaries, 2020)

fashion of the working-class embodied by Teddy Boys was inevitably brought to an end (Tichá 2014: 15).

The era of raw rock and roll in the US witnessed a considerable decline and was replaced with rather “cute, teenage, male pop singers” such as Fabian and Ricky Nelson. Meanwhile in Britain, the industry would still produce some fine rock and roll artist like Johnny Kidd, Vince Eager or Vince Taylor. Nevertheless, as the time went on, British music industry and fashion industry were about to change in a very significant way, following the American “example” (Ferris – Lord 2012: 55).

Nonetheless, not everyone gave up on the rock and roll music. Therefore, an enterprise called the Black Raven pub was opened up in the mid-1960s, aiming to create appropriate milieu for the devoted Teddy Boys. This pub regularly presented rock and roll music for the diehard London Teds. Moreover, this pub could be considered of significant importance for the Teddy Boy revival in the 1970s (See Appendix VIII). Nonetheless, some Teddy Boys would even form their own rock and roll bands to keep the spirit of rock and roll alive. Among such groups would count for example Crazy Cavan fame, The Flying Saucers, Matchbox or Riot Rockers to name a few examples (Tichá 2014: 15).

2.7.1. The Emergence of Mods and Rockers

Therefore, the course of popular culture began to evolve in a different way. The period 1964-1971 represented the end of rock and roll’s domination in the music charts. As rock and roll was slowly fading away from the spotlight, the British “Beat generation” made its way to success. America embraced the arrival of so called “British Invasion”, epitomized by bands such as the Beatles or the Rolling Stones. As far as Teddy Boys were concerned, their music and culture were perceived as obsolete remnants of an “ancient era” by media and the new fashion industry centre, Carnaby Street, as already pointed out. Furthermore, Carnaby Street played a major role in the introduction and definition of a new style called the “modernist” style in the early to mid-sixties, which was later embraced by the so called “Mods” subculture which succeeded the Teddy Boy subculture. The new fashion soon spread among the working-class youth (Ferris – Lord 2012: 55-56). Nevertheless, Teddy Boys and Rockers did not approve of

the new style, which could be characterized by wearing eyeliner makeup, short “bum freezer” jackets and tight trousers. Furthermore, the Mods were also characterized by riding scooters and taking drugs (See Appendix VI). Teddy Boys reportedly perceived their behaviour as an insult to the image of British male youth that they previously established, thus, feuds between these subcultures were of no exception (Ferris – Lord 2012: 56).

As mentioned in the previous paragraph, the Mod subculture was not the only one emerging at the time of Teddy Boys’ decline. The Rocker subculture came into being as a result of certain social and economic factors. The end of the rationing era brought some significant changes resulting into a general rise of prosperity for working class youths, meaning they could afford purchasing motorcycles, one of the typical features of the Rocker subculture. Additionally, Rockers were often seen wearing jeans, boots and leather jackets, which were of crucial importance to Rockers since the jackets would be frequently decorated with various badges, representing their affiliation with the gangs that they joined (See Appendix VII). As the name suggests, Rockers favoured the rock and roll music (more precisely the “rock” element), just like Teddy Boys did when the music genre first emerged in the mid-fifties (Cohen 2011: 210).

Furthermore, Rockers could be characterised by their rejecting posture and behaviour towards the society. Therefore, Teddy Boys are actually considered their “spiritual ancestors”. The Rocker subculture was united by similar clothing, an innovative phenomenon introduced by Teddy Boys. For the reason of behaviour and general image, both Teddy Boys and Rockers were perceived as “anti-establishment rebels portraying a ‘bad boy’ image” (The Edwardian Teddy Boy, 2020). On the other hand, Teddy Boys allegedly became “too respectable”, at least in the eyes of Rockers (Cohen 2011: 211).

2.7.2. The Second Generation of Teddy Boys

A considerable number of the members of the Teddy Boy subculture decided to leave the Teddy Boy lifestyle behind, therefore, Teddy Boys slowly vanished from the public eye, remaining rather subtle and invisible throughout the sixties. Despite continuous efforts of some devoted followers of the Teddy Boy subculture to keep their community alive, Teddy Boys eventually became

outnumbered by the adolescents who embraced the new Italian style. In addition, only a negligible number of the Teds remained loyal and devoted to the rock and roll music and the tempestuous lifestyle through the decade. Such Teds were known as “Originals” since they had been ranking among Teddy Boys since the very beginning, preserving the legacy of the subculture mostly in smaller towns, cities or in some working-class suburbs of a larger city (Ferris – Lord 2012: 56).

Nevertheless, it would be wrong to assume that the Teddy Boy subculture simply ceased to exist during the sixties. The crucial factor that made it possible for Teddy Boys to make it through their rather dark days of the 1960s is considered to be the second generation of Teddy Boys, meaning that the boys who were too young to join the Teddy Boy movement in the time of its flourishing era in the early to the mid-1950s had adopted the style in the late 1950s or in the beginning of the 1960s. The generation of the original Teddy Boys provided the second generation with guidance on how to carry on with the Teddy Boy lifestyle. None of the sixties Teddy Boys now claim that they do not consider themselves the original Teddy Boys, yet they may surely be regarded as true ambassadors of great importance to the Teddy Boys subculture. Furthermore, the Teddy Boys who were active in the 1960s, especially those engaged in the music industry, became great personalities of the musical scene of the 1970s. Moreover, they unwittingly started a phenomenon which later turned out to be the rockabilly²¹ movement. One of such performers was for example the Crazy Caravan band which combined elements of rock and roll and country music, a typical sound for the rockabilly music (Ferris – Lord 2012: 56-57).

²¹ “**Rockabilly**, early form of rock music originated by white performers in the American South, popular from the mid-1950s to 1960, with a revival in the late 1970s. Record reviewers coined the term *rockabilly*—literally, rock and roll played by hillbillies—to describe the intense, rhythm-driven musical style introduced by Elvis Presley on his first recordings” (Britannica, 2013)

2.8. The Revival

The previous chapter described the decline of the first British post-war subculture, resulting in the significant decrease of its members; nevertheless, Teddy Boys made it through the “dark” and bleak years during the 1960s, making another appearance and getting back to spotlight. Therefore, this chapter shall focus on their comeback, especially during the 1970s.

As already stated previously, the first Teddy Boys emerged in the early 1950s, aiming to make to differentiate themselves from the vast majority in terms of fashion and lifestyle. Apparently, they were able to achieve such goals. Furthermore, they managed to catch the public eye, every so often because of their infamous behaviour and extravagant aesthetics. Even though their affection towards music and dancing was apparent from the very beginning, it was not the rock and roll music which originally influenced them. Their music taste eventually evolved into strong affection towards rock and roll. Music may actually be considered the major reason which brought Teddy Boys back in the end of the 1960s (Ferris – Lord 2012: 59).

The year of 1967 proved to be of major importance for the Teddy Boy subculture, as a rock and roll made its way into the charts again, namely a song by Bill Haley called “Shake Rattle and Roll”. Teddy Boys responsible for reviving their culture were actually not teenagers, they were the second generation of Teddy Boys in their twenties at that time. Actually, even the original Teddy Boys in their early thirties supported the re-emergence of the Teddy Boy subculture. It may be assumed that a certain amount of nostalgia was accountable for the return of rock and roll (The Edwardian Teddy Boy, 2020). Certain artists, especially those who witnessed the 1950s as children or teenagers, felt the need for the early days to come back, therefore, they would form tribute bands which carried on the rock and roll legacy. For example, Don McLean’s tribute to Buddy Holly, “American Pie”, succeeded considerably and was of immense influence upon teenagers, since some of them had previously never heard a rock and roll record (Ferris – Lord 2012: 59).

Another way of how the Teddy Boy movement acquired new members was through the original ones who became fathers and uncles and introduced their offspring to the original rock and roll records from the 1950s (Tichá 2014: 15).

In other words, the importance of music proved to be undeniable. More genres and subgenres of rock and roll were emerging, the Rockabilly music being one of them. Since the Rockabilly music came predominantly from the Southern States of America, Teddy Boys started to adopt the Confederate Flag as a symbol, which tends to be interpreted as them being racists. Nevertheless, the flag simply represented the Rockabilly music for Teddy Boys (The Edwardian Teddy Boy, 2020).

2.8.1. Fashion and Style

As far as fashion is considered, some elements remained the same whereas some aspects of the appearance received a partial makeover, influenced by glam rock²². The overall look reflected rather different connotation in the 1970s (See Appendix IX). Since the circumstances of the second emergence differed from the original one, the motivation of the clothing differed as well. The new generation of Teddy Boys desperately craved to become the epitome of a traditional “bad-guy”; therefore, they found their inspiration in the model of masculine behaviour and appearance established by the original Teddy Boys. In fact, it brought them closer to their parent culture and helped to define it against other subcultures existing at that time, such as Punks, Northern Soul, Heavy Metal Rockers etc. Nevertheless, wearing a drape coat in 1978 was not perceived in the same way as in the 1950s, despite the fact that the two generations of Teddy Boys were of similar social background and they favoured identical idols like Elvis, Eddie Cochran or James Dean (Hebdige 2011: 83-84).

The style had changed from 1967 onwards. Even though drape jackets were preserved, there was a significant change in terms of colour since drapes of bright colours were suddenly “all the rage” as opposed to the grey ones worn by the 1950s Teds. Moreover, the drainpipe trousers got tighter and grease was eventually replaced by hair lacquer (The Edwardian Teddy Boy, 2020). In

²² “**Glam rock**, also known as **glitter rock**, musical movement that began in Britain in the early 1970s and celebrated the spectacle of the rock star and concert. Often dappled with glitter, male musicians took the stage in women’s makeup and clothing, adopted theatrical personas, and mounted glamorous musical productions frequently characterized by space-age futurism.” Notable performers of glam rock were for example David Bowie, Elton John or Queen. America had KISS, Alice Cooper (“godfather of shock rock”) and Bon Jovi. (Britannica, 2013)

addition, Teddy Boys would grow their hair longer in comparison with the original haircut. Another necessity regarding their image was the bootlace tie. Furthermore, people were starting to grow fond of tattoos, Teddy Boys themselves being no exception. In fact, some Teddy Boys would even start their own tattoo studios (Tichá 2014: 17).

In other words, the 1970s Teddy Boys tend to be recognizable quite easily, along with the 1970s Teddy Girls who emerged as well. The Girls still wore drape jackets, but they shortened the skirt length, resulting in them wearing miniskirts. Their look was often completed with knee-length leather boots. Therefore, it may be assumed that both Teddy Boys and Teddy Girls would have been perceived “anathema”, had they dressed like that in the early fifties (Ferris – Lord 2012: 80).

With that being said, the style of Teddy Boys was to evolve in the upcoming years, just like their motivation and reputation. Their style was an inspiration to fashion designers such as Vivienne Westwood, Katherine Hamnet or Malcolm McLaren. Nevertheless, some mainstream commercial brands misinterpreted the original Teddy Boy look, creating fluorescent drapes. Therefore, it is believed that a considerable number of Teddy Boys stopped going out to regular clubs since so many people were dress in “such gaudy colours” (The Edwardian Teddy Boy, 2020).

2.9. Yet Another Downfall

Eventually, the 1980s Teds were considered finished, assuming they had “nothing more to offer”, since a considerable number of the 1970s Teds settled down to have families. Their numbers started to shrink again, and it was presumed it was for good this time. Nevertheless, since “ideas are harder to kill than people”, Teds persisted with preserving their subculture. Additionally, the 1970s Teds could be considered the backbone of today’s revival movement (Ferris – Lord 2012: 81).

2.10. The Survival

Nostalgia proved once again to be the major factor of yet another revival of the Teddy Boy subculture, more precisely for the comeback of the 1950s. Therefore, in 1986 a new series on British TV called *The Russ Abbot Show* was

introduced. This show regularly featured various sketches featuring “garishly dressed comedy Teds”. The depictions were, however, never cruel or too disrespectful and Teds grew rather fond of them. What is more, other TV show began to emerge with the arrival of 1990s (Ferris – Lord 2012: 83-84).

2.10.1. The Edwardian Drape Society (T.E.D.S.)

Upon the sharp decrease in the numbers of the Teddy Boys, an idea emerged to bring the remaining Teds together in order to preserve the community. The sisters Dixie Anne Hodges and Susie Prince (See Appendix XI) made the thought come true, founding a community called T.E.D.S. It first made its appearance in 1992 in Clerkenwell, London in a form of a gathering of Teddy Boys. It was required to be dressed in the original 1950s attire. Reportedly, a number of 20 Teds showed up that day, igniting the interest in the subculture. Consequently, regular gatherings were held, and the community was growing along with its popularity. It is believed that T.E.D.S. is responsible for keeping the Teddy Boy subculture alive during the last years (Teddy Boy Federation, 2014).

2.11. Teddy Boys Today

The remaining Teds started to focus more seriously at the origins of their movement, paying special attention to fashion. It actually made them realize how much the style had changed throughout the years and how it receded from the original look in the 1950s. A return to their roots proved to be essential for the diehard members of the Teddy Boy subculture, since they craved to ensure the future of their movement (Ferris – Lord 2012: 84). For that reason, the majority of today’s Teddy Boys and Teddy Girl wear far more authentic clothing of the 1950s than they would have worn during the 1970s (The Edwardian Teddy Boy, 2020).

As far as the notorious gang rivalry is considered, it is essential to point out that all of such feuds and factions between old gangs or even between certain individuals have long since been forgotten and most Teds are on considerably good terms with each other today (Ferris – Lord 2012: 85).

Furthermore, the invention of the Internet has proven of vital importance for the contemporary Teddy Boys since it enables a way of connection. On top of that, the Internet provides them with access to historical photographs and other

documents which may further deepen their knowledge of the Teddy Boy movement. This new ability makes it easier for them to rediscover their roots and it also grants them the possibility to recreate the look of the pre -1955 Teddy Boy or look of any other era (See Appendix XII and XIII). Since while most of the modern Teddy Boys seek to mimic the original image, there are even those who prefer the 1970s or the 1980s aesthetics (see Appendix X), for all of the looks are based on the common theme. In their own words: “There is no right or wrong dress code that dictates what style a Teddy Boy should be wearing, because at the end of it all, the Teddy Boy is an individual and most ostensively - a Rebel!” (The Edwardian Teddy Boy, 2020)

There seems to be an increasing interest to engage in an alternative lifestyle among today’s younger generation, which is reflected in the fact that some youngsters still desire to join the Teddy Boy subculture. There are more possible ways of how to explain this phenomenon. Allegedly, the younger generation attempts to escape the turmoil of today’s world and Teddy Boys appear to offer the solution, offering an alternate option, for Teds have always refused to obey to anyone while pursuing their own believes, which may be considered their core value since the very beginning. Teddy Boys are, among other things, known for their immunity towards criticism that they have always needed to face. Furthermore, Teddy Boys are confident that their movement will prevail, as long as there are still people who are willing stand out and be different from the rest (Ferris – Lord 2012: 88-89). May the following lines be of a proof of their confidence and attitude:

Stand up and be counted, show the world that you’re a Ted

Stand up and prove that rock and roll ain’t dead.

Stand up and fight! Well, it’s time to bash some heads!

Stand up and shout, God bless the Teds!

(“God Bless the Teds” by Barnyard Devils, 2010)

Conclusion

As already stated in the introduction, the main objective of the thesis was to analyse the birth, rise, downfalls and revivals of the revolutionary Teddy Boy subculture. In order to make an attempt to comprehend with the reasons which made the teenagers of the 1950s Britain stand up against the society and join the unique movement, analysis of the conditions in the 1950s Britain proved imperative to conduct.

It is widely believed that the Teddy Boy subculture emerged from the bleak situation which the working-classes found themselves in after the slum clearances, making a significant number of citizens experience the loss of their homes and supportive environment. Therefore, Teddy Boys' initial motivation was based on their desire to recreate the community while attempting to deal with the unfortunate circumstances in their own way. This approach led to the creation of their movement and eventually became the cause of their criminal behaviour. And despite sporting fashionable attires inspired by the Edwardian era, Teddy Boys grew to be a fearsome phenomenon of the 1950s, having engaged in criminal activities such as thefts, burglary and even murders or killings, in the uttermost cases. Nevertheless, their reputation suffered another blow in the year of 1958 when the members of the Teddy Boy subculture infamously participated in the Notting Hill riots, a racially motivated assault mostly towards the immigrants of colour. The event later became a memento of the rioting and was transformed into one of the biggest annual carnivals.

With the arrival of the new decade, the numbers of Teddy Boys kept shrinking. Several reasons could have been accounted for their decline. First, the rock and roll music, which proved to be of essential value to Teddy Boys when it comes to establishing their persona, was being replaced with other genres and the general Teddy Boy idea began to be perceived old-fashioned and outdated, even when it comes to their apparel. Other subcultures came into being in the 1960s, Rockers and Mods, among others. Rockers grew somehow affiliated with Teds since both subcultures shared the same affection towards the rock and roll music. Mods, on the other hand, represented the whole lot of values which Teddy Boys strictly rejected since they were not corresponding with the masculine image Teddy Boys were attempting to define. That being said, a wave of modernism

affecting mostly cultural field spread across the whole country, paving the way for the new era while temporarily putting an end to the Teddy Boy's flourishing years.

It may be safe to claim that Teddy Boys were not gone for good since the second generation of Teddy Boys made their way to the spotlight. Nostalgia proved to be the essential tool enabling their return since a considerable number of the future Teddy Boy members joined the movement's ranks thanks to their curiosity about the older times. Therefore, their numbers kept increasing along with the adjustment of the appearance which may be considered quite different to the original Teddy Boy image.

As the years were passing by, Teddy Boys' image and beliefs kept alternating and evolving, meaning they no longer posed a threat to common citizens since the vast majority of modern Teds refused and still refuses the idea of violence despite remaining their image of rebels. As for the Teddy Boys now, the advancement of technology made it possible for them to connect via the Internet and share their stories, memories or ideas. Furthermore, the Internet provides a source of valuable information in terms of the original Teddy Boys. Therefore, Teddy Boys of the 21st century are now able to look back at the origins of their cause, learn from the history or simply adjust their appearance to match the original look since it is widely believed that the current Teddy Boys may be considered more successful when it comes to mimicking the original styles than the second Teddy Boy generation.

To conclude, Teddy Boys may undoubtedly be given credit for inspiring many generations regarding their lifestyle through the span of time, while preserving the culture of their movement which endured the bleak days of the 1960s. Upon being reborn afterwards, the community of Teddy Boys persists to this date. The members of the Teddy Boy subculture remain assured that the movement shall be everlasting.

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Abstract

The main objective of this thesis is to produce a description explaining Teddy Boys' rise to fame, their downfall and revival. Furthermore, the thesis defines the roots of Teddy Boys' fashion and culture which may be considered highly important when it comes to influencing other subcultures. Nevertheless, Teddy Boys' infamous criminal behaviour represents a substantial element of their history as well. Therefore, incidents like The Notting Hill Riots or common burglaries embody partially their attitude towards society, epitomising an inseparable part of the thesis. Rising from the underprivileged working-class, the original Teddy Boys dedicated their lives to defying the established social norms. The first part of the thesis hence explores the background circumstances surrounding the 1950s Britain which eventually enabled the birth of the Teddy Boy subculture, the very first subculture arising from the post-war era. The second major part focuses on the Teddy Boy community itself, its values and historical development.

Resume

Hlavním cílem bakalářské práce je analyzovat proces vzniku britské subkultury Teddy Boys, její vrcholná léta, úpadek a následné obrození. Pozornost je věnována charakteristickému stylu Teddy Boys, který význačně ovlivnil i subkultury pozdější. Součástí historie Teddy Boys je však i jejich nechvalně proslulá trestná činnost jako například rasové nepokoje ve čtvrti Notting Hill či běžné loupeže; i tato odvrácená tvář přístupu Teddy Boys ke společnosti proto tvoří nedílnou část bakalářské práce. Jelikož původní Teddy Boys pocházeli z nemajetné dělnické třídy, založili svou kulturu a styl na vymezení se proti zavedeným společenským normám. První část této bakalářské práce tedy zkoumá podmínky v Británii v 50. letech, za nichž došlo ke zrodu Teddy Boy subkultury, jež byla zcela první poválečnou subkulturou. Druhá hlavní část se zaměřuje na Teddy Boys samotné, jejich hodnoty a historický vývoj.

Appendices

APPENDIX I



A group of Teddy Boys admiring the passing Teddy Girls, or 'Judies', on Clapham Common 1954. (©Popperfotol Getty Images)

APPENDIX II



The last of the Teddy Girls. (©Ken Russel, <https://www.anothermag.com/fashion-beauty/8064/teddy-girls-the-style-subculture-that-time-forgot> 2015, accessed on 7 May 2020.)

APPENDIX III



An early picture of northern Teds: the Ordsall gang in Salford, Greater Manchester. Long Edwardian-style jackets and high-waist trousers are much in evidence. (©Paul Ramsbottom)

APPENDIX IV



A characteristic Teddy Boy of 1954, in drainpipe trousers and Edwardian jacket (©Thames & Hudson, Ltd., 1994)

APPENDIX V



2nd September 1958, Teddy Boys and Girls run through Blenheim Crescent, Notting Hill, during the race riots in West London (©The Edwardian Teddy Boy, 2020, <http://www.edwardianteddyboy.com/page2.htm>, accessed on 7 May 2020)

APPENDIX VI



Mods arriving at Hastings, Sussex aboard their Lambretta and Vespa Scooters in 1964 (©The Edwardian Teddy Boy, 2020, <http://www.edwardianteddyboy.com/page2.htm>, accessed on 7 May 2020.)

APPENDIX VII



A group of Rockers at the 59 Club during the 1960s (©The Edwardian Teddy Boy, 2020, <http://www.edwardianteddyboy.com/page2.htm>, accessed on 7 May 2020.)

APPENDIX VIII



The six originals who made an East London pub a modern memorial to the Teddy Boys and the great years of rock 'n' roll. By Francis Wyndham; photographs by David King
A photograph taken outside the 'Black Raven' Pub (Photo featured p18/19 in the Sunday Times 27th September 1970)

APPENDIX IX



A mix of northern and southern Teds with a classic Oldsmobile F85 outside London's Lyceum Ballroom in 1976. (©Billy Johnson)

APPENDIX X



October 1988: Frenchman Jean-Marc Chalouni wearing a classic neo-Edwardian attire based on the original style of the early British Teddy Boys. The style still has many adherents all around the world. (©Ray Ferris)

APPENDIX XI



The founders of The Edwardian Drape Society (T.E.D.S.), sisters Dixie and Susie at the Empress of Russia pub in 1992. (©The Edwardian Teddy Boy, 2020, <http://www.edwardianteddyboy.com/page2.htm>, accessed on 7 May 2020.)

APPENDIX XII



Manchester Teds gather outside the Railway Pub in Stockport, Greater Manchester, in January 2011. (©Mike Cookson)

APPENDIX XIII



Teds from all over the United Kingdom gather for a big reunion in July 2011. The return to the original early 1950s neo-Edwardian style of dress is apparent. (©Mike Cookson)