



# Flies in the soup

Photographs from the punk  
and new wave underground

6 May to 22 July 2006

**SNAP**  
GALLERIES

# Flies in the soup

## Photographs from the punk and new wave underground

I'm delighted to tell you about this important exhibition of photographs from the seventies punk and new wave movement. "Flies in the soup" features the work of five photographers who, in their own very personal and diverse styles, created some of the most important and iconic images from the punk and new wave period in both the UK and US between 1975 and 1980.

The year 2006 is often quoted as the 30th anniversary of the birth of punk, and to mark it, we've brought together, for the first time, an important collection of work by Roberta Bayley, Ian Dickson, Chris Gabrin, (David) Godlis, and Bob Gruen. You can read about the photographers (in their own words) in this brochure, and view a selection of some of the photographs that will be in the show.

As you'll see from these pages, each has their own unique take on the central theme of punk and new wave, and their visual styles are often radically different. Perhaps the two starkest contrasts are the work of Godlis - who produced dark and grainy outdoor New York street scenes, lit by streetlights, and Chris Gabrin - whose work was predominantly studio based and is typified by his witty and inventive portraiture, often against stark white backgrounds. He made some very special photographs of Ian Dury, including the classic New Boots and Panties album cover, which is breathtaking in its 36 x 36 inch limited edition version. Bob Gruen made important photographs of The Clash and Sex Pistols amongst others, and Ian Dickson's photograph of Paul Weller is reputedly the Modfather's favourite photograph from The Jam days. Roberta Bayley claimed some major scalps, including the cover photograph for the Heartbreakers LAMF album and the Ramones classic debut LP. In short, an eyeball fest awaits you.

The exhibition presents work in diverse sizes - from exquisite handmade 8 x 10 inch silver gelatin photographs by Godlis, up to a five foot wide in your face version of Roberta Bayley's Heartbreakers LAMF cover. Admission is free, and everything is for sale. Prices start at under £300 for a signed handmade original photograph. Please see the separate price list for detailed information on prices and available sizes for each photographer's work.

The exhibition starts on Saturday 6 May 2006, runs throughout June, and ends on Saturday 22 July 2006. Why "Flies in the soup"? Simply that these guys were more than mere observers - they weren't just flies on the wall. They were there, in the thick of it - in the soup.

Hope you can make it.

Guy White  
Gallery Director



Above : Ian Dury  
by Chris Gabrin.

Front cover photograph by Godlis.

# Godlis

I came to New York in 1976 looking for work in photography. I'd finished photo school in Boston, and answered phone calls in the complaint department of Fotomat. In New York I landed a job for a guy who did catalogue work by day, and prostitutes' portfolios by night. I spent most of my day photographing bank gifts and educational toys. I worked on the Valium and Crazy Glue accounts. I was in desperate need of entertainment.

One winter night I stumbled into CBGB to see Television. I knew nothing about the band or the place. It wasn't very crowded - in those days you could fit everyone who went to the place in one or two subway cars. But it didn't take a genius to figure out that this was the most interesting thing happening in New York City in 1976. The right people were attracted like flies, the wrong people didn't want anything to do with the dump. The next trick was how to photograph the place.

I made it my business not to use a flash. I pushed the film like crazy so I could shoot under streetlights on the Bowery while everyone was hanging out between sets. In between beers and conversation, I used a Leica 35mm camera with long, handheld exposures. I wanted to set down on grainy film what occurred in this particular place at this particular time. I was influenced by everyone from Diane Arbus to Weegee, from Brassai to Walker Evans.

I went back to CBGB every night for the next three years. When I graduated, I was a "rock photographer".



Patti Smith



The Ramones



Alex Chilton



Blondie



Getting a punk haircut, parts I and II



The Ramones



Dustcart at CBGB



CBGB closing time



Joey Ramone



Television

Above : a selection of photographs by Godlis that will be for sale in the exhibition : please get in touch if you would like to see others.

**Roberta Bayley** I grew up in the San Francisco Bay Area and came to New York City in the spring of 1974. I had been living in London for two years. New York seemed very alive after that. The city was bankrupt, rents were cheap, and poverty fueled the imagination. Originality flooded the streets. On the music scene, glitter and glam were fading. Everyone was looking for something, the next thing. To be it or see it. And then, suddenly, there it was. In January of 1975, Television's manager, Terry Ork, asked me to work the door at CBGB on the Sunday nights when the band played. It became my job for the next few years, as more and more bands came to play. In November of 1975 I bought a Pentax Spotmatic and began taking pictures of the different bands. I went to work for John Homstron and Legs McNeil at Punk magazine and learned the true meaning of creative insanity. The Ramones used one of my photos for their first album, and so did Richard Hell and Johnny Thunders's Heartbreakers.

I went to England and photographed the punk scene there. I worked for Blondie for a year in guerilla warfare. I toured with the Sex Pistols across America recording the end as we know it. I shot fumettis for Punk and crossed America with Richard Hell in a 1959 Cadillac. By 1980 everything had changed. I'd pretty much photographed everyone I had ever wanted to photograph who was still alive, and I was in serious danger of losing my status as an amateur. I put away my camera and disappeared. These photographs are my record, the evidence of what was.



Joey Ramone, Coney Island 1978 by Roberta Bayley



Debbie Harry and Chris Stein, The Kiss



Debbie Harry



Heartbreakers, LAMF album



The Heartbreakers



The Ramones, first album cover



Joe Strummer, NYC

Above : a selection of photographs by Roberta Bayley that will be in the show : please get in touch if you would like to see others.

## Bob Gruen

When I was growing up most of my friends were musicians and artists. Photography was my hobby and I have carried a camera ever since I was 13. I do not have preconceived ideas about what I am going to photograph. I like a natural setting and I let people move on their own without much instruction from me. Primarily, I like to show interesting people as they are and I like rock and roll.

In the early '70s, I became friendly with the roving pack of journalists who were defining New York's developing musical society. Richard and Lisa Robinson, Lillian Roxon, Lenny Kaye, Danny Fields, and a cast of characters in the back room at Max's Kansas City. The Robinsons edited a magazine called Rock Scene and I became their chief photographer. I really enjoy going out day and night looking for lively people and places. Rock Scene gave me a reason to photograph the whole "scene", from front to back. I've made a lot of friends and had a lot of fun.



Above : a selection of photographs of the Clash by Bob Gruen that will be in the show : please get in touch if you would like to see others.

# Ian Dickson

I was living in the North-East of England when, for no particular reason, I bought my first camera, a Russian Zenith B. I was intoxicated with the smell of its synthetic leather and machine oil and got totally hooked on taking pictures. I went to see "Blow Up" three nights in a row and thought I'd have some of that lifestyle, if only I knew how. I had to find out pretty quickly as I got fired from my job for daydreaming (about how to become David Bailey) and almost by pure luck I ended up as house photographer to the Tyneside Theatre Company in Newcastle about three months after that impulsive buy.

A further three months down the line, I struck lucky again and became a regular fixture at Newcastle City Hall (then the north-east's major rock venue) thanks to the Hall's manager, Bob Brown, my Guardian Angel. He had been pestering me to come and photograph some of the acts appearing there and I eventually agreed in the summer of 1972. I lost my rock photography virginity to Rod Stewart and The Faces. Pretty soon, I had an impressive portfolio and moved to London (on Roxy Music's tour bus) in early 1973. I spent a few years as a stringer for the NME before joining Sounds in 1975, in good time for what was to come the following year.

When I look back, I realise that my life has really been one long happy accident. Earlier, I mentioned Bob Brown being my Guardian Angel and I'd like to explain what I meant by that. I managed to discover the 35mm camera all by myself but he showed me where to point it. Thanks, Bob.



The Jam



Paul Weller



The Damned



The Stranglers

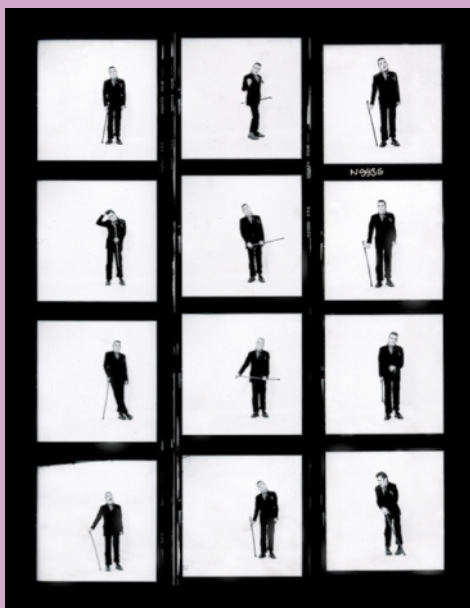


Siouxsie and the Banshees

# Chris Gabrin

I first became interested in photography at the age of thirteen. This "interest" rapidly became an obsession and I decided to make it my career. I studied Photography at Bournemouth & Poole College of Art. During my first year at college I was introduced, by a neighbour, to one of the top advertising photographers in this country, John Garrett. I worked for John for three years, where we shot everything from frozen peas to nudes, Joanna Lumley to trucks, and beef-burgers to Rolls-Royces. John was a marvellous teacher and has since written successful books on photography. However, it was when John moved into photojournalism and started covering the Vietnam War (which relegated me to darkroom work and picture editing) that I decided to leave.

In 1975 I decided to rent premises in Camden Town in which to build a studio and darkroom. The completion of work on my studio coincided with the birth of Stiff Records, which was the brainchild of Dave Robinson and Jake Riviera. I photographed nearly all the Stiff acts over the next two or three years, including Elvis Costello, Ian Dury, Nick Lowe, Wreckless Eric and The Damned. I also worked for other Record Labels taking pictures of The Stranglers, Blondie, The Buzzcocks and many, many others, both here and in the USA.



Ian Dury with walking stick, enlarged contact sheet.



The Damned.



The Buzzcocks



Debbie Harry, enlarged contact sheet.

**New Boots  
and Panties**  
How it could  
have looked.....



Left: a contact sheet blow up of 12 images, on 20 x 24 inch paper, showing Chris' aborted photoshoot for the New Boots and Panties cover. Baxter Dury is in the upstairs window. (see detail above)



.....and how it did look:

Chris' actual New Boots and Panties cover photograph, Ian and Baxter Dury, image size a spectacular 36 x 36 inches, limited edition of 7. Shown framed

# SNAP

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### About Snap

Snap is one of the only galleries in the world to specialise in rare and exclusive rock and roll photography. We showcase the very best work by the cream of the photographers operating in the music genre from the fifties to the present day. Our mission is to bring you the things you always wanted but never knew you could get.

[www.snapgalleries.com](http://www.snapgalleries.com)



We are based in the old converted Birds Custard Factory building, just five minutes walk from the centre of Britain's second city, Birmingham. Birmingham is under 90 minutes by train from London, and Birmingham International airport is a short taxi ride from the gallery.



We have an extensive website where you can view images online, and we are always delighted to track down a specific photograph for you. We have a number of specific exhibitions each year - see the website for more details.



Open Tuesday to Saturday, 11.00am to 5.30pm  
Any other times by appointment.

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