Musicians’ hairstyles: a glimpse into the meanings and messages of funk, punk, and rap hair from the 1970s to 1990s in the USA and France.

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Musicians' Hairstyles: A Glimpse into the Meanings and Messages of Funk, Punk, and Rap Hair from the 1970s to 1990s in the USA and France

By

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Submitted in partial fulfillment of the requirements for Graduation summa cum laude and for Graduation with Honors from the Department of Classical and Modern Languages University of Louisville

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To the reader: By far, the most popular adjective I heard during this project was “interesting,” (accompanied by wide eyes and raised eyebrows) Please humor me as you read this and may this “interesting” material lead you to think about the message of your hairstyle!
Chapter 1 Prelude to the Study of Musicians’ Hairstyles

A. Introduction

Hair is powerful. It speaks volumes without saying a word. It places people into classifications based on its style, length, and color. Throughout history, hairstyles reflect the fashions of the day or a person’s social status. It also makes statements about one’s individuality, identity, feelings about society, pride from group association, and sometimes religious beliefs\(^1\). Hairstyles even communicate our disposition. Who has not seen the coworker who walks in late with unkempt hair and experienced the reflection of their frustrated attitude in their hairstyle? We even have “Messy Hair Don’t Care” shirts! Unlike our clothes, hair demands a bit of our personal artistry. So then, studying trends and the evolution of hairstyles can be quite revealing.

This thesis is an introspective study of American and French culture by looking at the meaning and messages in hairstyles of popular musicians from specific genres. It seeks to understand how popular musicians have helped to shape our sense of style and have influenced far-reaching hairstyle changes in a desire to make a bold statement. Focusing on funk, punk rock, and rap genres from 1970s to 1990s in the United States and France, this study aims to uncover the meaning and messages of musicians’ hairstyles. Style, and hairstyles in this case, is part of a system used by artists to express their identity.

Since these genres are all American born, I especially consider if the hairstyles traveled to France. As I present this information, there will be a brief contextual history of the musical

genre to facilitate understanding of the discussion. All of these genres represent a movement, a culture, and an identity, not just a style of music.

The goal of this thesis is to attain an understanding of the meaning of funk, punk rock, and rap musicians’ hairstyles, and to glean insight into how these musicians affect their audiences’ and our own hairstyle choices. This thesis accomplishes that through presenting the hairstyles one would typically see in and associate with these musical genres, comparing hairstyles within the United States with those of the same genre in France, and also interpreting the meaning of the various hairstyle choices.

Not much study has been done in the area of comparing hairstyles and musicians, so it can be hard to fathom the value of such a study. So is this topic worthy of research? While some may not consider hair to be a topic of professional and academic conversation, hair—a multi-billion-dollar industry—obviously matters to us. We consciously and unconsciously replicate the hairstyles of people whose hairstyle choices carry the same message with which we identify. It may be messages as simple as, “I want to look professional and polished,” “I got a practical cut so that I don’t have to worry about my hair,” or “I love when people gawk at my colorful tresses!”

B. Background to the Study

Why compare France and the United States?

France and the United States are separated by the Atlantic Ocean, 5000 miles, and a different language. What would possess a college senior to spend months studying popular musicians’ hairstyles in these two countries? My Dad always says, “America’s greatest export is
their culture.” That holds true even in the case of popular music and hairstyles. France and America have exchanged culture in many ways including on a linguistic and musical level.

French Youtubers and French magazines always incorporate a plethora of American expressions. Listen to French news channels and you will hear about what is happening in the United States. In 1986, the French government commanded that public French radio stations play mostly French popular music. French President Emmanuel Macron was even rebuked severely for his use of American words in his speeches! Several French radio stations regularly play American music featuring artists such as the Beach Boys and Taylor Swift. Let’s explore just how far French and American obsession of each other's culture actually goes when it comes to popular music and hairstyles.

*How am I interested in this topic?*

I am a hair enthusiast! Hair articles about styles that are practical for different situations, hair theories about length retention, and healthy hairstyles are always on my reading list. Where did this hair fascination come from?

At the ages of ten through twelve, I started losing my long kinky hair. Slowly, it became shorter and shorter. I was annoyed; my mother was disturbed. We tried everything to get the hair back including a variety of combs and shampoos. After my mom did substantial research and talked with relatives and friends, we discovered what was making me lose my precious locks. The culprits were a fine-toothed comb and a shampoo containing sodium lauryl sulfate (an

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ingredient in most shampoos) that was stripping my hair of its outer layer of protein. I was relieved when my hair started coming back especially after hearing of Mom’s horrifying plan to chop off most of the remaining hair and have me walk around with a little bow! Years later, my enthusiasm and knowledge about hair has grown.

I am also connected to this study because I am a double major in Piano Performance and French at the University of Louisville. As a musician, I am intrigued by how popular musicians choose to express themselves. Studying francophone culture simply fueled my curiosity into doing this cross-cultural study.

C. Thesis Concerns

The exploration of this topic is a maiden voyage; hardly anyone has touched on it in detail. Several concerns have already arisen. One being how to choose which musicians to study? I have compiled a list of musicians representing funk, punk rock, and rap genres in France and the United States and will study the genres by studying these musicians who are the most representative of the genre and significant in popularity and influence in the three genres that form the basis of this study. (A complete list of the selected artists can be found in Appendix D)

This thesis focuses on studying hairstyles that are relevant to the conversation. I am making use of album covers, professional band pictures, and other significant artist photos. In the case of artists that are still performing today, I do not consider their modern photos to be relevant. I use photos of the most significant time in the genre.

Some musicians in the list also identify with other related genres. Can the generalizations I make about the musicians be valid when they can be identified with more than one genre? I would like to bring to the reader’s attention that what is true about one genre of
music and the hairstyles associated with it could be also valid in other similar genres. These genres are simply a channel, a lens, by which a scholar evaluates popular musicians' hairstyles. While some previous researchers choose to look at one hair icon in any given genre of popular music to stereotype the entire genre, this study is unique in that it looks at several significant artists in the genre instead of simply one.

Another concern is that the hairstyles represented by these genres are so varied and seemingly random that studying hairdos would be nearly impossible and possibly even devoid of significance. However, I would like to propose that a close look into the cultural movements of the time and space reveals that these hairstyle decisions, although vast, are not random.

The last concern I would like to address before proceeding with this thesis is the word hairstyle. What constitutes a hairstyle? Is it the hair we wear on our heads? How about a wig with synthetic strands—is that a hairstyle? Does it have to be styled? What if I have an induction buzz cut. Is that a hairstyle? How about a hat? That surely pushes our understanding of a hairstyle! I would like to propose that anything that one wears on the head, whether it be hair, a wig, a hairpiece, hair accessories, feathers, a bald head, and even hats each constitute a hairstyle. Why? Because these non-hair things on our heads each take the place or attention that would be addressed to hair. Therefore, since these things take the attention of hair, I classify them as hairstyles. Keep this definition in mind as you continue with the rest of the reading!

Chapter 2 Two Nations Under a Groove—Some Funky Hair

In this chapter, through the study of funk hairstyles, we will see that African American hair has always been highly tied up in political and social opinions, from the days of funk at the
height of the Black Power Movement until present day. If this were not so, then California would not have to be the first state in the whole United States to ban discrimination of African American hairstyles in 2019. This ban is significant because it was the outcome of the black hair struggle in America in the days of the funk onward.

In this chapter, let us first briefly look at the political atmosphere in which funk was born. We will then venture on to the hairstyles that represent the genre. Afterwards, we will look at the arrival of funk hairdos in France and conclude with a comparison of how the funk artists of the two countries expressed funky hairstyles.

A. The Birth of Funk

The history of funk is rooted in the politics of the Black Power Movement. During the Black Power Movement of the 1960s and 1970s, African Americans sought “to adopt a new, Black-identified visual aesthetic,”\(^3\) and reclaim their identity. African Americans not only found another choice to hot-combing their hair straight, but they delighted in the decision to rock their natural hair. They were straightening their hair because they were conforming to the standard that their hair was bad and that straight hair was good. This change in perspective was foundational in the Black is Beautiful movement. “The very perception of hair shifted from one of style to statement.”\(^4\) Remember that in 1965, African Americans had recently obtained their voting rights and African American leaders such as Martin Luther King Jr. and Malcolm X were ascending to power.

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\(^3\) Byrd, Ayana D, and Lori L Tharps, *(Hair Story : Untangling the Roots of Black Hair in America)*. First revised. New York: St. Martin's Griffin, 2014), 50

\(^4\) Ibid.
Prejudice against black hair rooted in white supremacy led many African American artists including Nat King Cole, Chuck Berry, Aretha Franklin, and Ella Fitzgerald to deny the natural look of their hair for years in genres such as rhythm and blues, jazz, and gospel music. When Funk arrived in the 1970s it came at the time of one of the greatest hair movements that the United States has seen—the natural hair movement of the 1960s and 70s. Many at this time styled their hair with the understanding that the bigger the hair is, the better!

Those who pioneered funk were rhythm and blues and jazz musicians. Funk is often associated with soul because of its vocal style. It was also influenced by rock music and other genres. At the beginning of funk's history, music critics labeled funk as “soul groups”, “dance bands,” “black rock,” and “jazz-funk.” For a while, in the 1970s, soul music and funk music were intertwined.

Sentiments associated with the word “funk” were political, arising from the transition from a segregated to a post-civil rights society, social relationships, difficult work conditions, and new styles of the day clashing with those of older generations. Portia Maultsby, an ethnomusicologist, asserts that “funk reveals the resilience and creativity of African Americans under changing social and economic conditions.” Originally “funk” was a negative word referring to body odor and used to insult things. How crazy was it when artists started to embrace a funk aesthetic! Like many other originally insulting terms, “funk” was reclaimed.

What is the essence of the funky sound? The funky sound is attributed to artists like James Brown and Sly and the Family Stone. Brown was a rhythm and blues singer that started

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6 Ibid., 301.
venturing out of the boundaries of his genre. What Sly and the Family Stone gave funk was its technological aspect: the wah wah pedal, fuzz box, echo chamber, vocal distorther, and blues-rock guitar style. Other characteristics of the funky sound include the plucking, pulling, thumping, and slapping the strings of the bass—a technique developed by Larry Graham—the bass player for Sly and the Family Stone. The combination of what James Brown and Sly and the Family Stone contributed to funk makes the characteristic sound by which we recognize the genre today. Examples of this funk sound is Thank You (Falettinme Be Mice Elf Agin) by Sly and the Family Stone and Stone to the Bone by James Brown.

Many funk songs were written with a desire to challenge social norms of the day—norms that hurt African Americans. Musicians sang music that carried a strong message for a call to action, a call to take a firm stance. “It paved the way for improved self-esteem and community esteem, challenged societal social norms, and, most important, created an avenue for self-definition.”

Please take a look at Appendix A before proceeding with the rest of this paper and refer to the appendix as often as needed (as indicated by the footnotes) for maximum comprehension of the content in this thesis.

B. Funk Hair in the United States

Funk musicians’ hair was about glamour and expressing their pride from group association. Funk hairstyles created a sense of unity, allowed for a spirit of racial freedom and expression, but required more daily effort than the hairstyles that preceded them. In the United

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States, the principal hairstyles that appeared in funk are the afro, Jheri curls, and the mullet. Funk artists also used Breton, beret, and fedora hats to express their style.

Type 4 hair, kinky hair, is the leading hair type of the Funk style; the most popular style from this genre and era was the afro. The afro was suitable for males, females, adults of all ages, and children. It was a style in which men and women could have the same length of hair and still look masculine or feminine. Some bands took pictures with each member sporting an afro including Earth Wind and Fire and The Meters. Not everyone was able to see the afro as a positive step. Several older individuals could not stand the look. Some African Americans saw it at a disgrace to their community. Others were ashamed, and furthermore others saw the afro as a loose immoral way to dress.  

The decision to wear an afro was an intentional one. While it is a popular notion that an afro is simply a phenomenon of natural African American hair, that is not the case. A person with kinky hair does not wake up with an afro; it takes care and effort, which will be described in detail below. There are a plethora of different afro styles. Some are well shaped and even all around while some have defined sections; some are made with type 4 hair, others with type 3. The popular afro look of the 70s was the rounded well-shaped look on type 4 hair.  

For kinky hair that is shoulder length or longer, the technique for creating an afro is as follows. Separate the hair into sections—four to eight sections depending on the length. Spray the hair or wet the hair lightly with enough water to encourage shrinkage. The perfectly shaped 70s afro combines the right amount of shrinkage and picking for a rounded shape.

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8 Byrd and Tharps, (Hair Story), 59-61  
9 Appendix C  
10 see Appendix B
The hair must then absorb the water. Because type 4 hair is most often low porosity hair, it takes a couple moments for the hair to absorb the water and shrink. While the hair is absorbing the water, one might put the sections in two-strand twists. Some also add shea butter or hair oil to prepare the hair for the picking process.

After the hair has absorbed the water, undo the two strand twists and pick the hair. This is the most important and time-consuming step in creating an afro. Getting an even texture all around and creating the maximum sized afro possible takes time. Use an afro pick. Fluff the hair all around to achieve the desired look. To get the afro patted flatly, use a thick paper to pat it into the desired shape. This style was absolutely copied on type 3 hair as well. In this case, the shaping of the hair is slightly different, and hairspray may be used to keep the hairstyle. If the hair is short, skip the two-strand twists. It could take about twenty minutes to style hair depending on how picky you were and the length of your hair.

Now compare this description with what African American artists were doing before this era. African Americans styled their hair in a congelene, also known as the conk. The conk was created through a caustic homemade mix made of lye, potatoes, and eggs. This mixture was quite painful on the scalp and straightened the hair. The person applying the mixture had to wear gloves and the scalp had to be thoroughly cleansed afterwards to avoid chemical burns.

Although the conk would be styled daily, it did not take as much time that creating the afro took. But it was a higher maintenance style than an afro; the conk solution needed to be applied for new hair growth. Humidity can cause the hair to curl back. So people often had to wear do-rags—a headwrap that tightly holds a hairdo in place.

“In the African American Community of the early 20th century, the conk hairstyle served as a rite of passage from adolescence into adulthood for males. Because of the pain
involved in the process, and the possibility of chemical burns and permanent scarring, the conk represented masculinity and virility.\textsuperscript{11}

In his autobiography, Malcolm X recalls the excruciating process of getting a conk and later reflects on how absurd it is that someone should voluntarily cause such physical harm to their body to look like someone else.

"This was my first really big step toward self-degradation: when I endured all of that pain, literally burning my flesh to have it look like a white man’s hair. I had joined that multitude of Negro men and women in America who are brainwashed into believing that the black people are “inferior”—and white people “superior”—that they will even violate and mutilate their God-created bodies to try to look “pretty” by white standards.”\textsuperscript{12}

The conk allowed for the hair to be styled in hairdos associated with the white population: pompadours, chin length bob with side part, quiff, sleek and slicked back look, and other similar styles. James Brown, the man known for the birth of the funk genre, wore a conk for most of his performing career. He wore an afro for a short time in the 1960s to join in protest.\textsuperscript{13}

Let us look at another hairstyles seen in funk. The Jheri Curl was another popular look of the 80s.\textsuperscript{14} It was a type of perm that created waves and curls similar to hair types 2c to 3b depending on how tightly the process was done. The formula became widely accessible after the afro was already popular. African Americans felt as though they were maintaining a look that was fairly black in that it guarded the curly look yet could be easily managed. It was glamorous because the Jheri curl could bounce in a way that African American hair did not bounce. Perhaps

\textsuperscript{13} Appendix H
\textsuperscript{14} Appendix I
part of the glam of this hairstyle choice was that musicians could bounce their hair with the music. The texture created by the Jheri curl was closer to what many African Americans considered “good hair.” It required daily maintenance and styling products. Each day, the wearer had to apply oils, creams, and sprays to keep the hair in good condition.\(^\text{15}\) Rick James, members of Kool and the Gang, and members of Zapp are among the funk artists who wore the Jheri curl.

Some artists chose to style their Jheri curls into a shoulder length cut with bangs, or a mullet. The Jheri curl allowed for wearers to replicate familiar hairstyles that were already popular in society. There were two great disadvantages of the Jheri curl that kept it from becoming more popular. The first problem was the price. You could expect to pay up to $500 a year on products just to maintain the look. This was not a problem for artists who were making big money. However, the second downside was a problem for all. The products needed for the Jheri curl stained everything—sheets, clothes, furniture.\(^\text{16}\)

What about the interracial bands? How did the band members with straight hair style their hair if everyone else was wearing an afro? Bands with Caucasian members included Sly and the Family Stone, Rufus, and War. In each of these cases the band member with straight hair combed it differently into hairdos including a feathered shoulder length look with a side part, shoulder length bob with middle part, or even an imitation afro via a perm\(^\text{17}\). The imitation of the ‘70s funk afro helped a member with type 1 and 2 hair unify more with the entire band.

The switch in hairstyles with the arrival a funk was a statement by African Americans that they were tired of putting caustic solutions on their scalp to look more acceptable. The

\(^{15}\) Byrd and Tharps, *Hair Story: Untangling the Roots of Black Hair in America*, 86-87; 106-107

\(^{16}\) Ibid., 87-90.

\(^{17}\) Appendix F
switch said that they wanted their style rooted in their ethnicity, not that of another one’s. It was a declaration that they had something special that no one could take from them—their coily hair.

To summarize, in early funk artists, we see the conk hairdo, though that did not last long because of the influence of the natural hair movement spurred on by the Black Power Movement. As funk progressed, the afro became the most important look. By the 1980s, the Jheri curl was an alternative to the afro. In some bands, we see a mixture of hairstyles and in some others, they were uniform in their look. Funk artists not only reclaimed the use of the term “funk” but they also reclaimed their own hair.

C. Funk in France

How did Funk arrive in France?

In May 1968, France experienced events that impacted their world as much as the Black Power Movement indented America. These happenings changed life in France tremendously though the events were of a different nature. The May ‘68 movement started with university students after years of frustration of traditional and patriarchal rules rose to the surface. Hundreds of thousands of protesters paraded through the streets demonstrating their desire for change in the country. The resentment spread to factory workers who demanded better work conditions and rights. It created the greatest strikes the nation had seen. Police responded with brutality by beating, arresting, and gassing students. Millions of people around the country showed their support of the rebellion in various ways. ¹⁸ While the Black Power movement was a

struggle of one race seeking equal rights, the May ‘68 movement was about the younger population fighting against the stifling demands of the society.

Let us glance at the popular music in France before the May ‘68 events. In the 1960s, in France, several American styles of music were being integrated into French songs including different types of rock and some African American genres. French traditional music was also thriving. As a result, few French artists could identify with one genre because there was so much mixing of genres. Songs that became hits in the United States were known in France. To some French musicians, African Americans represented sensuality, an exotic fantasy, and travel. French artists were already soaking up the sounds of African American music when funk arrived on the scene. Funk music got diffused in France through the radio, television, and through records.

Nino Ferrer, a musician credited with being the French soul and rhythm and blues singer, wrote a song as a homage to some of his admired African American artists: James Brown, Ray Charles, BB King, and Wilson Pickett. He wrote this song in 1967—the year before the great May 68 movement. The song was entitled, “Je veux être noir.” (I Want to Be Black) Looking at the song, “I want to be black,” one of the attributes of blackness that the author mentions is the kinky hair. The song portrays the black community glamorously and the culture associated with it. French artists were clearly influenced by African American artists because many African

\[\text{Ibid}\]


\[\text{Appendix B}\]
American genres grew well in France. The lyrics of “I want to be black” show that French artists were also affected by their kinky hair.

Funk became popular in France in the late 1970s and 1980s. Some French musicians who played funk were also devoted to other genres. There are few French musicians who had a sound that was exclusively funky. Examples of French funk hits are *Histoire d'un soir (Bye bye les galères)* by Bibi Flash and *C’est une Bombe* by Mickey Milan.

**French Funk Musicians and Hair**

The characteristic sound of funk described at the beginning of the chapter got popular in France in the 1980s. But, the visual aspect of funk did not travel to France like the music did. French funk artists were not at all soaking up the hairstyles in the way they took in the funk sound. Cortex, Bibi Flash, Don Ray, Jean-Luc Ferré, and Nino Nardini, are French funk musicians that did not at all have funk influenced hairstyles. This is because the important French funk singers had type 1 or type 2 hair. The look of the afro and the Jheri curl were not easy to duplicate for them.

Let us now look at some artists with a funk hairstyle. For a large part of his career, Patrick Hernandez—who has type 2a,b hair—altered his hair sporting a bubble perm. Now, his reasons for sporting this hairdo are unknown. Did Hernandez wear a perm because he wanted to imitate American funk artists’ hair or was it simply to wear a style of the day? Serge Delisle wore a Jheri Curl. Idris Chiba had a short afro—not a funk style afro. For most of the French funk artists, it was not important to imitate the hairstyles of American funk artists. Perhaps that is partly due to these artists identifying with other genres related to funk such as soul and disco.

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22 Appendix J
D. Comparison of the two Countries

When musicians decided to embrace the once negative term “funky” they were also embracing something else that once was also negative—their unique hair texture. Expression in hair was a big part of performing for American funk artists. Some artists were bolder than others in their looks. These artists dealt with fundamental questions of identity and many people’s opinions. Funk styles express glamour and communicate pride from group association. We see that artists were willing to do styles that required significant effort.

In contrast, French funk artists were embracing foreign culture, but they did not embrace the hairstyles that went along with it. They kept hairdos that were common. It is probable that they did not replicate funk hairstyles because they were more influenced by hearing funk over the radio than by watching it on television. It is probable that the couple artists who did have funkish hairstyles were imitating a style they had seen from America. The hairstyles that American funk artists chose were for political reasons, but in France funk was not about social and political statements.

Chapter 3 The Wild Styles of Punk Rock: More than Just Volume

In the 1970s, a new subgenre of rock emerged with its own subculture—punk rock. It has the typical rock instruments and is recognized by a harsh screaming style of singing and a fast tempo. This genre was wildly popular among teenagers and youths and was produced unpolished. In this chapter, we will first take a brief look at the history of punk rock and then examine the messages in American punk hairstyles. Next, we will look at punk music and
hairstyles in France. The discussion will culminate with a comparison of the meaning of the hairstyles in both countries.

A. The Emergence of Punk

The roots of punk are seen in the Beat Poets. The beat movement emerged in the early 1950s with a group of writers who wanted freedom from the stifling style of literature and society of the day. The attitude and legacy of the Beat Poets inspired the birth of punk rock.23

The name “punk” is deeply rooted in negative connotations; it refers to that which is inferior and rotten. Colegrave and Sullivan, two punk and hippie youth culture scholars characterize punk by an “irrepressible attitude,” and “outrageous clothes and hairstyles.”24 It was a youth movement of the mid 1970s that became evident through music, fashion, graphics, and a destructive spirit. Punkers hated institutions and conventions. They were confrontational in their approach to life and asked the question “WHY?”25 Adopting the DIY (Do it Yourself) attitude, American punk artists preferred to use independent record labels and their own performance venues.26

A significant influencer of the punk movement was the hippie movement. Members of the hippie movement and the punk movement often appear to resemble each other in terms of appearance and irreverence to the status quo. The clothes and hairstyles are similar and both movements started with young adults. Both hippies and punkers rebelled against the formality of

24 Ibid, 11.
the middle class and chose to adopt a looser lifestyle. But the outlook was entirely different. While both groups opposed the mainstream, their approaches and attitudes toward life were opposing. Hippies spoke about peace and love whereas punkers were angry and destructive. They deliberately rebelled against the hippie movement. Colegrave and Sullivan believe that “One of punk’s greatest influences was the hippie movement because it gave the early protagonists something to rebel against and someone to hate.”

It is doubtful that there would have been a punk genre without the hippie movement. Examples of American punk rock hits are *Blitzkrieg Bop* by the Ramones and *Holiday in Cambodia* by the Dead Kennedys.

**B. American Punk Hairstyles**

*First Category of Punk Hairstyles*

Punk hairstyles can be classified into two prevailing types. The first type is low maintenance and easy to achieve. Early punk artists such as the Ramones, established in 1974; The Stooges, established in 1967; and Black Flag established in 1976 were in the first category. (In saying “early punk hairstyles” I am simply referring to the bands that were foundational in establishing punk rock as a genre.) Their low maintenance hairdos were shaggy mop tops, long uncombed hair, buzz cuts, and spiky hair. They also wore beanies and baseball caps at times.

Punkers liked the DIY element of hairstyling. As carefree DIY barbers, layers and blunt cuts were not parts of their styles. No special combing or hair products were required. The early punk hairstyles carried two highly significant messages. First—I do not care about looking professional. Second—I do not care to put effort into this hairstyle. The first category of

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27 Colegrave and Sullivan, *Punk*, 14
hairstyles is simply composed of ordinary hairstyles with some *bothersome* details. Characteristics in punk hairstyles that were deemed unprofessional include: hair covering eyebrows and even eyes, men’s hair past shoulder length, uneven cutting, uncombed tresses, grown out look, and obvious lack of effort.\(^{28}\)

So how exactly did punkers express their attitude through their hairstyles? The answer is actually quite simple when we consider what they were rebelling against—_institutions and conventions_. Institutional organizations such as schools, military, and workplaces mandate short tidy hair for males.\(^{29}\) Some of these hairstyles are ones that were banned at school. Several punk band members had just recently finished high school or were in their early 20s. What better way to rebel than to have a hairstyle that was banned at school? Punkers did not grow their hair for head banging purposes like some other rock artists. Instead their hairstyles were meant to tick people off.

Gael Graham, an American historian, did some research on hair concerns in public schools. In an article, she describes strict stipulations on the dress code and hairstyle restrictions in high schools because of the juvenile delinquency scare in the 1950s. The scare drove parents to “pressure school officials” for stricter, more conservative standards in their dress code. Dress codes included regulations on boys’ hair. The regulations ranged from no “extreme hair styles” to clear-cut instructions on how to cut a boy’s hair. Hair should not cover eyebrows, ears or collar. There were also some directions on how wide and long sideburns could be. Beards,

\(^{28}\) Appendix K

goatees, and mustaches were banned. Although this is a phenomenon of the 1950s, the rules carried well into the 1960s and 70s.\[^{30}\]

The conflict over which hairstyles were and were not acceptable was already an ongoing battle in the 1960s and 70s especially in youth popular culture as exemplified by the mop tops of the wildly popular English band The Beatles. The Beatles broke the boundaries of acceptable hair length for men and many admirers sought out their signature mop top look as well.

In essence, punk hairstyles of the first category were a manipulation of standard hairstyles. Early punkers accomplished these hairstyles by growing out their hair, styling their hair over their eyebrows and eyes, and in keeping with the DIY aesthetic they cut their own hair, thus achieving an unpolished look. Punkers were not creating a new discord over their hairstyles. They drew upon hairstyle conflicts established by the hippie community, high school rules, and the Beatles. Ultimately their hairstyles were low maintenance and easy to achieve and carried the messages: “I do not care about looking professional” and “I do not care to put effort into this hairstyle.” Let us now look at the second category of punk hairstyles.

**Second Category of Punk Hairstyles**

Mohawks, spiky hair, bright exotic colors, asymmetrical cuts—these are the hairdos we think of when we remember punk today even though the majority of early punk artists did not wear the hairstyles in this category. These are high maintenance styles; some of these looks took daily attention and demanded ample styling time. Category two hairstyles were also DIY. The second type is high maintenance, difficult to achieve and more experimental.\[^{31}\]

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\[^{30}\] Ibid, 522-43.  
\[^{31}\] Appendix L
Hairstyles in the second category of punk hairstyles also carried the message, “I do not care to look professional.” But, this second category of punk hairstyles does not carry the second message of the first category of punk hairstyles. Instead of saying “I do not care to put effort into this hairstyle,” it says, “Look at me! Don’t I look crazy?” Indeed, hairstyles of the second category of punk hairstyles are eye-catching; it is hard not to notice such a dramatic do’ because they are so different from mainstream hairstyles.

In order for colors that are distant from the natural hair color to appear colored at the roots, a color touch up needs to be done about every four weeks. It gets even more difficult to achieve when someone with dark hair wants to dramatically lighten the hair. It must first be bleached before it can accept lighter colors. Hair color change was becoming more readily available and quite popular among youth in the 1960s and 70s, so popular that in the 1960s the government stopped mandating that people put their hair color on passports.

Spiky looks take daily attention to style. Mohawks make quite the appearance when standing up. But what type of effort does that take? The punk mohawk takes much patience and around 15 minutes to style. It works well on type 1 hair. The style is often done on hair that is shorter than chin length and even to shoulder length.

There are multiple methods to style the mohawk. Here is one. If the hair is already in a mohawk cut, hold wet hair upwards in the direction you would like for it to stay. With another hand, use hairspray to help the hair hold. Then switch to a blow-dryer. You will need to alternate between the hairspray and blow-dryer across the sections of hair. You will want to work in one direction and carefully fan out the hair to make sure there are no gaps. Alternatively, you can start on dry hair and tease the hair to encourage it to stay. This is more common if the hair is not
cut into a mohawk and is only being shaped into one. Much hairspray is needed for this method as well.

Of course, not all punk mohawks were that neat. Some styles consisted of a long section of hair from the middle crown and front portion of the head gelled together and hanging over the face. This is a style seen in members from the Misfits. The name “mohawk” indeed comes from a hairstyle based off an indigenous tribe Mohawk, who are native to what is now New York. A number of other indigenous tribes wore the styles as well. Originally, this was a war hairstyle and was achieved by shaving or yanking locks of hair out of the scalp with the hands. Westerners have adopted the style and changed the method of achieving the “mohawk.” The mohawk has never been a respectable hairstyle in our contemporary society though it was respectable in the Native American tribes. In our culture, we perceive the mohawk to be an offensive look.

The styles of the second category of punk hairstyles are each striking and show the artistic side of punk artists. They put care and effort into coloring hair, cutting and shaping mohawks of varied kinds and styling spiked looks. These styles were high maintenance and difficult to achieve in contrast with the low upkeep, easy to create hairdos of early punkers. Instead of drawing from the hair length and styles conflicts of the day, the second category of punk hairstyles pulls attention by being wild and borrowing from a long existing hairdo of the indigenous tribe Mohawk. Conclusively, the messages of the second category of punk hairstyles are “I do not care to look professional,” and “Look at me! Don’t I look crazy?”

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32 See Appendix G
There are of course many outliers in this assessment of two dominating hairstyle categories. While many punk artists made a concerted effort to look different from the rest of society, some did not take advantage of the extra boost a bold hairstyle could give their performance. There are some punk bands whose hairstyles resembled “acceptable” hairstyles of the day such as the Dead Kennedys, Minor Threat, and Talking Heads bands.\textsuperscript{33}

It is also interesting to note that the bands were not united in their choice of a hairdo. In some bands, certain members wore a style that conformed to the second category of hairstyles while other band members had a socially acceptable hairstyle. The Misfits are part of the first and second category. Members of Black Flag were part of both the first category of hairstyles and acceptable hairstyles. The punk song “I Wanna Be Me” by a British punk band, The Sex Pistols, helps explain this phenomenon. Just the title of this song shows that punkers valued individuality. This explains why they were not always uniform in their choice of hairstyle.

C. Punk Rock Goes to France

Years before punk arrived in France, musicians had their own versions of rock music. In the mid-1970s, many sub genres of rock arrived in France. Some of these rock genres included progressive, glam rock, punk, new-romantic, and grunge rock. However, the Francophones did not label these different rock genres in the same manner as the Anglophones did. For a while, all of these rock subgenres translated to simply la pop-music then le rock later in the late 1970s.\textsuperscript{34}

In France it was not as easy for some of these genres to develop as they had developed in America and England. Part of what held France back from developing their rock style was a lack

\textsuperscript{33} Appendix M
of equipment and structures needed for rock to thrive. This would include “rehearsal space where noise would not cause nuisance, bars or pubs where beginners could gain experience performing, and recording studios.”

To make matters worse, the rock that France did have, yéyé, was considered inauthentic because it did not match up to the sound of American rock. Often, it consisted of covers of English and American hits.

The French lacked confidence in their ability to manufacture good rock music. They also believed that the sound of French language was too gentle and therefore not harsh enough to produce the cutting sound you get from English. So many bands wrote music with English lyrics. John Greene, a French professor at the University of Louisville, noted in his studies of French punk that, "For Métal Urbain and a few others who sang in French, using their mother tongue meant that the communication of an important social and political message was an essential component of the music."

Once punk rock arrived in France, it grew well because the ethos of punk resonated well with the French youth. Recall that in the last chapter about funk, I showed that the May ’68 movement changed the musical atmosphere. The May ’68 events indeed had a great impact on punk rock in France. In fact, the May ’68 movement was more related to punk rock than funk in terms of the younger population fighting against the stifling demands of the society. Examples of French punk rock hits in France are Panik by Métal Urbain and Plastic Faces by Stinky Toys.

35 Ibid.
36 Ibid.
D. French Punk Hairstyles

So, did American punk hairstyles transfer over to France? Sort of. A more accurate assessment would be that the messages and characteristics of the two main categories of American punk hairstyles were seen in French punk artists. For example, Métal Urbain had mullet cuts that were medium to high maintenance but easy to achieve for part of their career, while in other parts of their career their styles fit into the first category of punk hairstyles described earlier. Stinky Toys, La Souris Déglinguée, and Calamités had “acceptable” hairstyles (much of the time). Oberkampf and Les Wampas are other bands that switched categories during their career. Bérurier Noir had hairstyles that fit into the second category.

Part of so many bands switching from one category to another can be due partly to the French finding their identity in a genre that they did not create, all the while singing in a language that was not native to them. If the French were choosing their clothes and hair based on what they saw in American and British bands, they would have gotten mixed messages from different bands. This also made it difficult for bands to develop a consistent hairstyle look that was unique to them.

Some prominent features in French punk artists hairstyle choices are the mullet, a fringe, volumized hair, hair sticking up, spiky hair, sideburns, undefined parts, and wisps of hair out of order while performing. Some French band members experimented with wearing hats on stage.

Interestingly, both American and French artists used hats in performances. The Americans used beanies and baseball caps while the French had their own different hat styles. The mullet was seen much more in French punk artists than American punk artists. American
artists were more experimental in their hairstyle choices than the French were. More American bands adopted hairstyles in the second category than French bands. French punk band hairstyles were derivative of American groups and did not solidify a distinctly French approach to hair. Because of this, the bands featured a wide variety of approaches to hair.

In conclusion, the hairstyles of the punk era were not acceptable to upper class society nor were they acceptable in the business world. What characterizes a professional hairstyle? What makes a hairstyle upper-class, and conservative? Good examples of what Americans and French deem to be appropriate professional hairstyles are seen in our presidents, prime ministers, governors, and senators. This is exactly what punk musicians were rebelling against. They could not stand the formality and rules of government and they expressed these feelings by hairstyles that were “unprofessional,” against school rules and also offensive in any way possible.

Chapter 4 Rap Hair (or Lack Thereof)

Rap is a style of music used almost synonymously with the hip hop culture and movement. Hip Hop makes reference to dress, dialect, and worldview. “For many youth, Hip Hop reflects the social, economic, political, and cultural realities and conditions of their lives, speaking to them in a language and manner they understand.”

In this chapter, let us first look at a brief history of how rap arose in the United States. Then we will look at American and French rap artists’ hairstyles. Finally, a comparison of the two countries’ styles will finish the chapter.

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A. The Dawning of a New Genre

In the late 1970s, rap emerged in NYC as a street art among African American and Latino teenagers. For many rap artists, their music is a medium to express concerns about drug dealers, gangs, neighborhood problems, racism, and political issues. It is recognized by speaking rhythmically over a beat. The speaking is sometimes fast and often rhymed.

Rap is a radically divergent genre from other popular music; it functions without pitched melody or harmony and skips out on the traditional instruments that other genres of popular music use incessantly. For this reason, some do not consider it a to be music at all. Rap musicians must speak loudly through their clothes, hair, and attitude. Examples of rap hits are Changes by Tupac Shakur and One More Chance by The Notorious B.I.G.

B. Rap Hairstyles in the United States

Many hip hop artists have chosen alternative hairstyling such as shaving off all hair or wearing a hat. The type of hat that is associated with hip hop culture is the snapback cap as seen in hip hop influenced television series Fresh Prince of Bel-Air. Each rap artist on the selected list of American rap artists wore a hat in significant pictures during their career—some wearing it more often than others. Why even bother to write about their hairstyles? Because, out of all the genres studied in this paper—funk, punk, and rap—American rap hairstyles transferred better to France than any of the other genres.

The most important hairstyles with hair of the rap genre are a short-tapered cut, a high flat top, and cornrows. These hairstyles are characterized by being low maintenance and high
effort. They each take special care to create, but they last a long time without much upkeep. The most important non-hair hairstyles are a bald head, a cap, a hoodie, a beanie, and a bandana.\textsuperscript{39}

Which artists were wearing which of these hairstyle looks? Schoolly D wore a high flat top for part of his career. Snoop Dogg wore cornrows and locs during his career amongst other hairstyles. Tupac Shakur wore a bandana, a snapback cap, and was bald for part of his career. The Notorious B.I.G. went with a short-tapered cut, a beret, and a fedora. Nate Dogg wore a bandana and bowler hat.

This diverse list of hairstyles tells us that rappers utilized a variety of options to communicate their message. The prevailing message of rap hairstyles is “I’m cool and smooth.” Cool refers to being on top of the modern trends and smooth refers to fitting in with their community. Even when rappers did not wear a hat, their look conveyed this. They wore neatly trimmed hair with a shaped hairline.

It is important to remember that rap is under the large umbrella of hip hop. Rap artists expressed being “smooth” by identifying with other significant elements of hip hop such as association with gangs. Different elements of the rap hairstyle, especially the non-hair part of rap hairstyles signify different things. For example, the bandana, hoodie, cap, and beanie are each strongly associated with gangs. By associating with gangs, rap artists showed their unity with others in their group.

The baseball cap is a hat that has been around for quite a while. The classic baseball cap as we know it was a phenomenon of the middle of the 20\textsuperscript{th} c. But, in the 1990s, a variation on the standard baseball cap emerged—the snapback. The basic shape of the snapback is similar to the

\textsuperscript{39} Appendix N and O
baseball cap. The difference lies in the brim which is flatter than the regular baseball cap brim. Snapback caps also typically have logos.

Many rap artists wore the stylish new hat style including N.W.A., Tupac Shakur, and Dr. Dre. I believe that a big question for these artists was. “How do I wear the snapback?” Many of these artists had type 4 hair and they faced a problem—How to fit kinky hair under a snapback? Kinky hair cannot fit easily under a snapback or many standard hats unless it is quite short or long enough to pull back very tightly. So, for many artists, it was simply easier to wear short hairstyles for the versatility of being able to wear a hat with it.

Rap musicians had a different take on hairstyling. They kept their hair short or went totally bald for some practical reasons and for some stylish reasons. Bald headed and short-headed rap artists could easily switch to whatever hat they wanted. Some artists with longer hair had a couple of options to be able to fit a hat over their hair shoulder length or longer. Either they could put in a Jheri curl to loosen the pattern of their hair so that a hat could fit on top. Or, they could wear their hair in cornrows.

Rap hairstyle options are diverse and are shaped by the culture they are in. The reason that African American men shave their hair and go bald in the time of rap popularity is unknown. But I suspect that they shaved their heads or wore a short cut in order to fit their hair under a hat. The look gained popularity because the public wanted to imitate the à la mode look that artists they liked were wearing. So, the trend started for practical hat reasons but became popular because fans thought the super short hair and a bald head was smooth.
C. Rap Hairstyles in France

Rap Hairstyles in the United States traveled quite well to France. French artists were also wearing the same clothes styles as American rap artists; side by side both countries’ artists would look the same. So we see that in France, musicians switched between wearing a hat, being bald, and wearing a short hairdo. In France, French rap artists were able to have the same versatility that American rap artists had. Examples of French rap hits are *Demain C’est Loin* by IAM and *Art de Rue* by Fonky Family.

French rap band IAM wore short tapered cuts and snapbacks. Suprême NTM wore hoodies and baseball caps. MC Solaar wore a variety of hats during his career including the beret, hoodie, and beanie. Les Sages Poètes de la Rue wore short tapered cuts. Fonky Family had beanies, hoodies, some bald heads, and some buzz cuts. Psy 4 de la Rime had some bald heads and snapback hats. This list shows that the American rap hairstyles transferred well into the French rap circle.

It is interesting to note that there were more rap bands in the France list than the American rap list. Perhaps a single rap star versus a rap band is a part of what determines their hairstyles. I suspect that is why French rap artists had fewer occurrences of the bandana and cornrows than American rap artists. The American rap artists who sported these styles were single stars.

Many French artists had more hair in the beginning of their careers and cut their hair later in their careers to allow for a hat. Hats are a big part of rap culture. Their importance to the hip hop culture affects the hairstyle decisions that rap artists made, whether it be the decision to be bald or the wearing a short cut so that switching hats was easily done. French artists took in the
style quite well. Perhaps, in the case of rap, a connection to cultural identity is what helped rap thrive in France in terms of the genre and the overall rap style.

Chapter 5 Conclusion

A. **Comparison of Findings from the three Genres of Music**

*Hairstyle Transfer Effectiveness*

This paper showed three genres in chronological order. It is interesting to note that the chronological order is also an order of progression in the effectiveness of the hairstyle traveling to France. American funk hairstyles were not popular among French artists; punk hairstyles transferred better; but American rap hairstyles transferred best to France.

To what can we attribute this gradual progression of hairstyle transfer effectiveness? There are three main things to consider: the medium through which it transferred, the movements associated with the genres, and the hair typing system. A combination of these three factors is what made the hairstyles travel well or poorly over the time of the three genres studied in this paper.

In terms of the medium that transferred the genre, funk hairstyles were not able to transfer as effectively because it was mainly through radio that it transferred. The Black Power movement nor the natural hair movement resonated with the French in the same way and also most of the French funk artists had type 1 or type 2 hair. So, it was not as easy to replicate the hairstyles abroad.

Punk was able to transfer over television. Thus, the French had a visual means of picking of the punk hairstyles from America. The punk movement was relevant to the French because of the May ’68 movement. Both countries were rebelling against the same thing at the same time.
Dominating hair types of American punk artists were the same as French punk artists. This also helped the hairstyles transfer better.

Lastly, in the case of rap, it transferred best because it transferred through a visual means, the hip hop movement traveled to France well, and hairstyling was not an issue among French rap artists. Non-hair hairstyles were more popular in France than hair hairstyles. The hair hairstyle that transferred best was the short-tapered cut. This hairstyle is possible to accomplish on any hair type. However, the flat top and the cornrows did not transfer as well to France because they were typically done on kinky hair in the case of the U.S. artists.

Comparison of the messages of the genres of music

Each of these genres had different messages in their music. In the case of funk, musicians’ hair communicated glamour, pride from group association, and unity. The message in punk hairstyles of the first category said, “I do not care about looking professional,” and “I do not care to put effort into this style. In the second category the message was, “I do not care about looking professional,” and “Look at me! Don’t I look crazy?” The meaning in rap hairstyles was “I’m cool,” and “I’m smooth.” Cool refers to a community connection while smooth refers to modern trends.

Looking at all the meanings and messages of the hairstyles in these genres collectively, shows that funk sought unification in looks by often matching hairstyles. Unity did not matter to funk and rap artists. Not only did individual band members have different looks from the rest of their group, they also were more likely to change their hairstyles from one picture to the next than funk artists. Both punk artists and rap artists leaned more towards the look of the individual over the group. Rap artists also had a less evident unification in their look by their non-hair
hairstyles. Different elements of non-hair hairstyles in rap music point to gang life. So although the unification was not as visually explicit as in rap music, there still is an underlying connection to each other through different factors that helped point to the same thing. French rap artists tended to be more in bands instead of individual star rappers. In this instance there were both hair and non-hair hairstyles within the band.

All of these genres of music were paired with significant moments in history: black power movement, hippies, beat poets, May 68 movement. Did the ages of the artists have anything to do with the hairstyles they chose? For rap, it was teenagers, for punk it was early 20s, for funk it was late 20s. Punk artists made their choices for hairdo based on rebellion from high school rules and conventions that they were taught as adolescents. Had punk artists been older their hairstyle choices would have been different.

What about wealth? Funk artists were already stablished in their career and they had money. The Jheri curl was only possible for people who could afford all the products necessary—$500 a year. But rap artists and punk artists were poorer than funk artists. There would be no way that they could afford a hairstyles like that; even more so, the price would have inflated in the time of rap popularity of the ‘90s. Age and wealth are two additional factors that affected their hairstyle choices. Lastly, it is interesting to note that the funk hairstyles adapted well to males and females while many rap and punk hairstyles are masculine and would not transfer easily to females.

**B. A Reflection on the Research and Glimpse into the Future**

When I started this paper, I thought that everything I would need would be at my reach: pictures, album covers, diaries, journal articles, professional articles about opinions on hair,
school policies on hair, and so on. Some of my limitations in this study were due to the cross-cultural aspect of the work. Because of my geographic location, some photographs and books were impossible for me to access even with a fantastic 21st century internet.

Another enormous hurdle in this research is our perspective on hair. Since we do not consider it a scholarly topic, much important hair information remains undocumented such as: a standard on hair classifications, the hairstylists of many popular musicians, the hairstyling methods and products utilized by many funk artists, hairstyle titles, and so on.

I am not discouraged about all of these shortcomings, instead I am happy to have laid some steppingstones for scholars after me. I look forward to the work that ethnomusicologists and sociologists will do in studying the messages of hairstyles in the future. Perhaps scholars after me should study the meanings and messages in the hairstyles of different high fashion jobs such as newscasters or talk show hosts. I would really be interested in a study of which hairstyles across the world are banned and why. Maybe even a study on how demographics and socioeconomic factors affect our hairstyle choices or what type of people are more likely to choose a high effort and high maintenance hairstyle would be insightful as well. All of these would give a different insight on the meaning and messages of hairstyles.

If a scholar chooses to conduct a cross cultural study, it will be imperative to do some traveling or have direct access with an organization or individual in the other country of study. Because this is an interdisciplinary study, it will also be necessary to read an abundance of material in each of the disciplines touched in in this study: African American history, popular music, hairstyles, may 68 movement, culture of the countries being studied… the list goes on!
What this paper did accomplish is that it shows the link between attitudes and hairstyles. Through studying the hairstyles of funk, punk rock, and rap artists, this paper gives a glimpse into the choices that many popular musicians beyond these genres made in choosing a hairstyle. This paper also helps to show that studying fashion goes beyond outfits and accessories. Finally, it also brings the reader to an awareness of the hairstyles choices they make and how it happened. I expect this topic of hairstyle analysis to become popular in the next ten to fifteen years and I am curious to see how scholars will write about it.

Appendix

Appendix A. Hair Classification Chart

In the late 1990s, Andre Walker created a system to classify hair types. The system divides hair into four distinct types and into further subtypes. With the rise of the Natural Hair Movement in the early 21st century this classification chart became popular among the Black American community and has even spread to black communities in several parts of the world. The specific definitions of the subgenres (especially subgenres of type 4) are debatable since there is no absolute standard on the subgenres.

While this chart is excellent for a basic understanding of the visual pattern of different hair types it overlooks many other factors that contribute to how our different tresses behave including: hair porosity, strand thickness, hair density, a combination of hair types, whether the strand leans toward a more oval or circular shape, or protein content. This classification proves helpful to the discussion of the different hairdos.

Type 1 Straight Hair

1a completely straight, thin, low volume
1b completely straight, more voluminous
1c straight with a slight curve visible in hair chin length or longer

**Type 2 Wavy Hair**

2a loose waves, with full S pattern visible in long hair
2b S pattern is smaller
2c S waves are more distinct and form large curls

**Type 3 Curly Hair**

3a forms large spiral curls
3b forms small spiral curls
3c curls are quite tight and resemble coils

**Type 4 Kinky Hair**

4a forms tight coils
4b tight kinks resemble Z pattern
4c tight kinks resemble Z pattern with the ends clumping together
Appendix B. A quick note on Type 4 hair: Stretched Hair

To the untrained eye, type 4 hair sometimes appears to be changing length depending on the day simply because of a technique called stretching. Stretching is just like it sounds; the hair is pulled to show more length. Stretching can be achieved through braiding, banding, and twisting. Type 4 hair breaks easily because its kinks snag and faithfully create single stranded knots at the ends when wet. Some afros are created on stretched hair and others created on unstretched hair. A shaped afro is created on halfway stretched hair because it holds the mold better. Long stretched kinky hair sometimes appears to be a different hair type. When type 4 hair gets wet, it reverts to its coily or Z like pattern. This is also called “shrinkage.” Hair types 3c to 4c hair can shrink 60-80% of its actual length.
Appendix C. Sly Stone

Example of a funk era afro:

Appendix. D Artists Studied in the Paper

American Funk Artists

1. James Brown
2. George Clinton (Parliament, Funkadelic)
3. Rick James
4. Kool and the Gang
5. Sly and the Family Stone
6. Earth Wind and Fire
7. Zapp
8. Ohio Players
9. The Meters
Pinkerton 40

10. Rufus
11. War

**French Funk Artists**

1. Cortex (there are many artists by this name from different countries, generations, and styles; look for the French funk-jazz group from the 70s)
2. Bibi Flash
3. Crystal
4. Mickey Milan
5. Cerrone
6. Patrick Hernandez
7. Don Ray/ Rammond Donnez
8. Serge Delisle
9. Idris Cheba
10. Jean-Luc Ferré
11. Nino Nardini
12. Godchild

**French Punk Artists**

1. Métal Urbain
2. Ludwig Von 88
3. Stinky Toys
4. Dogs (French band)
5. Guilty Razors
6. Bijou
7. Calamités
8. Les Wampas
9. Bérurier noir
10. Oberkampf
11. La Souris Déglinguée
Pinkerton 41

12. Heimat-Los
13. Asphalt Jungle
14. Zéro de conduite

**American Punk Artists**
1. Ramones
2. Blondie
3. The dictators
4. Mink de Ville
5. Talking Heads
6. Dead Kennedys
7. The Stooges
8. Black Flag
9. Misfits
10. Bad Brains

**American Rap Artists**
1. The Notorious B.I.G.
2. Tupac Shakur
3. Schoolly D
4. Snoop Dogg
5. Nate Dogg
6. Dr. Dre
7. Eazy-E
8. Ice-T
9. Ice Cube

**French Rap Artists**
1. Sydney
2. IAM
Appendix E. Je Voudrais Etre Noir

Hey hey hey, Monsieur Wilson Picket
Hey hey hey, toi Monsieur James Brown
S'il vous plaît dites-moi comment vous faites
Monsieur Charles, Monsieur King, Monsieur Brown
Moi je fais de mon mieux pour chanter comme vous
Mais je ne peux pas grand-chose, je ne peux rien du tout
Je crois que c'est la couleur, la couleur de ma peau
Qui n'va pas

Et c'est pourquoi je voudrais
Je voudrais être noir
Je voudrais être noir

Hey hey hey, dis-moi Monsieur Faubus
Hey hey hey, dis-moi comment les blancs
Font pour vendre les nègres à l'Argus
Et pour en brûler de temps en temps
Et moi je fais de mon mieux pour ne pas y penser
Et je me sens très souvent très, très embarrassé
Par la couleur de ma peau qui me démoralise
Un p'tit peu

Et c'est pourquoi je voudrais
Je voudrais être noir
Je voudrais être noir

Hey hey hey, vous les Saints, les Élus
Hey hey hey, vous les simples d'esprit
Vous qui chantez tout de blanc vêtus
Dans les verts pâturages près de Lui
Dites-moi s'il vaut mieux pour entrer dans ce royaume
Avoir plutôt la peau noire ou plutôt la peau jaune
Et si le blanc n'est pas une couleur déconseillée
Parmi vous
Quoi qu'il en soit je voudrais
Je voudrais être noir
Je voudrais être noir
Je voudrais être noir
Je voudrais être noir
Je voudrais être noir
Noir, noir, noir, oui, tout noir
Avec une belle couleur d’âbène et des cheveux crépus
Et puis je voudrais habiter là-bas
Pour pouvoir chanter tous les soirs
À la Nouvelle Orléans
Voir le Mississipi couler, pouvoir souffler dans une trompette
Pouvoir taper sur un tambour entouré de mes amis noirs
Et faire la nouba tous les soirs et je pourrais crier:
Yeah, yeah! Yeah!
Yeah, yeah! Yeah!

Here is a translation:

_I want to be Black_

Hey hey hey, Mister Wilson Picket
Hey hey hey, Mister James Brown
Tell me how you do it
Mister Charles, Mister King, Mister Brown
I’m doing my best to sing like you
But I can’t really do it, I can’t do it at all
I think it’s the color, the color of my skin
that isn’t working

And that is why I want

I want to be black
I want to be black

Hey hey hey, tell me Mister Faubus
Hey hey hey, tell me how the whites
manage to sell the negroes to Argus
and to burn them from time to time
And I do my best to not think about it

And very often I feel very, very embarrassed
By the color of my skin that demoralizes me

A little bit

And that is why I want
I want to be black
I want to be black

Hey hey hey, you the Saints, the Elected ones
Hey hey hey, you of simple spirit
You who sing dressed in all white
In the green pastures near Him
Tell me if it is better to enter in this kingdom
to have black skin rather or yellow skin
and if white is not a recommended color
among you all

Whatever it be I want
I want to be black
I want to be black
I want to be black
I want to be black

Black, black, black, yes, all black
With a beautiful ebony color and kinky hair
Then I want to live there
to be able to sing every night
in New Orleans
to see the Mississippi flow and blow in a trumpet
to hit a drum surrounded by my black friends
and to party every night and scream:
Yeah, yeah! Yeah!
Yeah, yeah! Yeah!
Appendix F. Interracial Funk Bands (War, Rufus, and Sly and the Family Stone)
Appendix G.

The Misfits show an atypical mohawk

Appendix H.

James Brown had an Afro
Appendix I.

Jheri Curl (Rick James)
Appendix J.

French Funk Hairstyles did not transfer well

Appendix K.

Category 1 Punk Hairstyles (Métal Urbain, Ramones, The Stooges, and Black Flag)
Appendix L.

1. Category 2 Punk Hairstyles (Misfits and Bérurier noir)
Appendix M.

Punk Normal Hairstyles (Talking Heads and Dead Kennedys)
Appendix N.

Hair Hairstyles in Rap (Schooly D, Snoop Dogg, Fonky Family, and The Notorious B.I.G.)
Appendix O.

Non-Hair Hairstyles in Rap (IAM, Psy 4 de la Rime, and Tupac Shakur)
Works Cited


