



The Malcolm Garrett Collection Playlist #12

coming : being : going

Compiled May 2020

Nine sleeves and nine songs compiled as a Coronavirus Lockdown playlist for Michael Clark Company during an @michaelclarkco Instagram takeover on 4 and 5 May 2020 .

This collection of songs explores themes of loneliness, boredom, transience, life and death; each musing in its own way on the very nature of existence. And each of course was originally housed in a record sleeve designed by Malcolm Garrett.



Love You More

Buzzcocks
7", 1978

A classic Pete Shelley song of unrequited love, loneliness and ultimate despair. My design for the sleeve, with its depiction of empty rooms, only one of which is occupied,

aims to capture a feeling of being alone at home, unable to reach out to the one you love. This was only the fifth sleeve I designed for Buzzcocks, all of which were produced before I graduated from Manchester Polytechnic in 1978. It was the start of a working relationship that continued until Pete sadly died in 2018.



The Sound of the Suburbs*

The Members
7", 1979

Stuck at home? What better opportunity is there to annoy the neighbours with some 'punk rock electric guitar'. Proof that boredom and suburban isolation can

become an environment for creative inspiration. The lo-fi television illustration is cut out to reveal a completely transparent vinyl disc effectively becoming the blank empty screen through which the suburban subject matter of both the sleeve and the song are seen.

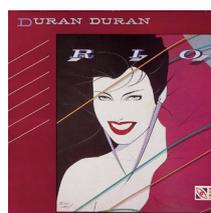


A Song From Under the Floorboards

Magazine
The Correct Use of Soap, 1980

Taken from what many consider to be Magazine's finest album, this Howard Devoto song is inspired by the psychological novels of Dostoevsky. My former flatmate,

the guitarist John McGeoch, and bass player Barry Adamson (whose playing was once described as 'the definitive business') are both at their absolute best here. The album sleeve, screenprinted on the reverse of the board to achieve a crude cardboard finish, remains one of my favourites.



The Chauffeur

Duran Duran
RIO, 1982

The final track on the album *RIO* which has what is by far my best known sleeve design. I'd already worked with Duran Duran for well over a year when this second album, packed with hits, was released. The track I've chosen captures the band at their most beguiling. The *RIO* sleeve features a specially commissioned illustration by American artist Patrick Nagel, which I displayed wrapping from front to back around the open edge of the sleeve. The record is literally accessed through the image by the very act of removing it from the sleeve. The photograph on the reverse is a segment of a photo of Simon Lebon which also featured in the magazine 'New Sounds New Styles', edited by my creative partner Kasper de Graaf.



Heroes

David Bowie
Come, Been and Gone
Michael Clark Company
7", 2009

Michael Clark Company's 2009 performance of 'Come, Been and Gone' had a soundscape that included songs by three of Michael's heroes, David Bowie, Lou Reed and Iggy Pop. The programme for the Barbican show was housed in a pastiche record sleeve, the front of which featured all three 'heroes' photographed by Mick Rock. In the original photo another person could be seen behind the three figures, but I carefully retouched the image to hide him from view.

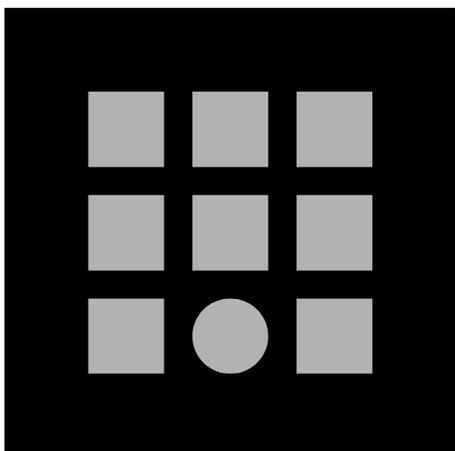


Everything I Own

Boy George
SOLD, 1987

With styling by Judy Blame, the photograph features a defiant looking Boy George, caught at what would sadly transpire to be an unhealthy period in his life. He is wearing post-Vivienne Westwood bondage clothing from the shop *BOY*, customised with newspaper clippings and headlines. The typography on the sleeve, also cut and pasted from printed sources, is distressed using fax and photocopier in a similarly post-punk manner. The lettering for 'Sold' on the sleeve for the single is directly modified from Jamie Reid's infamous Sex Pistols logo

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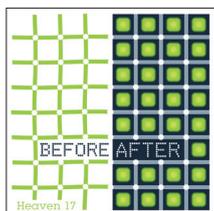
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This Earth That You Walk Upon
Simple Minds
Sons and Fascination, 1981

Although this was Simple Minds' fourth album, 'Sons and Fascination' was the first to feature the members of the band on the front cover. They populate the photographs,

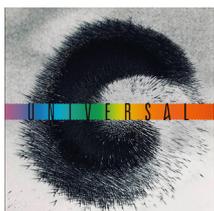
shot by Shiela Rock on large-format Polaroid, in an almost subliminal way, appearing like extras in a movie still, rather than starring in them. They emerge from the shadows in both a photographic and metaphorical way, as this album saw the beginnings of a career trajectory that took singer Jim Kerr and his childhood friend, the guitarist Charlie Burchill, on to the global success that they enjoy right up until today.



Don't Fear The Reaper
Heaven 17
Before After, 2005

I've worked with Martyn Ware and the band from Sheffield almost continuously for over 40 years. On this sleeve from 2005 I particularly like the optical distortions that

create the 'before' and 'after' images that won't stay still the more you try and focus on them. A wholly unintentional visual reference can also be made to New York's twin towers and their unfortunate before and after fate. This year I am excited by the prospect of joining 'The Heaven Seventeen' on stage projecting images for songs from the first Human League albums, in live performance as they did in 1979.



There Will Come a Time
Orbital | Brian Cox
12", 2019

This is the sleeve for a special 12" remix of the Orbital track for which Brian Cox provided the voice over, and which subsequently featured in his 'Universal'

world tour in 2019. Designed with my collaborator of many years, Alasdair Scott, it features an image created by Gia Milinovich, which shows the effect of a magnetic field on iron filings. Magnetism is one of the universal mysteries of science.

I have worked with Michael Clark since first designing a poster for the 'Because We Must' Christmas Show with Leigh Bowery at London's Sadlers Wells in 1986. This playlist celebrates the continued collaboration, most especially since Michael became Artistic Associate at The Barbican in 2005.

For the last 15 years I have worked closely with Michael and the Company producing programmes, posters and marketing materials for the annual Barbican performances and subsequent touring shows. During the enforced coronavirus lockdown Patrick Shier at the Michael Clark Company invited me to share some of my record sleeve designs with their social media audience in a two-day takeover of the @michaelclarkco Instagram page. This took place on Monday 4 and Tuesday 5 May 2020. The sleeves are almost chronologically presented, in the order they were posted over the two day period, but with the Michael Clark Company image posted mid-way through.

Not content with simply supplying visuals of the sleeves, I am naturally compelled to supplement the choices, which span my whole career as record sleeve designer, with the songs in this playlist. I've selected singles and album tracks which have a poignancy that is relevant to the situation we find ourselves in.