

# THE CURIOUS CASE OF MOSHKIRK & BOONNESS

CHARLES JEFFREY  
LOVERBOY

"Something strange was happening. Clothes were moving, wriggling, and even making sounds, some even started to grow eyes, arms, and legs. Bags grew tongues, boots grew legs, hats even grew ears. All the clothes started developing these labels that read 'Charles Jeffrey LOVERBOY,' with this wee monster underneath."

These words, scrawled on scraps of paper, landed at Charles Jeffrey LOVERBOY HQ as we were designing our Autumn/Winter 2024 collection. Signed Magnus McPewitt – no, we've never heard of him either – this 18 year old from the lost Scottish village of Moshkirk informed the LOVERBOY team of his predicament.

The tale goes a little bit like this. In 1979, a meteor flew over the village and cast a flash of light bright enough, and powerful enough, to cut Moshkirkians out of society. Without contact to the rest of the world, let alone Glasgow, the villagers pioneered fashions of '79. Think punk, dancehall, disco, new wave, no wave, post punk. "It was all the rage," said McPewitt. Teenagers and grannies alike embraced the culture of this bygone era, to the point of limbo. Pulling and tugging between then and now, the Moshkirkians' admiration of 1979 became a way of life, for good and for bad.

1979 saw Margaret Thatcher lead The Conservative Party into power, and the newly appointed Prime Minister unleashed her infamous Thatcherisms amongst the people. Northern towns and villages were most hit by the Iron Lady, wiping away their industrial roots year after year.

It seems, then, that there's more to Moshkirk being stuck in a bygone period. Perhaps it chose the right era to stay in, as while it was wiped from existence, its existence wasn't wiped from its inhabitants. And in a way that has halted Moshkirk from developing with the future, it might have been all for a good reason, as it recovered from the Winter of Discontent with the rest of the United Kingdom, and now reflects on the more joyous elements of the late '70s instead.

It's now 2023, and it's got us at LOVERBOY thinking. Austerity, pain, an economic crisis, mass unemployment and all-time-high inflation, it all sounds too familiar. But through trauma comes creativity; when we experience the worst, can the weird, wonderful, hedonistic, and silly come to fruition in order to say something bigger?

Charles Jeffrey LOVERBOY AW24 is an ode to Moshkirk. To Scotland. To the rebellious spirits of a revived subculture that lives on strong to this day. It also speaks to the magical, the fables and stories, the absurd, and delivers this in a way that celebrates Charles Jeffrey LOVERBOY in all its playful glory.

Thus, AW24 is told through the medium of music, captured in a punkish Moshkirk beat scored by Charles Jeffrey's band that takes the listener back to 1979. The influences are at play throughout this upcoming season's delivery, evolving the creative arm of the Charles Jeffrey LOVERBOY House by pioneering one of our Creative Director's biggest loves – music. The music video reverberates with playful madness: the crocodile drummer, the magical eye-covered red suit that bursts off one member, the banana peel shoulders and the Jetson's space age tones of others. It's just the start.

AW24's music video, then, is how Charles Jeffrey LOVERBOY expands our creative endeavour and the story we want to tell. It's a vehicle for 360-degree joy, peacocking with that clubland aesthetic in a way that is intrinsically connected to everything we at Charles Jeffrey LOVERBOY stand for.

As Charles Jeffrey LOVERBOY marks its tenth anniversary in 2024, AW24 isn't just a collection – it's a celebration. It's the "calm before the storm," as our Creative Director, Charles Jeffrey, said themselves. "It's joy, it's colour, it's Scottish magic, it's playfulness." It's the precursor, because like the Moshkirkians, we too are looking to the future, all while honouring the past, ahead of what comes in 2024.



It's post punk and experimental, just like the story of Moshkirk. But upon the sighting of the Boo'ness Monster – the heart-stealing serpent that stalks the cold waters near the village of Moshkirk – this story, and subsequent AW24 collection, becomes whimsical and fantastical, yet simultaneously all too real.

The characters, the place they live, the clothes they wear, and the music they listen to, is Charles Jeffrey LOVERBOY AW24.

Punk and playfulness combine with classic Edinburgh Suit tailoring adorned with Loverboys most popular knit graphics. Chunky Wellie like boots come in furry leopard material, ready for tackling the Highlands of Boo'ness. Pinstripe miniskirts shift diagonally across the hips with rivets and buckles, while clashes of anarchic yellow grace zip-up tops, encouraging liveable, wearable, real-life clothing in this fantastical world of Moshkirk.

Mods and punks are embodied through cherry red double-breasted coats, stolen from their grannie's wardrobe and re-fashioned with Charles Jeffrey LOVERBOY signatures – like our fearsome claw-detailed Moccasin Moggies.

Back to the dreamscape comes ethical knitwear. AW24's is loose fitting, decorated in monstrous elements patched across the jumper. On the contrary, "LOVERBOY" is broken across another jumper, here playing into the dystopian undertones of a lost-in-time Moshkirkian's uniform. Scarves are elongated, Little Kilt Dresses are skewed at the hem, even the stripes on a black and grey long sleeve polo top are twisted and subverted. Nothing is quite as it seems.

Charles Jeffrey LOVERBOY brings its own unique tartan inspired fabric to AW24 in the form of the Glasgow Suit silhouette; called Red Check MA Tartan in reference to the brands roots. Kilts are growing out of trousers. Traditional Argyle is interrupted on another post-punk, almost apocalyptic jumper with childlike gloves on dangling strings.

This is The Curious Culture of Moshkirk and Boo'ness, a place where Charles Jeffrey LOVERBOY's signatures grow into themselves for AW24, and our tenth anniversary. Balaclavas inspired by our infamous Chunky Ears Beanie are characterful as ever, while mismatched prints, textures, and references combine harmoniously for a collection that takes Charles Jeffrey LOVERBOY onto its next journey.

And where is that next journey, you ask? While Scotland is Charles Jeffrey's home, London LOVERBOY's, Milan has been our stomping ground since AW23's "Welcome to the Engine Room." For AW24, Charles Jeffrey LOVERBOY will be heading to Paris, our new home from home from home that welcomes you into our most intimate production to date, before we embark on a blockbuster 10th anniversary celebration throughout 2024.

