



# NOT ABBA

THE REAL STORY OF THE 1970s

DAVE HASLAM

# Not Abba The Real Story Of The 1970s

**Dave Haslam**



## **Not Abba The Real Story Of The 1970s:**

**British Culture and Society in the 1970s** Laurel Forster, Sue Harper, 2009-12-14 This collection of essays highlights the variety of 1970s culture and shows how it responded to the transformations that were taking place in that most elusive of decades The 1970s was a period of extraordinary change on the social sexual and political fronts Moreover the culture of the period was revolutionary in a number of ways it was sometimes florid innovatory risk taking and occasionally awkward and inconsistent The essays collected here reflect this diversity and analyse many cultural forms of the 1970s The book includes articles on literature politics drama architecture film television youth cultures interior design journalism and countercultural happenings Its coverage ranges across phenomena as diverse as the Wombles and Woman's Own The volume offers an interdisciplinary account of a fascinating period in British cultural history This book makes an important intervention in the field of 1970s history It is edited and introduced by Laurel Forster and Sue Harper both experienced writers and the book comprises work by both established and emerging scholars Overall it makes an exciting interpretation of a momentous and colourful period in recent culture

**Not Abba** Dave Haslam, 2005 NOT ABBA is an antidote to I LOVE THE 1970s it is the real story of the 1970s from the critically acclaimed author of MANCHESTER ENGLAND The 1970s is a decade frequently miscast a parade of fashion disasters soundtracked by glam pop hits or frothy mainstream disco The generation who grew up in the 1970s remember the decade differently inflation strikes and polarised politics violence and conflict the rise of the National Front IRA terror campaigns on the British mainland women's liberation gay liberation Mean Streets Taxi Driver and Apocalypse Now NOT ABBA tells the story of the 1970s celebrating the musicians and songs that illuminated and soundtracked the ideas fashions sexual revolutions and raw politics of the decade It provides an antidote to history told via soundbites by exploring life in the margins and ideas beneath the surface and by painting the big picture behind the most enduring and influential music of the decade

**Remembering the Cultural Geographies of a Childhood Home** Peter Hughes Jachimik, 2016-04-08 Using an innovative auto ethnographic approach to investigate the otherness of the places that make up the childhood home and its neighbourhood in relation to memory derived and memory imbued cultural geographies Remembering the Cultural Geographies of a Childhood Home is concerned with childhood spaces and children's perspectives of those spaces and consequentially with the personalised locations that make up the childhood family home and its immediate surroundings such as the garden the street etc Whilst this book is primarily structured by the author's memories of living in his own Welsh childhood home during the 1970s that is the auto ethnographic framework it is as much about living anywhere amid the remembered cultural remnants of the past as it is immersing oneself in cultural geographies of the here and now As a result Remembering the Cultural Geographies of a Childhood Home is part of the ongoing pursuit by cultural geographers to provide a personal exploration of the pluralities of shared landscapes whereby such an engagement with space and place aid our construction of cognitive maps of meaning that in turn manifest themselves as both individual

and collective cultural experiences Furthermore touching upon our co habiting of ghost topologies Remembering the Cultural Geographies of a Childhood Home also encourages a critical exploration of children s spirituality amid the haunted cultural and geographical spaces and places of a house and its neighbourhood the cellar hallway parlour stairs bedroom attic shops cemeteries and so on *British Film Culture in the 1970s* Sue Harper,2013-01-28 This volume draws a map of British film culture in the 1970s and provides a wide ranging history of the period *The Identity Myth* David Swift,2022-02-17 We are in crisis As a society we have never been less connected The internet and globalisation fuel ignorance and anger while the disconnect between people s reality and perceived identities has never been greater Karl Marx outlined the idea of a material base and politico cultural superstructure According to this formula a material reality wealth income occupation determined your politics leisure habits tastes and how you made sense of the world Today the importance of material deprivation in terms of threats to life health and prosperity are as acute as ever But the identities apparently generated by these realities are increasingly detached from material circumstances At the same time different identities are needlessly conflated through a process of reeling off a list of isms and phobias and are lumped together as though these groups all somehow have something in common with one another Th is process is not just inappropriate but obscures the specific nature of problems being faced In *The Identity Myth* David Swift covers the four different kinds of identity most susceptible to this trend class race sex and age He considers how the boundaries of identities are policed and how diverse versions of the same identity can be deployed to different ends Ultimately it is not that identities are simply more complex than they appear but that there are more important commonalities In a powerful call to arms Swift argues that we must unite against these identity myths and embrace our differences to beat inequality **Images of England Through Popular Music** K. Gildart,2013-10-16 Drawing on archival sources and oral testimony Keith Gildart examines the ways in which popular music played an important role in reflecting and shaping social identities and working class cultures and through a focus on rock n roll rhythm blues punk mod subculture and glam rock created a sense of crisis in English society Glam Rock Simon Philo,2018-10-15 Until recently glam rock has been a mere footnote in popular music history a style over substance lark in an otherwise serious industry *Glam Rock Music in Sound and Vision* reveals the true story of how glam carved out a place as a diverse musical style and how it related to the artistic political economic emotional sexual and commercial scenes of the late twentieth century Committed to spectacle but also to musical ingenuity glam delivered an exhilarating burst of color that offered a joyful reboot for pop culture a total blam blam Glam swept through Britain to North America in the early 1970s with the foundational stardom of T Rex and David Bowie offering an alternative to the established rock and pop styles that had started to bore a segment of young listeners As Alice Cooper and KISS filled concert arenas British acts as diverse as the Rolling Stones Elton John and Queen consciously adopted glam s flair for drama Refreshing and reinvigorating glam influenced later musical movements and moments from glitterfunk to punk from new wave to new romanticism and from hair metal to the synth pop

of self-conscious changelings like Marilyn Manson and Lady Gaga. In Simon Philo's engaging history, glam finally gets the spotlight it deserves. As an essential force in the history of popular music, glam offers a prism through which to explore 70s pop culture in all its glitter and charm. *Withnail and Us* Justin Smith, 2010-02-28

Cult has entered the cultural psyche in a profound and pervasive way. There is no corner of popular culture beyond the potential for cult transformation. Indeed, in entering common parlance, the term has effectively lost its clandestine mystique. But why? And how did we get here with cult? *Withnail and Us* charts the journey of cult in culture through an exploration of British cult films and their fans. It is about our bizarre and enduring fascination with once obscure or shocking movies from *A Clockwork Orange* to *The Wicker Man*. What is it about certain films that provokes such obsessive fan devotion? What impells people to remote locations in search of filmic relics? Why do they gather in groups to re-enact scenes learnt by heart? Is any film worth re-viewing over 100 times? From 1968 and all that through the cultural byways of the 1970s, this book attempts to explain such strange practices and to trace their origins in the makings of some remarkable films including *Tommy*, *The Man Who Fell To Earth*, *Quadrophenia*, *Withnail & I*, *Trainspotting* and *Performance*. Prepare to enter the arena of the unwell. **Life After Dark** Dave Haslam, 2015-08-13

Nightclubs and music venues are often the source of a lifetime's music taste, best friends and vivid memories. They can define a town, a city or a generation and breed scenes and bands that change music history. In *Life After Dark*, Dave Haslam reveals and celebrates a definitive history of significant venues and great nights out. Writing with passion and authority, he takes us from vice-ridden Victorian dance halls to acid house and beyond, through the jazz decades of luxurious ballrooms to mods in basement dives and the venues that nurtured the Beatles, the Stones, Northern Soul and the Sex Pistols, from psychedelic light shows to high street discos from the Roxy to the Hacienda, from the Krays to the Slits and from reggae sound systems to rave nights in Stoke. In a journey to dozens of towns and cities, taking in hundreds of unforgettable stories on the way, Haslam explores the sleaziness, the changing fashions, the moral panics and the cultural and commercial history of nightlife. He interviews clubbers and venue owners as well as DJs and musicians; he meets one of the gangsters who nearly destroyed Manchester's nightlife and discusses Goth clubs in Leeds with David Peace. *A Left for Itself* David Swift, 2019-10-25

In the first full-length analysis of the rise of left-wing hobbyists, performative radicals and the Identity Left, *A Left for Itself* interrogates the connection between socio-economic realities and politico-cultural views and boldly asks what is a worthy politics: one for the follower count or one for effecting change. *When Ziggy Played Guitar* Dylan Jones, 2012-06-28

And then there was David Bowie, the uber-freak with the mismatched pupils, the low-tech space face from the planet Sparkle. This was Bowie's third appearance on TOTP, but this was the one that properly resonated with its audience, the one that would go on to cause a seismic shift in the Zeitgeist. This is the performance that turned Bowie into a star, embedding his Ziggy Stardust persona into the nation's consciousness. With a tall flame-orange cockade quiff stolen from a Kansai Yamamoto model on the cover of *Honey*, lavishly applied make-up, white nail polish and wearing a multi-coloured jump suit that looked as

though it were made from fluorescent fish skin chosen by Ziggy co shaper the designer Freddie Burretti and carrying a brand spanking new blue acoustic guitar a bone thin Bowie appeared not so much as a pop singer but rather as some sort of benevolent alien a concept helped along by the provocative appearance of his guitarist the chicken headed Mick Ronson with both of them unapologetically sporting knee length patent leather wrestler s boots Bowie s were red Most people are scared of colour Bowie said later Their lives are built up in shades of grey It doesn t matter how straight the style is make it brightly coloured material and everyone starts acting weird Suddenly Bowie a man called alias had the world at his nail varnished fingertips and in no time at all he would be the biggest star in the world      *Keeping the faith* Keith Gildart, Stephen

Catterall, 2020-08-18 In the 1970s Northern Soul held a pivotal position in British youth culture Originating in the English North and Midlands in the late 1960s by the mid 1970s it was attracting thousands of enthusiasts across the country This book is a social history of Northern Soul examining the origins and development of this music scene its clubs publications and practices Northern Soul emerged in a period when working class communities were beginning to be transformed by deindustrialisation and the rise of new political movements around the politics of race gender and locality Locating Northern Soul in these shifting economic and social contexts of the English North and Midlands in the 1970s the authors argue that people kept the faith not just with music but with a culture that was connected to wider aspects of work home relationships and social identities Drawing on an expansive range of sources including oral histories magazines and fanzines diaries and letters this book offers a detailed and empathetic reading of a working class culture that was created and consumed by thousands of young people in the 1970s The authors highlight the complex ways in which class race and gender identities acted as forces for both unity and fragmentation on the dancefloors of iconic clubs such as the Twisted Wheel in Manchester Blackpool Mecca the Torch in Stoke on Trent the Catacombs in Wolverhampton and the Casino in Wigan Marking a significant contribution to the historiography of youth culture this book is essential reading for those interested in popular music and everyday life in in postwar Britain      **Throbbing Gristle** Ian Trowell, 2023-10-13 In 1976 the British band

Throbbing Gristle emerged from the radical arts collective COUM Transmissions through core members Genesis P Orridge and Cosey Fanni Tutti joined by Hipgnosis photographer Peter Christopherson and electronics specialist Chris Carter Though having performed previously in more low key arts environments their major launch coincided with the COUM retrospective exhibition Prostitution at London s ICA gallery showcasing and contextualising an array of challenging objects from COUM s various actions in performance art and pornography In a deliberately curated strategy inviting press civic and arts dignitaries extravagant followers of the nascent punk scene and music journalists the band created an instant controversy and media panic that tapped into the restrictive climate and encroaching conservatism of late 1970s Britain Any opportunities that were being explored by a formative punk ethos and movement around sex censorship and transgression were amplified and exposed by Throbbing Gristle and Prostitution An outraged Member of Parliament Nicholas Fairbairn took the bait and called

the ensemble the wreckers of civilisation providing the suitable newspaper headline that would be followed a month later by the filth and the fury as the Sex Pistols uttered strong profanities on live television The switch from COUM to Throbbing Gristle encompassed a primary mode of expression in making music as opposed to art to further coincide with the energy of the nascent punk scene The band quickly developed a radically deviant and challenging reputation through pushing the punk format past its strictures in terms of lyrical themes amateurism and considerations of what constitutes music Through a handful of record releases on their own label Industrial Records and a sporadic string of live performances the band nurtured a strong and devoted following including key journalists and fanzine editors of the punk and post punk scenes such as Jon Savage and Sandy Robertson The band's style of exploring harsh pre recorded sounds samples of disconcerting narrative and conversation and feeding all sounds through messy electronic processing devices gave rise to the title industrial music This was further buttressed by performing a strictly timed set of one hour and adopting a non rockstar mode by appearing disinterested and preoccupied with electronic devices Having given a name and impetus to the industrial music scene many of their followers and fans formed bands in later years Drawing on works such as Andy Bennett's When the Lights Went Out this book looks at late 1970s Britain before during and immediately after the Winter of Discontent to situate the activism of Throbbing Gristle in this time It explores how the band worked in and against the time and how they worked in and against punk as punk worked in and against the time and place Punk acts as a mediating factor and nuisance value as Throbbing Gristle emerged with punk in late 1976 seemingly grappled with it through 1977 and then went on to create and eventually criticise a number of post punk scenes that had flourished around 1979 Trowell narrates the story through a series of live performances as this is a point where Throbbing Gristle interact with the various city scenes around England during their original period of operation 1975-1981 The band reflected and incorporated into their live music key tropes from the time both mainstream and fringe subcultural avant garde art counter culture taboo subjects extremes such that Throbbing Gristle events had an impact and affect and Trowell traces these as a series of impressions and reverberations amongst fans who went on to do their own music and projects

**The Roxy London Wc2** Paul Marko, 2007      **1972 and the Ulster**

**Troubles** Alan F. Parkinson, 2010 1972 also witnessed a further haemorrhaging of unionism the emergence of the potentially sinister Vanguard movement and the substitution of Westminster grandees for locally elected politicians when it came to the governance of the region Amidst such frenetic political and military activity what impact did unfolding events have upon the lives of ordinary people Combining an analysis of the major events of the year with the oral testimony of a wide range of respondents this book tells the story of the most extraordinary year of the modern Northern conflict as well as analysing its impact upon subsequent events Book Jacket

**Creative Industries and Urban Development** Terry Flew, 2013-10-31 The concept of creative industries has developed considerable academic and policy momentum in the 21st century There has been a connection identified between the rise of creative industries and the urbanisation of the world's population

particularly in relation to the significance of cities as sites of cultural production and consumption Much of the work on creative industries and cities however has drawn upon imagined geographies about the relationship between creativity and place This collection draws together contributions that critically appraise recent urban cultural policy discourses as well as reflecting on the role of culture and creative industries in the future development of cities This book is based on a special issue of *The Information Society An International Journal*      **London calling** Barry Miles, 2012 Eravamo anti sistema in tutto e per tutto nella musica e nell arte Volevamo distruggere qualsiasi cosa avesse regole prestabilite tutto quel che c era di asfissiante tutte le certezze Eravamo decisi a infrangere tutte le regole in tutti i modi possibili La Londra di Barry Miles quella della cultura underground che nasce fra le macerie della Seconda guerra mondiale ed esplode nel corso degli anni Sessanta e Settanta concentrandosi sul West End e su Soho le zone in cui era confluita un eterogenea popolazione di personaggi creativi e fuori dalle righe intolleranti nei confronti delle costrizioni della cultura e del costume ufficiali scrittori poeti registi musicisti artisti pubblicitari architetti stilisti e una miriade di pi anonimi personaggi decisi a fare della propria vita un arte la storia di una rivoluzione culturale determinata a ottenere una totale confusione dei sensi che si sviluppa fra le vie di una metropoli artisticamente onnivora fatta di locali librerie club pub teatri piazze vicoli scantinati case occupate o case borghesi Una storia di sconvolgente energia vitale e al tempo stesso autodistruttiva raccontata sul filo di quell ironia che solo un testimone diretto pu comunicare Mettere in fila i nomi che si incontrano fra queste pagine fa tremare l idea stessa di controcultura poich vi si ritrova molta della creativita che animer per ibridazione la cultura ufficiale del Novecento Dylan Thomas Francis Bacon i Situazionisti il cool jazz il rock n roll Mary Quant Kingsley Amis J G Ballard i Rolling Stones i Beatles William Burroughs Jimi Hendrix i Pink Floyd Allen Ginsberg Pete Townshend Yoko Ono Derek Jarman David Hockney i Clash i Police Gilbert George Vivienne Westwood i Sex Pistols Boy George Charles Saatchi Lucian Freud Damien Hirst e moltissimi altri Un libro mondo brulicante di storie e di personaggi il ritratto pi preciso e divertente mai scritto sull avventura gloriosa e infame di un epoca oggi entrata nella leggenda      *New Statesman* , 2005      **ABBA** Ian Cole, 2020-02-23 ABBA was the biggest selling pop group of the Seventies Between their first single in 1972 when the group was not yet called ABBA and their final singles in 1982 ABBA recorded and released 98 unique songs In addition they recorded versions of some of their biggest hits in Swedish German French and Spanish performed a number of songs in concert that were never released on record and recorded a number of songs that didn t see the light of day at the time but have been released from the archive the decades since the group took a break at the end of 1982 Everyone remembers ABBA s biggest hits songs like Waterloo Mamma Mia Fernando Dancing Queen Take A Chance On Me Chiquitita and The Winner Takes It All but there are many gems to be found on the eight studio albums and 21 singles released during the group s lifetime ABBA Song by Song is a look at every single song by the Swedish supergroup written by a life long ABBA fan Find out what inspired the songs what went in to recording them and their impact around the world in the 1970s and 80s and beyond      State of Emergency Dominic

Sandbrook,2010 In the early 1970s Britain seemed to be tottering on the brink of the abyss Under Edward Heath the optimism of the Sixties had become a distant memory This book recreates the gaudy schizophrenic atmosphere of the early Seventies the world of Enoch Powell and Tony Benn David Bowie and Brian Clough Germaine Greer and Mary Whitehouse

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