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| Nota di contenuto | Intro -- Acknowledgements -- Contents -- Notes on Contributors -- Introduction: Disco Heterotopias-Other Places, Other Spaces, Other Lives -- Other Places: The Global, The Local, The Glocal World -- Other Spaces: The Heterotopian Paradigm -- Other Lives: Digging as Methodology -- Chapter Outline -- Bibliography -- Montreal, Funkytown: Two Decades of Disco History -- A Scene Takes Shape, 1962-1970 -- Narratives of Decline and Rebirth -- The Montreal Disco Explosion -- A Scene Survives -- Disco: Underground and Overground -- References -- Discography -- Dancin' Days: Disco Flashes in 1970s Brazil -- The Beginnings: The New York City Discotheque -- The Frenetic Dancin' Days Discotheque -- The 'Frenetics' -- The Second Dancin' Days -- From Dance Floor to Small Screen: The Dancin' Days Soap Opera -- 'Come Into This Party': The Dancin' Days Soundtrack -- Disco and Race -- Conclusion -- Bibliography -- Discography -- Films, TV and Theatre -- Gimmick! Italo Disco, Copy and Consumption -- The Locus of Italo: The Adriatic Riviera -- First Wave Italo Disco: A Culture of the Copy -- Second Wave Italo Disco: The Age of Seriality -- Conclusion: The Italo Lyric and Impossible Originality -- Bibliography -- Discography -- Filmography -- Japanese Disco as Pseudo-International Music -- Introduction -- An Early History of Disco in Japan -- The Making of 'Sexy Bus Stop': The Industrial Context |

of Pseudo-International Japanese Disco -- The Reception of European Disco: From Candy Pop to Eurobeat -- Conclusion -- Bibliography -- Discography -- Disco, Dancing, Globalization and Class in 1980s Hindi Cinema -- Disco-The Label as Fetish -- Disco in an Isolated Culture and Music Industry -- Western Content in an Indian Setting -- Disco, 'Private Albums' and India's Incipient Non-film Music Industry -- Conclusion: Disco, Class and Ideology in the Hindi Cinema -- Bibliography.

Discography -- Filmography -- Dancing Desire, Dancing Revolution: Sexuality and the Politics of Disco in China Since the 1980s -- Chinese Definitions of Disco -- The Political Assimilation of Disco in China -- The Cultural Assimilation of Disco in China -- Disco Lifestyles -- The Sexualisation of Disco -- Desexualisation of Disco -- Sandy Lam, "Liansuo Fanying" ("Chain Reaction", 1986) -- Li Yong, "Nüwu" ("Witch", 1987) -- Deng Jieyi, "Ludeng xia de Xiaoguniang" ("A Little Girl Under the Streetlight", 1987) -- Resexualisation of Disco -- Conclusion: Waiting for the Next Revolution -- References -- Discography -- Non-stop, I Want to Live Non-stop: The Role of Disco in Late Socialist Czechoslovakia -- Post-Invasion, 'Normalised' Czechoslovak Society in the 1970s -- The Disco Decade -- The First Generation -- The Second Generation -- Discourses About Socialist Disco -- The Real World of Discos -- Conclusion -- Bibliography -- Discography -- Filmography -- Yugoslav Disco: The Forgotten Sound of Late Socialism -- Contextualising Yugoslav Disco: A Contradiction in Terms? -- Neglect and Rediscovery of Yugoslav Disco -- Importing Disco -- Adopting Disco -- Dancing to Disco -- Conclusion -- Bibliography -- Discography -- Filmography -- The Lebanese Music Experiment: Disco and Nightlife During the Civil War -- 'Liza... Liza' and 'Abu Ali': Lebanon's Earliest Disco Records -- Disco Takes Root -- 'Belly Dance Disco': a New Genre, Born Out of Lebanon -- The Music Industry's Synth'etic Solution to the Depravity of War -- Bibliography -- Discography -- Filmography, TV Programs & Plays -- Disco and Discontent in Nigeria: A Conversation -- The Disco Effect on the Nigerian Music Industry -- Nigerian Nightlife in the 1970s -- The Role of DJs and Sound Systems -- Nigerian Disco Now and Then -- Discography -- Outer Space, Futurism, and the Quest for Disco Utopia. The Space Age, Disco, and the Politics of Hope -- Spaceship Disco: Otherworldly Disco Spaces and Sound Systems -- A Brief History of Space Music -- Space Disco -- Theorizing Outer Space and Disco: The Politics of Spectacle and Utopia -- References -- Discography -- Filmography -- Epilogue: Decolonising Disco-Counterculture, Postindustrial Creativity, the 1970s Dance Floor and Disco -- Rewriting the History of Disco, Punk and Hip Hop/Rap in 1970s New York City -- DJ Culture, Disco, Creativity and the Early Postindustrial Economy -- Decolonising Disco -- Bibliography -- Discography -- Filmography -- Index.
