

Strange Days Indeed The Golden Age Of Paranoia

Seditious Theology explores the much analysed British punk movement of the 1970s from a theological perspective. Imaginatively engaging with subjects such as subversion, deconstruction, confrontation and sedition, this book highlights the stark contrasts between the punk genre and the ministry of Jesus while revealing surprising similarities and, in so doing, demonstrates how we may look at both subjects in fresh and unusual ways. Johnson looks at both punk and Jesus and their challenges to symbols, gestures of revolt, constructive use of conflict and the shattering of relational norms. He then points to the seditious pattern in Jesus' life and the way it can be discerned in some recent trends in theology. The imaginative images that he creates provide a challenging image of Jesus and of those who have relooked radically in recent years at what being a 'seditious' follower of Christ means for the church. Introducing both a new partner for theological conversation and a fresh way of how to go about the task, this book presents a powerful approach to exploring the life of Christ and a new way of engaging with both recent theological trends and the more challenging expressions of popular culture.

This critical interdisciplinary study charts the modern history of mental health services, reflects upon the evolution of care in communities and considers the most effective policies and practices for the future. Starting with the development of community care in the 1960s, Cummins explores the political, economic and bureaucratic factors behind the changes and crises in mental health social care since, returning to those roots to identify progressive principles that can pave a sustainable pathway forward. This is a ground-breaking contribution to debates about the role, values and future of community care and is vital reading for students, teachers and researchers in the field of social work and mental health. The end of the world may be upon us, but it certainly is taking its sweet time playing out. The walkers on The Walking Dead have been "walking" for nearly a decade. There are now dozens of apocalyptic television shows and we use the "end times" to describe everything from domestic politics and international conflict, to the weather and our views of the future. This collection of new essays asks what it means to live in a world inundated with representations of the apocalypse. Focusing on such series as The Walking Dead, The Strain, Battlestar Galactica, Doomsday Preppers, Westworld, The Handmaid's Tale, they explore how the serialization of the end of the world allows for a closer examination of the disintegration of humanity--while it happens. Do these shows prepare us for what is to come? Do they spur us to action? Might they even be causing the apocalypse?

The English language is a battlefield. Since the age of Shakespeare, arguments over correct usage have been bitter, and have always really been about contesting values--morality, politics, and class. The Language Wars examines the present state of the conflict, its history, and its future. Above all, it uses the past

as a way of illuminating the present. Moving chronologically, the book explores the most persistent issues to do with English and unpacks the history of "proper" usage. Where did these ideas spring from? Who has been on the front lines in the language wars? *The Language Wars* examines grammar rules, regional accents, swearing, spelling, dictionaries, political correctness, and the role of electronic media in reshaping language. It also takes a look at such details as the split infinitive, elocution, and text messaging. Peopled with intriguing characters such as Jonathan Swift, Lewis Carroll, and Lenny Bruce, *The Language Wars* is an essential volume for anyone interested in the state of the English language today or its future.

'Creative License' describes what happened next and the continuum leading up to this moment. In this ground-breaking study, James Charnley reveals the personalities and events that ignited an explosion of radical creativity such that a contemporary observer, Patrick Heron, could describe Leeds College of Art as an unprecedented inventive powerhouse on the national scene. Between 1963 and 1973, Leeds College of Art and Leeds Polytechnic were at the forefront of an experiment in art and education where all that was forbidden was to be dull. With Jeff Nuttall, Robin Page, George Brecht, Patrick Hughes and John Fox on the staff, students pushed the freedom and facilities offered further than anything before or since. 'Creative License' captures the rebellious trajectory of the 1960s, the emergence of the counter-culture, dissent and later disillusionment. This is a case study of an era when art colleges were well funded and well free and, at Leeds, had a mission to progress the avant-garde project to the next level.

Perhaps only now can the consequences of this experiment be assessed and its achievements recognised, and James Charnley sets out to do just that.

An account of the English rock band Hawkwind shows them to be one of the most innovative and culturally significant bands of the 1970s. Fifty years on from when it first formed, the English rock band Hawkwind continues to inspire devotion from fans around the world. Its influence reaches across the spectrum of alternative music, from psychedelia, prog, and punk, through industrial, electronica, and stoner rock. Hawkwind has been variously, if erroneously, positioned as the heir to both Pink Floyd and the Velvet Underground, and as Britain's answer to the Grateful Dead and Krautrock. It has defined a genre—space rock—while operating on a frequency that's uniquely its own. Hawkwind offered a form of radical escapism and an alternative account of a strange new world for a generation of young people growing up on a planet that seemed to be teetering on the brink of destruction, under threat from economic meltdown, industrial unrest, and political polarization. While other commentators confidently asserted that the countercultural experiment of the 1960s was over, Hawkwind took the underground to the provinces and beyond. In *Days of the Underground*, Joe Banks repositions Hawkwind as one of the most innovative and culturally significant bands of the 1970s. It's not an easy task. As with many bands of this era, a lazy narrative has built up around Hawkwind that doesn't do

justice to the breadth of its ambition and achievements. Banks gives the lie to the popular perception of Hawkwind as one long lysergic soap opera; with *Days of the Underground*, he shows us just how revolutionary Hawkwind was.

Strange Days Indeed, by Francis Wheen.

Looking-Glass Wars: Spies on British Screens since 1960 is a detailed historical and critical overview of espionage in British film and television in the important period since 1960. From that date, the British spy screen was transformed under the influence of the tremendous success of James Bond in the cinema (the spy thriller), and of the new-style spy writing of John le Carré and Len Deighton (the espionage story). In the 1960s, there developed a popular cycle of spy thrillers in the cinema and on television. The new study looks in detail at the cycle which in previous work has been largely neglected in favour of the James Bond films. The study also brings new attention to espionage on British television and popular secret agent series such as *Spy Trap*, *Quiller* and *The Sandbaggers*. It also gives attention to the more 'realistic' representation of spying in the film and television adaptations of le Carré and Deighton, and other dramas with a more serious intent. In addition, there is wholly original attention given to 'nostalgic' spy fictions on screen, adaptations of classic stories of espionage which were popular in the late 1970s and through the 1980s, and to 'historical' spy fiction, dramas which treated 'real' cases of espionage and their characters, most notably the notorious Cambridge Spies. Detailed attention is also given to the 'secret state' thriller, a cycle of paranoid screen dramas in the 1980s which portrayed the intelligence services in a conspiratorial light, best understood as a reaction to excessive official secrecy and anxieties about an unregulated security service. The study is brought up-to-date with an examination of screen espionage in Britain since the end of the Cold War. The approach is empirical and historical. The study examines the production and reception, literary and historical contexts of the films and dramas. It is the first detailed overview of the British spy screen in its crucial period since the 1960s and provides fresh attention to spy films, series and serials never previously considered.

This Companion showcases the best scholarship on Ian McEwan's work, and offers a comprehensive demonstration of his importance in the canon of international contemporary fiction. The whole career is covered, and the connections as well as the developments across the oeuvre are considered. The essays offer both an assessment of McEwan's technical accomplishments and a sense of the contextual factors that have provided him with inspiration. This volume has been structured to highlight the points of intersection between literary questions and evaluations, and the treatment of contemporary socio-cultural issues and topics. For the more complex novels - such as *Atonement* - this book offers complementary perspectives. In this respect, *The Cambridge Companion to Ian McEwan* serves as a prism of interpretation, revealing the various interpretive emphases each of McEwan's more complex works invite, and to show how his various recurring preoccupations run through his career.

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.

Many remember the 1980s as the era of Ronald Reagan, a conservative decade populated by preppies and yuppies dancing to a soundtrack of electronic synth pop music. In some ways, it was the "MTV generation." However, the decade also produced some of the most creative works of punk culture, from the music of bands like the Minutemen and the Dead Kennedys to avant-garde visual arts, literature, poetry, and film. In *We're Not Here to Entertain*, Kevin Mattson documents what Kurt Cobain once called a "punk rock world" --the all-encompassing hardcore-indie culture that incubated his own talent. Mattson shows just how widespread the movement became--ranging across the nation, from D.C. through Ohio and Minnesota to LA--and how democratic it was due to its commitment to Do-It-Yourself (DIY) tactics. Throughout, Mattson puts the movement into a wider context, locating it in a culture war that pitted a blossoming punk scene against the new president. Reagan's talk about end days and nuclear warfare generated panic; his tax cuts for the rich and simultaneous slashing of school lunch program funding made punks, who saw themselves as underdogs, seethe at his meanness. The anger went deep, since punks saw Reagan as the country's entertainer-in-chief; his career, from radio to Hollywood and television, synched to the very world punks rejected. Through deep archival research, Mattson reignites the heated debates that punk's opposition generated in that era--about everything from "straight edge" ethics to anarchism to the art of dissent. By reconstructing the world of punk, Mattson demonstrates that it was more than just a style of purple hair and torn jeans. In so doing, he reminds readers of punk's importance and its challenge to simplistic assumptions about the 1980s as a one-dimensional, conservative epoch.

This book examines the illegal behaviour of entrepreneurs and discusses how criminal entrepreneurs acquire information, learn from their entrepreneurial experiences, and utilize acquired knowledge to develop their organizations.

This book provides a comprehensive history of the ideas and ideologues associated

with the racial fascist tradition in Britain. It charts the evolution of the British extreme right from its post-war genesis after 1918 to its present-day incarnations, and details the ideological and strategic evolution of British fascism through the prism of its principal leaders and the movements with which they were associated. Taking a collective biographical approach, the book focuses on the political careers of six principal ideologues and leaders, Arnold Leese (1878–1956); Sir Oswald Mosley (1896–1980); A.K. Chesterton (1899–1973); Colin Jordan (1923–2009); John Tyndall (1934–2005); and Nick Griffin (1959–), in order to study the evolution of the racial ideology of British fascism, from overtly biological conceptions of 'white supremacy' through 'racial nationalism' and latterly to 'cultural' arguments regarding 'ethno-nationalism'.

Drawing on extensive archival research and often obscure primary texts and propaganda as well as the official records of the British government and its security services, this is the definitive historical account of Britain's extreme right and will be essential reading for all students and scholars of race relations, extremism and fascism.

"In recent years the debate on multiculturalism in the UK and other Western societies has focused principally on Islam, and the specific 'problems' said to be posed by Muslims have been invoked to justify the claim that multiculturalism has failed. That claim is opened to scrutiny and challenged in this unique collection through a series of explorations of specific issues and controversies - including the question of the veil, crime, political Islam, the role of Muslim women, sexuality and the Danish cartoons affair - and through more general reflections on the nature of multiculturalism. By exploring the nature of cultural differences and sensitivities and examining the way conflicts have played out, this challenging book makes a wide-ranging contribution to debate and a more constructive inter-cultural engagement. The contributors draw upon the disciplines of social science, ethics, theology, philosophy and education to examine the nature of the issues and flashpoints and to draw out implications for theory, policy and practice." --from back cover.

Although the United Kingdom's entry to the European Community (EC) in 1973 was initially celebrated, by the end of the first year the mood in the UK had changed from 'hope to uncertainty'. When Edward Heath lost the 1974 General Election, Harold Wilson returned to No. 10 promising a fundamental renegotiation and referendum on EC membership. By the end of the first year of membership, 67% of voters had said 'yes' to Europe in the UK's first-ever national referendum. Examining the relationship between diplomacy and domestic debate, this book explores the continuities between the European policies pursued by Heath and Wilson in this period. Despite the majority vote in favour of maintaining membership, Lindsay Aquiri argues that this majority was underpinned by a degree of uncertainty and that ultimately, neither Heath nor Wilson managed to transform the UK's relationship with the EC in the ways they had hoped possible.

New mysteries, as well as variations on recurring ones, continue to surface on a weekly basis around the globe, from showers of frogs over Hungary to birds falling to earth in Arkansas. This compendious round-up of unexplained phenomena examines everything from the experiments being done with the Large Hadron Collider to classic maritime mysteries involving inexplicably missing crews, via UFOs, mediums, cryptozoology, panics, paranoia and a universe proving stranger in fact than we'd imagined.

An entertaining guide to the most eccentric characters from British history
The Sunday Times bestseller The definitive story behind the ITV factual drama White House Farm about the horrific killings that took place in 1985. On 7 August 1985, Nevill and June Bamber, their daughter Sheila and her two young sons Nicholas and Daniel were discovered shot to death at White House Farm in Essex. The murder weapon was found on Sheila's body, a bible lay at her side. All the windows and doors of the farmhouse were secure, and the Bambers' son, 24-year-old Jeremy, had alerted police after apparently receiving a phone call from his father, who told him Sheila had 'gone berserk' with the gun. It seemed a straightforward case of murder-suicide, but a dramatic turn of events was to disprove the police's theory. In October 1986, Jeremy Bamber was convicted of killing his entire family in order to inherit his parents' substantial estates. He has always maintained his innocence. Drawing on interviews and correspondence with many of those closely connected to the events – including Jeremy Bamber – and a wealth of previously unpublished documentation, Carol Ann Lee brings astonishing clarity to a complex and emotive case. She describes the years of rising tension in the family that culminated in the murders, and provides clear insight into the background of each individual and their relationships within the family unit. Scrupulously fair in its analysis, The Murders at White House Farm is an absorbing portrait of a family, a time and a place, and a gripping account of one of Britain's most notorious crimes.

The first serious full-length biography of modern Africa's most famous dictator "Sharply written, forensically researched. . . . A meticulous re-examination of Amin's life, producing a narrative packed with original evidence, and one that strives at all times to be scrupulously well balanced." --Paul Kenyon, The Sunday Times, London Idi Amin began his career in the British army in colonial Uganda, and worked his way up the ranks before seizing power in a British-backed coup in 1971. He built a violent and unstable dictatorship, ruthlessly eliminating perceived enemies and expelling Uganda's Asian population as the country plunged into social and economic chaos. In this powerful and provocative new account, Mark Leopold places Amin's military background and close relationship with the British state at the heart of the story. He traces the interwoven development of Amin's career and his popular image as an almost supernaturally evil monster, demonstrating the impossibility of fully distinguishing the truth from the many myths surrounding the dictator. Using an innovative biographical approach, Leopold reveals how Amin was, from birth, deeply rooted in the history of British colonial rule, how his rise was a legacy of imperialism, and how his monstrous image was created.

An epic account of how middle-class America hit the rocks in the political and economic upheavals of the 1970s, this wide-ranging cultural and political history rewrites the 1970s as the crucial, pivotal era of our time. Jefferson Cowie's edgy and incisive book—part political intrigue, part labor history, with large doses of American musical, film, and TV lore—makes new sense of the 1970s as a crucial and poorly understood transition from New Deal America (with its large, optimistic middle class) to the widening economic inequalities, poverty, and dampened expectations of the 1980s and into the present. Stayin' Alive takes us from the factory floors of Ohio, Pittsburgh, and Detroit, to the Washington of Nixon, Ford, and Carter. Cowie also connects politics to culture, showing how the big screen and the jukebox can help us understand how

America turned away from the radicalism of the 1960s and toward the patriotic promise of Ronald Reagan. Cowie makes unexpected connections between the secrets of the Nixon White House and the failings of George McGovern campaign; radicalism and the blue-collar backlash; the earthy twang of Merle Haggard's country music and the falsetto highs of Saturday Night Fever. Like Jeff Perlstein's acclaimed Nixonland, *Stayin' Alive* moves beyond conventional understandings of the period and brilliantly plumbs it for insights into our current way of life.

Tony Greig, the captain who "e;betrayed"e; England by signing with Australian media tycoon, Kerry Packer, remains one of cricket's most controversial figures. Through extensive research and multiple interviews-including with Greig himself-this biography examines whether history has been fair to one of England's most successful cricket players, or if his achievements are condemned to be forever overlooked.

When you have a ghost as your friend, like Tom Golden does, you quickly learn the benefits. Grey Arthur supplies Tom with pens in class, grabs Tom's lunch when he forgets it, and generally helps him out as any best friend would. It's just that, in this case, no one else can see Grey. But right as Tom is settling into a comfortable routine, his life is once again turned on its ear when Grey Arthur starts a school for Invisible Friends in Tom's house. Ghosts are crowding into Tom's room and setting up camp in his attic with hopes of learning the art of the newest job in the ghost world. Meanwhile, other ghosts are mysteriously disappearing, and the repercussions are felt throughout the human world, even by Tom's parents. There are sinister forces at play, and it's up to Tom and Grey to figure out what's going on.

Fight back examines the different ways punk – as a youth/subculture – may provide space for political expression and action. Bringing together scholars from a range of academic disciplines (history, sociology, cultural studies, politics, English, music), it showcases innovative research into the diverse ways in which punk may be used and interpreted. The essays are concerned with three main themes: identity, locality and communication. These, in turn, cover subjects relating to questions of class, age and gender; the relationship between punk, locality and socio-political context; and the ways in which punk's meaning has been expressed from within the subculture and reflected by the media. Jon Savage, the foremost commentator and curator of punk's cultural legacy, provides an afterword on punk's impact and dissemination from the 1970s to the present day.

This volume draws a map of British film culture in the 1970s and provides a wide-ranging history of the period.

Imagine a workplace where workers enjoyed a well-paid job for life, one where they could start their day with a pint of stout and a smoke, and enjoy free meals in silver service canteens and restaurants. During their breaks they could explore acres of parkland planted with hundreds of trees and thousands of shrubs. Imagine after work a place where employees could play more than thirty sports, or join one of the theater groups or dozens of other clubs. Imagine a place where at the end of a working life you could enjoy a company pension from a scheme – to which you had never contributed a penny. Imagine working in buildings designed by an internationally renowned architect whose brief was to create a building that "would last a century or two." This is no fantasy or utopian vision of work but a description of the working conditions enjoyed by employees at the Guinness brewery established at Park Royal in West London in the

mid-1930s. In this book, Tim Strangleman tells the story of the Guinness brewery at Park Royal, showing how the history of one plant tells us a much wider story about changing attitudes and understandings about work and the organization in the twentieth and early twenty-first centuries. Drawing on extensive oral history interviews with staff and management as well as a wealth of archival and photographic sources, the book shows how progressive ideas of workplace citizenship came into conflict with the pressure to adapt to new expectations about work and its organization. Strangleman illustrates how these changes were experienced by those on the shop floor from the 1960s through to the final closure of the plant in 2005. This book asks striking and important questions about employment and the attachment workers have to their jobs, using the story of one of the UK and Ireland's most beloved brands, Guinness.

This book is the first academic text to examine cynicism as a driving force in the context of post-war British culture. It maps a sensibility that transcends divisions between high and low culture, and encompasses figures such as Philip Larkin, John Lennon and Stephen Patrick Morrissey.

This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day, and from an international perspective. Focus is given to a number of representative artists, bands, and movements, as well as national, regional, and cultural contexts from around the globe. Approaching glam music performance and style broadly, and using the glam/glitter rock genre of the early 1970s as a foundation for case studies and comparisons, the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts. Glam rock, in its original, term-defining inception, had its birth in the UK in 1970/71, and featured at its forefront acts such as David Bowie, T. Rex, Slade, and Roxy Music. Termed "glitter rock" in the US, stateside artists included Alice Cooper, Suzi Quatro, The New York Dolls, and Kiss. In a global context, glam is represented in many other cultures, where the influences of early glam rock can be seen clearly. In this book, glam exists at the intersections of glam rock and other styles (e.g., punk, metal, disco, goth). Its performers are characterized by their flamboyant and theatrical appearance (clothes, costumes, makeup, hairstyles), they often challenge gender stereotypes and sexuality (androgyny), and they create spectacle in popular music performance, fandom, and fashion. The essays in this collection comprise theoretically-informed contributions that address the diversity of the world's popular music via artists, bands, and movements, with special attention given to the ways glam has been influential not only as a music genre, but also in fashion, design, and other visual culture.

'Bargaining and puzzling; power and thought; dealing and agonising; compromise and commitment. These are two sides of political practitioners whether politician, public servant or campaigner. Understand the interplay and we can, just sometimes, make sense of the real world we seek to interpret.' Patrick Weller's observation comes from half a century of contemplating politics in action. The question of how government works lies at the heart of political science, and it has also been the career focus of this pioneer in the field. The Craft of Governing offers a tribute to the contribution of Patrick Weller to Australian political science, with chapters from leading political commentators including Michelle Grattan, Peter Shergold, Bob Jackson and James Walter.

Contributors consider the role of the prime minister, approaches to studying executive government, the continuing significance of senior public servants and the nature of

leadership in public bureaucracies. They also reflect on how insights from the study of domestic public policy can be applied to international organisations, challenges faced by Westminster democracies and approaches to political biography. *The Craft of Governing* is an invaluable resource for readers interested in approaches to studying politics and the development of political science as a discipline.

Applied philosophy has been a growing area of research for the last 40 years. Until now, however, almost all of this research has been centered around the field of ethics. *A Companion to Applied Philosophy* breaks new ground, demonstrating that all areas of philosophy, including epistemology, metaphysics, philosophy of science, and philosophy of mind, can be applied, and are relevant to questions of everyday life. This perennial topic in philosophy provides an overview of these various applied philosophy developments, highlighting similarities and differences between various areas of applied philosophy, and examining the very nature of this topic. It is an area to which many of the towering figures in the history of philosophy have contributed, and this timely Companion demonstrates how various historical contributions are actually contributions within applied philosophy, even if they are not traditionally seen as such. The Companion contains 42 essays covering major areas of philosophy; the articles themselves are all original contributions to the literature and represent the state of the art on this topic, as well as offering a map to the current debates.

'A wildly entertaining but uncomfortable read ... Pitilessly brilliant' JONATHAN COE. 'There will not be much political writing in this or any other year that is carried off with such style' *The Times*. A *TIMES* BOOK OF THE YEAR. 'A quite brilliant dissection of the cultural roots of the Brexit narrative' David Miliband. 'Hugely entertaining and engrossing' Roddy Doyle. 'Best book about the English that I've read for ages' Billy Bragg. A fierce, mordantly funny and perceptive book about the act of national self-harm known as Brexit. A great democratic country tears itself apart, and engages in the dangerous pleasures of national masochism. Trivial journalistic lies became far from trivial national obsessions; the pose of indifference to truth and historical fact came to define the style of an entire political elite; a country that once had colonies redefined itself as an oppressed nation requiring liberation. Fintan O'Toole also discusses the fatal attraction of heroic failure, once a self-deprecating cult in a hugely successful empire that could well afford the occasional disaster. Now failure is no longer heroic – it is just failure, and its terrible costs will be paid by the most vulnerable of Brexit's supporters. A new afterword lays out the essential reforms that are urgently needed if England is to have a truly democratic future and stable relations with its nearest neighbours.

An 'Irish Cuba' - on Britain's doorstep? This book studies perceptions of the Soviet Union's influence over Irish revolutionaries during the Cold War. The Dublin authorities did not allow the Irish state's non-aligned status to prevent them joining the West's struggle against communism. Leading officials, such as Colonel Dan Bryan in G2, the Irish army intelligence directorate, argued that Ireland should assist the NATO powers. British and Irish officials believed communists in Ireland were directed by the British communist party, the CPGB. If Moscow's express adherents were too isolated to pose a threat in either Irish jurisdiction, the republican movement was a different matter. The authorities, north and south, saw that a communist-influenced IRA had potential appeal. This Cold War nightmare arrived with the outbreak of the Northern Ireland Troubles.

Whitehall feared Dublin could become a Russian espionage hub, with the Marxist-led Official IRA acting as a Soviet proxy. To what extent did the Official republican movement's Workers' Party serve the Soviets' Cold War agenda?

The 1960s is one of the most heavily mythologised decades of the twentieth century. More than 50 years on, the era continues to capture the public's imagination. The 1960s in Australia: People, Power and Politics recognises the complexity of social and cultural change by presenting a broad range of contributions that acknowledge an often overlooked fact – that not everyone experienced the 1960s in the same way. The diversity of the time is confirmed by contributions from a number of expert Australian historians who each provide an insight into Australia in the 1960s, offering an understanding of the social realities of this period as well as the ebbs and flows of transnational influence. This collection includes a featured contribution by prominent Australian historian, Raymond Evans, who provides a personal insight into the 1960s. Other contributors also place 'the lived experience' at the centre of their analysis by considering the growth of modern flats, the impact of cosmopolitanism, and sex and sexuality in the 'Sixties'. The book also highlights the way power was deployed and deconstructed during this era by considering the psychiatric profession, the agenda of the counter-culture, and the role that women's magazines played in reinforcing dominant gender paradigms. The complex politics of the era are also explored through the transnational impact of figures such as Anthony Crosland, the impact of the Vietnam War, and the multiplicity of motivations behind the anti-war protest and the Aboriginal rights movement of the era. The 1960s in Australia: Power, People and Politics is a fresh focus on a significant time in Australia's history. It brings together a collection of innovative and engaging explorations into the Australian 'Sixties', which underline the complexity of the time.

At the height of the Scottish Independence debate, After Independence offers an in-depth and varied exploration of the possibilities for Scotland, from both pro and anti-independence standpoints. Drawing together over two dozen leading minds on the subject, After Independence offers a comprehensive and balanced analysis of Scotland's current and prospective political, economic, social and cultural situation. Brought together in an inclusive, accessible and informative way, After Independence asks and answers a range of questions crucial to the Independence debate and invites its readers to become involved at this crucial moment of Scottish history in the making. Strange Days Indeed The Golden Age of Paranoia HarperCollins UK

Addressing the interart, intertextual, and intermedial dimensions of David Bowie's sonic and visual legacy, this book considers more than five decades of a career invested with a star's luminosity that shines well beyond the remit of pop music. The book approaches the idea of the star David Bowie as a medium in transit, undergoing constant movement and change. Within the context of celebrity studies, the concept of stardom provides an appropriate frame for an examination of Bowie's transmedial activity, especially given his ongoing iconic signification within the celestial realm. While Bowie has traversed many mediums, he has also been described as a medium, which is consistent with the way he has described himself. With contributions from a wide range of disciplinary areas and countries, each chapter brings a fresh perspective on the concept of stardom and the conceptual significance of the terms 'mediation' and 'navigation' as they relate to Bowie and his career. Containing a multitude of different

approaches to the stardom and mediation of David Bowie, this book will be of interest to those studying celebrity, audio and visual legacy, and the relationships between different forms of media. It was originally published as a special issue of *Celebrity Studies*.

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.

An innovative history of British youth culture during the 1970s and 1980s, charting the full spectrum of punk's cultural development.

The making of Thatcherism examines the Conservative Party's period in opposition between 1974 and 1979, focusing on the development of key policy on issues from the economy, to immigration, to Scottish Devolution. Offering a detailed analysis of Conservative Party policy during this period, from the point at which it had last been in government to the point at which it subsequently regained power, this book helps us to understand the significance of the Conservative victory in 1979: What exactly did more than 13 million Britons vote for in May of that year? This period is typically viewed as one of dramatic change within the Conservative party; however, Begley argues that policy changes were more modest and complex than has been previously considered. Focusing on the short-term political context, Begley argues that though the roots of Thatcherism were beginning to emerge in the party, Thatcherism does not appear to have been inevitable in policy terms by 1979. Providing an overview of the intellectual, economic, and social contexts, Philip Begley examines the range of factors driving the Conservative Party's development of policy.

Essential for students of Theatre Studies, this series of six decadal volumes provides a critical survey and reassessment of the theatre produced in each decade from the 1950s to the present. Each volume equips readers with an understanding of the context from which work emerged, a detailed overview of the range of theatrical activity and a close study of the work of four of the major playwrights by a team of leading scholars. Chris Megson's comprehensive survey of the theatre of the 1970s examines the work of four playwrights who came to prominence in the decade and whose work remains undiminished today: Caryl

Churchill (by Paola Botham), David Hare (Chris Megson), Howard Brenton (Richard Boon) and David Edgar (Janelle Reinelt). It analyses their work then, its legacy today and provides a fresh assessment of their contribution to British theatre. Interviews with the playwrights, with directors and with actors provides an invaluable collection of documents offering new perspectives on the work. Revisiting the decade from the perspective of the twenty-first century, Chris Megson provides an authoritative and stimulating reassessment of British playwriting in the 1970s.

Despite our material and technological advances, Western society is experiencing a deep malaise caused by a breakdown of trust. We've been misled by authorities and institutions, by businesses and politicians, and even by those who were supposed to care for us. The very cohesion of society seems tenuous at times. The church is not immune from these trends. Historically, it has a dubious record when it has wielded power; personally, many of its members are as afflicted by our culture's breakdown as anyone. In *A Wilderness of Mirrors* author Mark Meynell explores the roots of the discord and alienation that mark our society, but he also outlines a gospel-based reason for hope. An astute social observer with a pastor's spiritual sensitivity, Meynell grounds his antidote on four bedrocks of the Christian faith: human nature, Jesus, the church, and the story of God's action in the world. Ultimately hopeful, *A Wilderness of Mirrors* calls Christians to rediscover the radical implications of Jesus's life and message for a disillusioned world, a world more than ever in need of his trustworthy goodness. The 1970s were a theme park of mass paranoia. *Strange Days Indeed* tells the story of the decade when a distinctive "paranoid style" emerged and seemed to infect all areas of both private and public life, from high politics to pop culture. The sense of paranoia that had long fuelled the conspiracy theories of fringe political groups then somehow became the norm for millions of ordinary people. And to make it even trickier, a certain amount of that paranoia was justified. Watergate showed that the governments really were doing illegal things and then trying to cover them up. Though Nixon may have been foremost among deluded world leaders he wasn't the only one swept up in the tide of late night terrors. UK Prime Minister Harold Wilson was convinced that the security services were plotting his overthrow, while many of them were convinced he was a Soviet agent. Idi Amin and his alleged cannibalism, the CIA's role in the Chilean coup, the Jonestown cult, the Indian state of emergency from '75 to '77 and more are here turned into a delicious carnival of the deranged—and an eye-opening take on an oft-derided decade—by a brilliant writer with an acute sense of the absurd.

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