

Popular Music

A photograph of a bottle of alcohol and a glass of ice on a piano. The bottle is dark and has a label with a barcode. The glass is clear and contains ice cubes. The piano is dark and has a keyboard visible in the foreground. The background is a solid blue color.

**Special Issue:
Music and Alcohol**

35 | 2

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Popular Music is an international multi-disciplinary journal covering all aspects of the subject - from the formation of social group identities through popular music, to the workings of the global music industry, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. *Popular Music* carries articles by scholars from a variety of disciplines and theoretical perspectives. Each issue contains substantial, authoritative and influential articles, topical pieces, and reviews of a wide range of books. Some issues are thematic. The editors also welcome polemical pieces for the 'Middle Eight' section of the journal. Contributors should consult the 'Notes' on the inside back cover.

Articles and any other material not related to reviews should be submitted online at <http://journals.cambridge.org/pmu>. Any queries relating to submissions may be addressed to popularmusic@cambridge.org. Material for review should be sent to Professor Martin Cloonan, email martin.cloonan@music.glasgow.ac.uk.

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Music and Alcohol

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KEITH NEGUS
JOHN STREET

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Contents

- iii *The Contributors*
- KEITH NEGUS AND JOHN STREET 161 Introduction: the mediations of music and alcohol
- ANGELA McSHANE 166 Drink, song and politics in early modern England
- ANNEMARIE McALLISTER 191 Temperance battle songs: the musical war against alcohol
- MARCUS O'DAIR 207 'Pardon me, I'm very drunk': alcohol, creativity and performance anxiety in the case of Robert Wyatt
- GAVIN CARFOOT 222 'Enough is Enough': songs and messages about alcohol in remote Central Australia
- ALISON C. EALES 231 'One bourbon, one scotch, one beer': alcohol sponsorship at Glasgow Jazz Festival, 1987–2001
- ALASDAIR FORSYTH, JEMMA C. LENNOX AND MARTIN CLOONAN 245 'I'm there to play music not break up fights': gigging entertainers' experiences of alcohol-related misbehaviour by audiences and its impact on performance

Middle Eight

- DAVE LAING 265 Drink, song and disorder: the sorry saga of the Licensing Act 2003

Reviews

- RICHARD OSBORNE 270 *Vinyl: The Analogue Record in the Digital Age*, by Dominik Bartmanski and Ian Woodward
- BOB ANDERSON 272 *The Hank Williams Reader*, edited by Patrick Huber, Steve Goodson and David M. Anderson

- DANIJELA ŠPIRIĆ-BEARD 273 *Turbo-Folk Music and Cultural Representations of National Identity in Former Yugoslavia*, by Uroš Čvoro
- KENNY FORBES 276 *Please Allow Me to Introduce Myself: Essays on Debut Albums*, edited by George Plasketes
- GUSTAVO BORCHERT 278 *Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil*, by Daniel B. Sharp
- DAVID MCGUINNESS 280 *Let's Talk About Love: Why Other People Have Such Bad Taste*, by Carl Wilson
- JEAN HOGARTY 281 *Traditional Music and Irish Society: Historical Perspectives*, by Martin Dowling
- DAI GRIFFITHS 283 *Going into the City: Portrait of the Critic as a Young Man*, by Robert Christgau
- CHRISTOPHER DOLL 286 *Pop-Rock Music: Aesthetic Cosmopolitanism in Late Modernity*, by Motti Regev
- ELIZABETH FORD 288 *'I Hear America Singing': Folk Music and National Identity*, by Rachel Clare Donaldson
- JOHN STREET 290 *Music in America's Cold War Diplomacy*, by Danielle Fosler-Lussier
- JAREK PAUL ERVIN 291 *Networks of Sound, Style and Subversion: The Punk and Post-Punk Worlds of Manchester, London, Liverpool and Sheffield, 1975–80*, by Nick Crossley
- ALISON BLAIR 293 *The Twenty-First-Century Legacy of The Beatles: Liverpool and Popular Music Heritage Tourism*, by Michael Brocken

The Contributors

GAVIN CARFOOT is a lecturer in music at Queensland University of Technology. He has co-authored chapters in the *Oxford Handbook on Artist Citizenship* and *Arts-Based Service Learning with First People*, and as a songwriter and producer he has worked extensively with touring swing bands, desert reggae groups and pop artists from Australian Idol and X Factor.

MARTIN CLOONAN is professor of popular music politics at the University of Glasgow. His recent work has included a history of the British Musicians' Union (www.muhistory.com) and work on music policy. He is also chair of Freemuse, the World Forum on Music and Censorship (www.freemuse.org).

ALISON EALES is currently completing a doctoral study of the Glasgow Jazz Festival with the support of the AHRC. Prior to this, she undertook an MLitt in popular music studies at the University of Glasgow, again supported by the AHRC. Her research interests encompass festival studies, jazz studies, cultural policy and creativity. She has played keyboards in the Glasgow-based indie pop band Butcher Boy since 2005, and her current band, The Color Waves, released their debut single on Cloudberry Records in 2015.

ALASDAIR FORSYTH has been researching alcohol and other drug use since 1985, including studies carried out with the Medical Research Council, the universities of Glasgow, Strathclyde, and most recently Glasgow Caledonian (Institute for Society & Social Justice Research, and Glasgow Centre for the Study of Violence). His PhD examined ecstasy (MDMA) use at electronic dance music events, sparking his interest in the relationships between music and substance use. He has conducted research, published and taught extensively on this topic, with studies ranging from how music genre predicts illegal drug use among schoolchildren to explaining at-risk alcohol consumption by live performers.

DAVE LAING is a visiting research fellow at the Institute of Popular Music, University of Liverpool. He has published widely on various aspects of popular music and the music industry. His most recent book is a new edition of *One Chord Wonders: Power & Meaning in Punk Rock* (PM Press). He is managing editor of *Popular Music History* and co-editor of the book series Icons of Pop Music.

JEMMA LENNOX is a PhD student at the MRC/CSO Social and Public Health Sciences Unit at the University of Glasgow. Her PhD is concerned with how young adults use alcohol in their constructions of gendered identities on social networking sites. She is interested in research on alcohol, social media and the night-time economy.

ANNEMARIE McALLISTER is senior research fellow in history at the University of Central Lancashire, and has written widely on the cultural, social and political history of the UK temperance movement. Her most recent book, *Demon Drink? Temperance and the Working Class* (2014), is a popular history to complement the three exhibitions she has

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ANGELA McSHANE is the head of early modern studies for the V&A/RCA postgraduate programmes in history of design, and is currently a visiting fellow at the University of Sheffield. She has published widely on the subject of 17th-century political broadside ballads and on the material culture of drinking, including chapters in collected editions and journal articles in *Past and Present* and *Journal of British Studies*. A monograph, *The Political World of the Broadside Ballad in 17th Century England*, is forthcoming. She is the Co-I on two related ESRC- and AHRC-funded projects: *Intoxicants and Early Modernity in England, 1580–1740* (<http://www.intoxicantsproject.org/>) and *Hit Songs and their Significance in 17th Century England* (<https://www.facebook.com/100HitSongs>).

MARCUS O'DAIR is a senior lecturer in popular music at Middlesex University; his research interests include popular music biography, new business models in the music industries and the potential of blockchain technology for the creative economy. His book *Different Every Time: the Authorised Biography of Robert Wyatt* (2014) was shortlisted for the Penderyn music book prize and was a Radio 4 book of the week. Marcus has written for publications including the *Guardian*, the *Independent*, the *Financial Times*, the *Irish Times*, *Uncut* and *Jazzwise*, and is a regular studio guest on BBC 6 Music and BBC Radio 3. He was a session musician with Passenger and has more recently released three acclaimed albums (*Ninja Tune*, *Lo Recordings*) as one half of Grasscut.