

Abstract

The essays in this book delve into specific facets of Hungarian pop music during the state socialist era. "Anna Frank and Big Brother: The Critique of Totalitarianism in the Lyrics of Spions and URH" explores the themes of anti-totalitarianism in early Hungarian punk music and its intersections with neo-avant-garde art. "Time Robbers: Space Rock as a Pivotal Genre in Hungarian Pop Music of the Seventies" delves into the significant contributors to Hungarian space rock during the Seventies, such as Fonográf, Omega, and the experimental jazz rock group Mini, known for their cosmic jazz explorations. "Nothing but the Music: Tracing the Evolution of Funk in Hungary" analyzes the reception of funk and disco in Hungary, encompassing its historical trajectory, its entanglement with youth politics, and its portrayal in media history. "Appropriation or Reinterpretation: Insights into P. Mobil's Cover Album 'És [So What]'" delves into the politics of memory surrounding P. Mobil, probably the most important Hungarian hard rock band, examining their cover album and its significance in the canonization of their music. Lastly, "Preservation, Cult, Memory: Narratives and Efforts in the Cultural Memory of Hungarian Pop Music" scrutinizes the multifaceted construction of memory pertaining to Hungarian popular music, spanning nationalist memory policies, reparative gestures, practices of record collecting and archiving, cult formation, and cultural tourism.