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Nota di contenuto	Introduction: Popular Music in Eastern Europe: Breaking the 'Cold War Paradigm' - Ewa Mazierska -- Part 1: State Policies and its Interpretation by Grassroots -- 1. Propagated, Permitted or Prohibited? State Strategies to Control Musical Entertainment in the First Two Decades of Socialist Hungary - Ádám Ignácz -- 2. Pop-Rock and Propaganda during the Ceausescu Regime in Communist Romania - Doru Pop -- 3. Estonian Invasion as Western Ersatz-pop - Aimar Ventsel -- 4. The Eagle Rocks: Isolation and Cosmopolitanism in

Albania's Pop-Rock Scene - Bruce Williams -- Part 2: The Function of 'Gatekeepers' -- 5. Censorship, Dissent and the Metaphorical Language of GDR Rock - David Robb -- 6. Folk Music as a Folk Enemy: Music Censorship in Socialist Yugoslavia - Ana Hofman -- 7. 'The Second Golden Age': Popular Music Journalism during the Late Socialist Era of Hungary - Zsófia Réti -- 8. Youth under Construction: The Generational Shifts in Popular Music Journalism in Poland of the 1980s - Klaudia Rachubiska and Xawery Staczyk -- 9. The Birth of Socialist Disc Jockey: Between Music Guru, DIY Ethos and Market Socialism - Marko Zubak -- Part 3: Eastern European Stars -- 10. Karel Gott: The Ultimate Star of Czechoslovak Pop Music - Petr A. Bílek -- 11. Czesaw Niemen: Between Enigma and Political Pragmatism - Ewa Mazierska -- 12. Omega: Red Star from Hungary - Bence Csatári and Béla Szilárd Jávorszky -- 13. Perverse Imperialism: Republika's Phenomenon in the 1980s - Piotr Fortuna. .

Sommario/riassunto

'This collection represents a multidisciplinary examination of popular music in Eastern Europe during the period of state socialism. By exploring the music of these countries with an internal focus, rather than in a simplistic relation to Western popular culture and the Western imagination, the role of the DJ, of stars, of journalism, of language and technology, as well as politics and youth culture are explored in relation to national politics and culture, between nations and between cultures. What emerges is a series of detailed explorations of music in individual contexts that collectively draw attention to the complexities and nuances of popular music production and consumption in the Eastern Bloc.' – Simon Poole, Falmouth University, UK This book explores popular music in Eastern Europe during the period of state socialism, in countries such as Poland, Hungary, Yugoslavia, Romania, Czechoslovakia, the GDR, Estonia and Albania. It discusses the policy concerning music, the greatest Eastern European stars, such as Karel Gott, Czesaw Niemen and Omega, as well as DJs and the music press. By conducting original research, including interviews and examining archival material, the authors take issue with certain assumptions prevailing in the existing studies on popular music in Eastern Europe, namely that it was largely based on imitation of western music and that this music had a distinctly anti-communist flavour. Instead, they argue that self-colonisation was accompanied with creating an original idiom, and that the state not only fought the artists, but also supported them. The collection also draws attention to the foreign successes of Eastern European stars, both within the socialist bloc and outside of it.
