

1. Record Nr.	UNINA9910783758603321
Autore	MacFadyen David <1964->
Titolo	Songs for fat people [[electronic resource]] : affect, emotion, and celebrity in the Russian popular song, 1900-1955 // David MacFadyen
Pubbl/distr/stampa	Montreal ; ; Ithaca, : McGill-Queen's University Press, c2002
ISBN	1-282-86077-1 9786612860775 0-7735-7062-4
Descrizione fisica	vii, 354 p. : ports
Disciplina	782.421640947
Soggetti	Popular music - Soviet Union - History and criticism Popular music - Social aspects - Soviet Union Singers - Soviet Union Musique populaire - URSS - Histoire et critique Musique populaire - Aspect social - URSS Chanteurs - URSS Musique populaire - Russie - 20e siecle - Histoire et critique
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references, filmography, discography and index.
Nota di contenuto	Front Matter -- Contents -- Songs for Fat People -- Introduction: A Quick Comment Before we Begin in Earnest -- In Practice: Eleven Famous Performers, Loved by Tens of Millions -- Grace Under Friendly Fire: The Gypsy Romances of Izabella Iur'Eva and Tamara Tsereteli -- The Romance in Exile: Iurii Morfessi and Petr Leshchenko -- Internal (Ized) Exile: The Mystery of Vadim Kozin -- Exit Stage Left: Aleksandr Vertinskii and Cabaret -- Affectation and Buffoonery: Leonid Utesov and Odessa Jazz -- Klavdiia Shul'zhenko: "Let's Have a Smoke, Comrade!" -- Mark Bernes: Hushed Songs from the Silver Screen -- Prison and Prestige: The Folk Songs of Lidiia Ruslanova and Liudmila Zykina -- In Theory: Soviet Entertainment Seen From Today's Perspectives -- Time to Speculate and Take Stock: 1 January 2000 in Russian Light Entertainment -- Conclusion and Unsolicited Encore -- Notes -- Audio-Visual Sources -- Index

Sommario/riassunto

The author traces the careers of early singers such as Izabella Iur'eva, Tamara Tsereteli, and others who struggled to continue to perform as they fled the dangers of a Soviet society that had little patience for café-culture. MacFadyen follows their trail through Eastern Europe to Paris and London, then across to New York and San Francisco, and back into Russia through the smoky, émigré bars of colourful Chinese towns. He pays particular attention to the notion of "mass" songs inside the Soviet Union and explores the relationship of official and public approval. By looking at how these performers used success at home and abroad to become recording stars, film stars, and eventually television personalities, MacFadyen avoids the conventional dichotomies about the East Block to show the complexity of Soviet culture.
