

Table of Contents

Introduction	7
--------------------	---

Soviet Union

Swetlana Lukanitschewa

Against the stream

Pictures from everyday life of Soviet light entertainment	11
---	----

Hungary

Gabriella Kiss, Zsófia Lelkes

Állami Áruház (State Department Store)

Soviet Operettas in the Hungarian theatre structure during High Stalinism	23
---	----

Magdolna Jákfalvi

Prima Donna with No Male Counterpart

The Beginnings of State Socialist Operetta	35
--	----

Dániel Molnár

“Revues have no allowances but requirements”

Set and costume design for socialist revues in Budapest, 1949–1952	43
--	----

Péter Bozó

Nationalism Reloaded

<i>Csinom Palkó</i> by Ferenc Farkas in the Light of the Sources of his Estate ...	71
--	----

Gyöngyi Heltai

Hungarian Operetta Diplomacy (1955–1968)

The case of <i>Princess Csárdás</i>	87
---	----

GDR

Katrin Stöck

“Don’t laugh and forget the world, (but) recognize it and yourself with laughter”

Operetta and light music theatre in the GDR	107
---	-----

<i>Roland H. Dippel</i> East and West Germany in the light music theatre of the GDR before and after the construction of the Berlin Wall in 1961	129
--	-----

<i>Wolfgang Jansen</i> From <i>Trembita</i> (1952) to <i>The King David Report</i> (1989) Operettas and musicals from European socialist countries in the repertoire of the GDR	143
--	-----

Poland

<i>Jacek Mikolajczyk</i> “The operetta epidemic” in Poland, 1952–1958	173
--	-----

<i>Aleksandra Zając-Kiedysz</i> Musical Theatre in Gdynia from 1958 to 1989 as an example of modern theatre and one of the most important institutions in Poland under socialism	181
---	-----

Czechoslovakia

<i>Pavel Bár</i> Popular music theatre in Czechoslovakia after 1945	191
--	-----

Rumania

<i>Valentina Sandu-Dediu</i> “The New Romanian Operetta” of the 1950s An Instrument in the Building of Socialism	205
--	-----

Annex

Short biographies of the authors	219
Show Index	225
Name Index	230
Photo credits	235