

David Anthin: *Evert Taube on Stage: From Cabaret Läderlappen to Gröna Lund*

Dissertation in Swedish with an English Summary, 824 p

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ISBN 978-91-7247-168-9

This dissertation studies the Swedish poet, songwriter, and entertainer Evert Taube's (1890–1976) œuvre from a performance perspective. Its focus is primarily held upon Taube's songs, while his efforts in prose – particularly his later ones – also receive attention. A number of stages, all crucial to Taube's career as a performing artist, are treated: Cabaret Läderlappen of 1919, Den Gyldene Freden of 1922–25, Taube's subsequent nationwide tours of 1935/36, 1938 & 1946; furthermore his radio and TV broadcasts of 1956–57 & 1966–67 and his Gröna Lund amusement park performances of 1961–73. For each scene a typical song has been selected for close textual analysis, while general remarks are also made regarding the music involved. The following songs have thus been singled out: "Karl Alfred och Elinor" (1918/1919), "Den instängde poeten eller Olympen i underjorden" (1924), "Eldarevalsen" (1935), "Calle Schewens vals" (1931/1933), "Maj på Malö" (1943), "Pepita dansar tamborito i Panama" (1950), "Violavå" (1957) and "Oxdragarsång" (1946). The analyses show that Taube lived up to his aesthetic maxim of at once remaining faithful to tradition while striving for innovation.

The relationship between Taube's platform stages and his songs (prose) is thoroughly examined in the dissertation. It is stressed that certain stages, for example that of Den Gyldene Freden, have clearly influenced the songs' (and related prose's) form and content. However, this influence wanes over time. Also central to the present investigation are the various roles dealt to Taube – by himself or others – to play on stage. These roles can partly be traced to Taube's current song repertoire at various junctures. In each performance context, and in meeting new audiences, their various expectations and the unique constrictions and possibilities offered by each particular stage, Taube in effect recreates his songs. The dissertation also makes use of substantial archival researches of reception articles, the latter outlining the contours of a unique artist. They show how Taube manages to create an intimate and familiar bond with his audiences over a wide range of stages, and how the bohemian troubadour Taube develops a form of anti-professional artistry to mastery during his more than five decades on the Swedish stage.

Keywords: Evert Taube, performance perspective, Cabaret Läderlappen, Den Gyldene Freden, concert stage, people's park, radio and TV, Gröna Lund, troubadour, the double stage, double exposure, song/ditty, schlager, travel writing, role poetry, occasional poetry, context, proximity–distance, tradition–innovation, orality–textuality, reception.

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