

## Table of contents:

<b>Preface</b> .....	7
----------------------	---

### **Part 1 Politicizing Folklore**

On the Legal and Political Framework of the Folk Dance Revival Movement in Hungary in the Second Half of the Twentieth Century <i>László Felföldi</i> .....	21
The Power of Tradition(?): Folk Revival Groups as Bearers of Folk Culture <i>Martina Pavlicová</i> .....	47
Reviving Folklore, Moving Ideology: Social(istic) Dance in the German Democratic Republic <i>Hanna Walsdorf</i> .....	57
The Estonian Folklore Revival Movement and its Politically Correct Format in the Second Half of the Twentieth Century. <i>Iivi Zájedová</i> .....	75
The Norwegian Folk Dance Movement in Political Perspective <i>Egil Bakka</i> .....	87

### **Part 2 Czech Histories**

Folklore in the Era of Socialism: Display Window of Official Culture or a Little Island of Freedom? Folklore movement in Contemporary Historical Research and Oral Historical Studies <i>Miroslav Vaněk</i> .....	103
The Folklore Revival Movement in Former Czechoslovakia: Dichotomy of the Term <i>Daniela Stavělová</i> .....	113
Literature on the Folklore Revival Movement in the Czech Journal <i>Taneční listy</i> 1963: A Critical Analysis <i>Dorota Gremlicová</i> .....	129
Radio Broadcasting as Role Model, Authority and Norm in Czech Musical Folklorism in the Second Half of the Twentieth Century <i>Zdeněk Vejvoda</i> .....	143
Politically Committed Songs: A Distinctive Product of the Czech Folk Revival Movement of the 1950s <i>Lucie Uhlíková</i> .....	151
Formal or Informal? Folk Music, Folklore Revival and Music Education <i>Matěj Kratochvíl</i> .....	165

### **Part 3 Folklore as Performance**

Folklore, Stage and Politics in the Croatian Context <i>Tvrko Zebec</i> . . . . .	183
At the “Crossroads”: The Transformation of Dance Folklore into a Professional Stage Art in Bulgaria in the Second Half of the Twentieth Century <i>Gergana Panova</i> . . . . .	197
Institutional Developments of Sorbian Folk Dance post 1945 <i>Theresa Jacobs</i> . . . . .	223
Theoretical Concepts in Ethnomusicology and Study of the Folklore Revival Movement: the Case of the Prague Ensemble Gaudeamus <i>Zita Skořepová</i> . . . . .	243
Leaders and Followers. Artistic Leaderships and Stage Presentations of Folk Dances in a Slovenian Folklore Ensemble <i>Rebeka Kunej</i> . . . . .	257

### **Part 4 Shifting Orthodoxies**

Set Dancing, Orthodoxy, Heterodoxy: Changing Cultural and Political Landscapes in Ireland <i>Catherine E. Foley</i> . . . . .	281
Folklorní mejdlo: Music Revival the Prague Way <i>Anežka Hrbáčková</i> . . . . .	293
Liberating Tradition: Gender Politics in Late Twentieth Century English Revivalist Morris Dancing <i>Theresa Jill Buckland</i> . . . . .	311
A Neo-Traditional Post-folklore Revival Movement? The Case of Greece through the Lens of a Folk Dance Club on the Ionian Island of Lefkada <i>Maria Koutsouba</i> . . . . .	331
Dance and Revival – from a Swedish Perspective <i>Mats Nilsson</i> . . . . .	345
Participatory and Presentational Folk-Revival in Capitalist and Socialist Formations: The United States and Hungary in the 1970s <i>Colin Quigley</i> . . . . .	351
‘We All Know That, Don’t We?’: Situating Scholarly Knowledge about the Czech ‘Folklore Movement’ <i>Vít Zdrálek</i> . . . . .	369
<b>List of contributors</b> . . . . .	383