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Folk Dance Scene

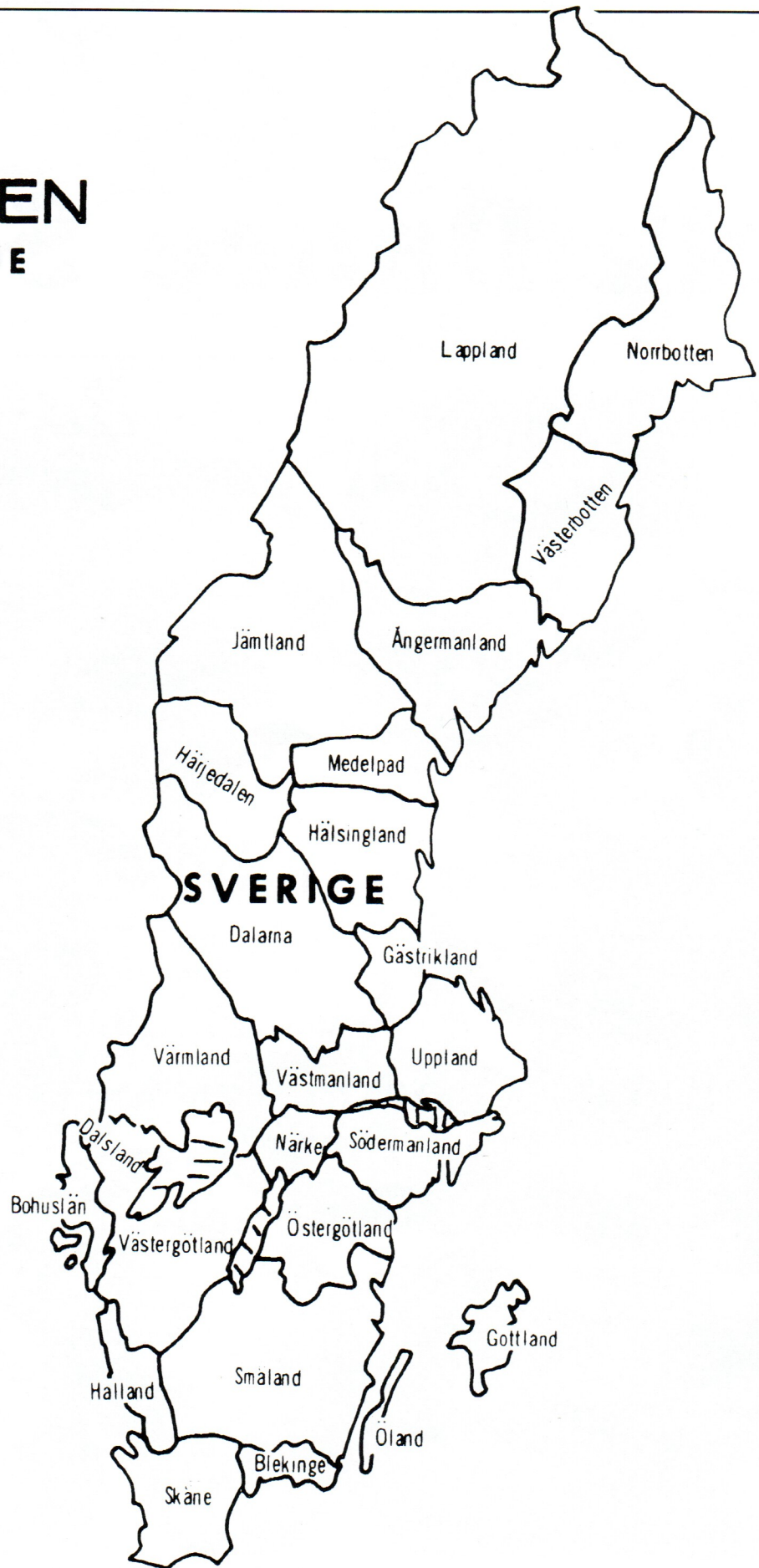
OCTOBER 1989

VOLUME 24, NUMBER 6



SWEDEN

SVERIGE





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Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial material. All proceeds from this publication are used to pay the costs of its publication and distribution.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

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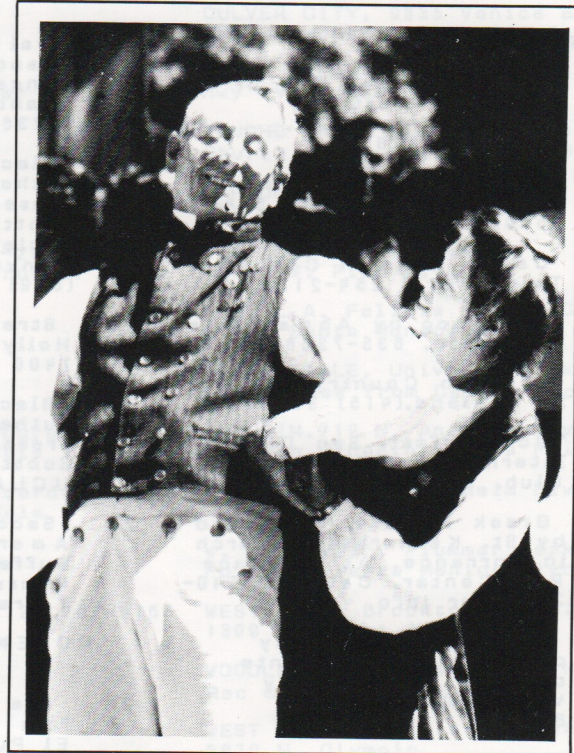
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OUR THANKS TO: Paul Johnson, Carol Taylor, Nadine Suess, Jim Kahan, Wes Cretney, Carol and Ed Goller, and Donna Tripp. Without their help, there would be no "Swedish" issue of the Scene. NOTE: Donna Tripp has asked that she be listed as a source for information of Scandinavian topics. For those interested, call her at (714) 533-3886.

ON THE COVER: A selection of Frame Caps from Sorunda in Sodermanland, taken from "Folk Costumes of Sweden", by Inga Arno and Gunnel Hazelius Berg. Lungforetagen, Sweden. 1985.

Calendar

OCTOBER

- 1 Eighth Annual Day of the Drum Festival, Watts Towers, L.A. (213) 569-8181
- 6 *San Francisco Family Folk Dancing, (415) 584-8859, 841-0934
- 6-8 Calico Days in Calico Town. (619) 254-2122
- 7 Workshop by Ahmet Lulece at Veselo. 635-7356
- 7 *Scottish Country Dancing in Oakland. (415) 333-9372
- 7-8 *Octoberfest, San Diego International Folk Dance Club, San Diego
- 7-8 Greek Festival sponsored by St. Katherine's Church in Torrance. At Torrance Rec Center, Calif 213-540-2434 for info.
- 7-8 Asente Cultural Day presentation of Asente customs, Culver City Veterans Audit. 939-8562
- 7-8 Lithuanian Fair folk dancing, musical performances, craft demonstrations, St. Casimir's Church, 2718 St. George Street, (213) 453-2149
- 7-8 Chino Highland Games Sponsored by Clans of the Highland. (714) 828-9714
- 8 Ballet Hispanico El Camino College, Marsee Auditorium, 7p.m. 18007 Crenshaw Bl. Torrance, CA
- 12/15 *1989 Tamburitza Extravaganza, at the Sahara, Las Vegas
- 14 Karpatok, Hungarian Folk Ensemble, Pepperdine University, Smothers Theatre, (213) 456-4522 8:00 p.m.
- 14-15 *Fresno, Federation, North Festival
- 14-16 *Camp Hess Kramer, Malibu, CA. "All Camps Review". 213-202-8188 or 478-4659.
- 21 Royal Scottish Country Dance Society hosts San Gabriel Valley Branch Autumn Anniversary Ball. (619) 273-5236
- 21-22 Anniversary of St. Sava Church, Serbian folk dancing and festivities (818) 288-1977
- 27 West Valley Folkdancers host combination 30th birthday and Halloween party. Canoga Park Women's Club, 7401 Jordan Ave. Canoga Park Jay (818) 368-1957 Bunny (818) 901-7986
- 28 Royal Scottish Country Dance Society hosts Los Angeles Branch Monthly Dance Party (819) 273-5236
- 28 Black Watch & Argyll & Sutherland Highlanders, presented by Royal Scottish Country Dance Society, Anaheim Convention Center (619) 273-5236
- 28 Street Festival of West Hollywood, (213) 854-7400
- 28 Black Watch & Argyll & Sutherland Highlanders, presented by Royal Scottish Country Dance Soc UCLA (619) 273-5236
- 29 Second Annual Ethnic & American Folk Dance & Buffet Dinner, Torrance Recreation Center, 3341 Torrance Blvd.

NOVEMBER

- 2 Dia de Los Muertos folk dancing, artisans, El Pueblo de Los Angeles State Historic Park (213) 628-7833
- 3-5 Royal Scottish Country Dance Society presents San Francisco Branch Institute at Asilomar (619) 273-5236
- 3-5 Royal Scottish Country Dance Society Presents Phoenix Branch Institute. (602) 834-5662
- 3-5 Fine Arts Festival in Calico Ghost Town (619) 254-2122
- 17 Ladysmith Black Mambazo Beckman Audit. CALTECH 332 S. Michigan Ave. Pasadena. (818) 356-4652 8:00 p.m.
- 18 The "Doina" Romanian Folk Ballet at the Ambassador. 8:30 p.m.
- 23-25 *Kolo Festival, San Jose State University. (415) 775-3444
- 26 Skandia Thanksgiving Camp Cedar Glen, Michael Goode (818) 342-7111

DECEMBER

- 1-3 American Indian Festival Natural History Museum (213) 744-3488
- 2 Holiday Open House and Exhibition Ukrainian Art Center, 4215 Melrose (213) 668-0172 12- 5 p.m.
- 2 "A Child's Christmas in Wales" Troupe America Beckman Auditorium, CALTECH. 8:00 p.m. 332 S. Michigan Ave. Pasadena. (818) 356-4652
- 3 *Treasurer's Ball in Sonoma Federation, North event

- 3 The Flying Karamazov Brothers, Beckman Auditorium, CALTECH 3:30 p.m. 332 S. Michigan Ave. Pasadena (818) 356-4652
- 18 Royal Scottish Country Dance Society's San Gabriel Valley Dance (619) 454-5191
- 30 Skandia Christmas Party
- 31 Royal Scottish Country Dance Society hosts New Year's Eve Dance (619) 454-5191
- 31 *New Year's Eve Parties: Mill Valley, Fresno & Berkeley

OUT OF STATE

COLORADO

- 10/13 45th VILTI8 Anniversary program featuring Bora
- 14 Ozkok and the Brigham Young University Int'l Folk Dancers, Info: Vyta Beliajus, P.O. Box, 1228 Denver, CO 80201 (303) 839-1589

NEW YORK

- 9/16 14th Annual Queens Ethnic Music and Dance Festival, Bohemian Hall and Park. (212) 691-9510
- 10/27 Italian Folk Art Federation of America's 12th annual folk art conference, Sheraton Inn & Conference Center, Utica, New York (315) 684-9502

WEST VIRGINIA

- 9/15 American Buffalo Country Dance Weekend, (703) 237-8788

WISCONSIN

- 9/1-4 Folklore Village Labor Day Festival, (608) 924-4000
- 10/8-8 Polish-American Harvest Festival, (608) 924-4000
- 10/27 Scandinavian Fiddle Festival (608) 924-4000

- 11/24 Polish-American Thanksgiving (608) 924-4000

- 12/27 Forty-second Christmas 1/1 Folklore Village (608) 924-4000

FOREIGN

LONDON

- 9/23-24 Romanian Weekend with Silviu Ciuciumis. Info: Rhiannon Sivewright, 404 Barlow Rd., Altrincham, Cheshire WA14 5HZ

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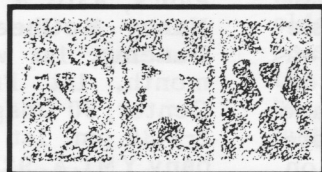
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ON THE SCENE

West Valley Folkdancers 30th Birthday Party

The West Valley Folk Dancers celebrate their 30th birthday with a combination anniversary-Halloween Party on Friday, 10/27. EVERYONE IS INVITED! The party will be held at the Canoga Park Woman's Club, 7401 Jordan Ave., Canoga Park. Dancing starts at 8 pm. Refreshments served. Wear a costume, ethnic or Halloween. Admission charged. Call Jay at 818-368-1957 or Bunny at 818-901-7966 for details.

Mexico's International Folklore Festival

at Oaxtepec Resort Center, Morelos, Mexico, 12/27-1/1/90. Staff includes Alurra F. DeAngeles and Felipa Sanchez teaching Mexican, Don Arm-

strong with Contras, Rusty and Linda Carolan for Clogging, Ron Houston for International, and Mario B. Texas teaching crafts. For details and registration information, contact:

Manuel Gomez, Jr., 219 Rolling Green, San Antonio, TX, 78228, 512-432-6958; or,

Gwendolyn Peacher, 1001 Genter St. 3-I, La Jolla, CA 92037, 6119-459-5349.

Camp Hess Kramer Weekend

October 13-15, 1989

If you read this before 10/13, there may still be a chance for you to attend! This "All Camps Review" weekend has been an exciting success. The staff includes Beverly Barr teaching International, Sherry Cochran teaching Balkan, and Jim Harris teaching Scottish. See the ad in this issue of the Scene for more information, or call 213-452-1538 or

202-6166.

West Los Angeles Folkdancers

New dances from the summer camps will be taught during the evening. Early teaching (7:30-8:15 pm) will be Scottish set dances as scheduled:

10/6-The Dundee Whaler

10/13-Review

10-20-11/17-New dances

from Camp Hess Kramer weekend

10/29-Halloween party

Teacher, Beverly Barr; Place, Brockton School, 1309 Armacost in WLA. Call 213-202-6166 or 213-478-4659 for info.

Crestwood Folkdancers

Teaching new dances from the summer camps. Beginner's class, 7-8:15 pm; intermediate from 8:15-10:30 pm. Teaching by Beverly Barr at Brockton School, 1309 Armacost, WLA. 213-202-6166 or 478-4659 for information.

On the Scene: Northern California

Vari Hasapiko Contest

Sunday, 10/22. For those who love Greek dance, sign up with a team of up to 5 dancers to compete in the contest at Zorba's Restaurant, 1350 S. Bascom, San Jose. Organized by the Hellenic Traditional Arts Institute, 3169 Hostetter Rd., San Jose, 95132.

The Society also sponsors Plaka Night at Zorba's on the last Wednesday of each month as well as Greek dance classes in San Jose on Wednesdays. For info, call Pauline, (408) 259-9789.

Near Eastern Folk Dance Classes

featuring dances of Lebanon, Palestine, Jordan, Kurdistan and Anatolia. Mondays in Oakland, Wednesdays in Berrkeley. Taught by Sandy Kasten, (415) 268-9333 (day) or (415) 524-6613 (eve).

U.C. Berkeley Folkdancers,

Hearst Gym, Rm. 2324. Classes Friday, 8 pm; request dancing 9:30-11:30 pm. 10/6 & 10/13 feature Sandy Kasten teaching.

Cafe Marmara

A new Turkish cafe and restaurant, opened at 1730 Shattuck, Berkeley. Live music includes Flamenco guitar on Tuesdays, Chamber music on Wednesdays, and Azerbaijan and Turkish folk music and performances by Kafkaz Dance Co. on Thursdays. Sunday evenings are parties with dinner and music (reservations required). Open from 6 pm-midnight, daily. Call 644-1985.

Scottish Dancing

New beginner classes are starting in October. For Bay Area info, call Susie Langdon Kass, 415-333-9372; for Sacramento area classes, call Dottie Carr, 916-922-9351 or Patsy Corrigan, 916-635-3477.

Square Dancing

2nd Saturday of each month at 5951 College Ave., Oakland. Info at 547-4822.

Contra Dancing

1st & 3rd Wednesdays, 2nd Fridays of each month. 4215 La Cresta, Oakland. Live music. Call 415-282-7374 or 965-9169

Linda Cain

for info. Also 1st & 3rd Saturdays in San Francisco at St. Paul's, 43rd & Judah.

Nancy McGhee's Family Folk Dancing

1st weekend of the month. 1st Friday, Slavonic Center, 60 Onaganda, S.F. from 7-8:30 pm. 1st Saturday at Albany YMCA, 921 Kains Ave., Albany. Call 415-528-4410 for information.

Marcel Vinokur's Party

Menlo Park Rec Center at Alma & Mielke on 10/14 at 8 pm with advanced workshop at 1:30 pm. For details and potluck info, call 415-327-0759.

Ashkenaz Schedule

1317 San Pablo, Berkeley
(415) 525-5054

Wed. nites, live music from a variety of cultures.

10/3-Greek dance party

10/14-International dance

10/15-Folk Dance Reunion Party

10/17-Cajun band

10/26-Square Dance

10/28-California Cajun Orchest

HUSMANSKOST

Up until the 1900's, traditional menus in Sweden reflected the geography of the regions in which they were found. For example, staples of the diet in the plains regions, included bread, gruel, and porridge, whereas fish formed a major part of the diet in the coastal and lake areas. Families relied primarily on foods they could produce themselves, and the everyday diet tended to be simple and uniform for most people, including such items as the aforementioned grain dishes, cabbage, herring, soup, peas, and potatoes.

Dietary habits changed in the wake of the industrial revolution, but up to today, many of the traditional Swedish dishes are served, treasured perhaps as a connection with the regional past. A casserole of salt

Peasoup with Pork

(6 servings)

(For dry peas)

Soak 1 lb dry yellow peas in just enough water to cover. Add 1 T salt per liter of water. Let soak for 12 hours and drain off the liquid.

Put one salt pork knuckle or about 1 lb salted pork shoulder into a large pot. Cover with water. Bring to a boil and skim. Peel and add one onion, cut in slices. Bring to a boil and let simmer approximately 1 hour. Add the drained peas and simmer over low heat until the peas are soft and the meat is tender. Add 3/4 tsp thyme or marjoram near the end of the cooking. Salt to taste. Before serving, remove the meat and cube. Then return to the soup and serve.

Thin Swedish Pancakes

(4 servings)

3 eggs
1 C milk + 1 C milk
5/6 C wheat flour
1/2 tsp salt
3 T melted butter

Mix all ingredients until smooth. Add second cup of milk and butter. Beat until well blended.

Heat a pancake pan or frying pan. Melt a small amount of butter in the pan to prevent sticking. Pour a thin layer of batter in the pan. Bake until brown on one side, turn, and bake the other side.

Serve hot with lingonberry jam, fruit sauce, or fresh berries.

salmon, sliced raw potatoes and onion with an egg custard on top might be found on the table of a family with roots in the province of Halland. Or "pitepalt" (potato dumplings stuffed with pork) might be on the table of a Northern family.

A classic traditional ("husmanskost") dish, served in families from all regions during the winter months, is yellow pea soup. It, along with thin pancakes and lingonberry preserves for dessert, is the traditional Swedish Thursday evening meal in winter. Made from dried yellow peas boiled in water with salt pork, onion, and herbs or spices. Swedish pea soup is generally so thick that it more closely resembles a gruel. Following are recipes for this "husmanskost" meal.

Another main ingredient in Swedish cookery is the potato. When first introduced to the country in the 17th century, it was considered an exotic vegetable. Since that time, it has become one of the staples of the Swedish meal - it is not unusual to find a Swede eating potatoes at lunch and then again at dinner. Potatoes appear in many diverse dishes. The recipe for one such dish, Jansson's frestelse, follows.

Jansson's Frestelse

(Mr. Jansson's Temptation)

8 medium potatoes, peeled and cut into thin strips
2 yellow onions, thinly sliced
1 can filleted anchovies
2 T butter
1/2 C thick cream + 1/2 C thick cream

Brown the onions and potatoes in a little butter. Alternate layers of potatoes/onions with the anchovies in a buttered, oven proof dish. The top layer should be potatoes. Pour 1/2 C cream over the dish. Dot with the butter and bake at 200 degrees for about 40 minutes. Then add the other 1/2 C cream and bake for another 10 minutes or until the potatoes are soft. Serves 4.

Some of the old regional special foods, reserved for festive occasions, are served to this day. "Spettekaka", a tall and elegant egg and sugar cake from the southern province of Skane, is still an important feature of family holiday dinners. The cake usually stands about a yard high and is made from 6

dozen eggs, huge quantities of confectioners sugar, and a little flour. After the ingredients are mixed, the batter is slowly fed onto a rotating cone-spit in front of a low-burning fire. The batter dries in layers of fanciful patterns, forming an airy confection.

Smaland province's answer to the "spettekaka" is the "ostkaka", a rich and heavy pudding-like cake made of milk, flour, heavy cream, sugar, eggs, and almonds. Although available ready-made in many shops throughout Sweden, many people still bake their own. A modified recipe for this dish follows.

Curd Cake with Cottage Cheese
(5-6 servings)

- 2 oz. blanched almonds, chopped
- 4 eggs
- 1/6 C (approximately) sugar
- 1/6 C (approximately) wheat flour
- 14 oz. cottage cheese
- 1 C whipping cream
- Butter

Whip the eggs with the sugar. Add the flour and cottage cheese. Whip the cream until stiff. Blend the almonds and cream into the cheese/flour mixture. Pour batter into a buttered ovenproof dish. Bake at 400 degrees for about 1 hour. Serve the cake directly from the dish with berries or preserves and whipped cream to taste.

Sources for Swedish Food Items

Olson's Scandinavian Delicatessen & Gift Shop
5660 W. Pico Blvd.
Los Angeles, CA (213) 938-0742

Norwegian Imports & Bakery
1231 S. Pacific Ave.
San Pedro, CA 90731 (213) 832-0206

Swedish Restaurants

Swedish Corner Smorgasbord
Rolling Hills Plaza
2501 Pacific Coast Highway
Torrance, CA (213) 326-3792

Seal Beach Smorgasbord
117 Main St.
Seal Beach, CA (213) 431-3006

Little Inn of Westchester
8343 Lincoln
Westchester, CA (213) 670-4136

Bibliography

Brown, Dale. The Cooking of Scandinavia.
Time-Life Books.

The Federation of Swedish Farmers, A Small Treasury of Swedish Food. Stockholm, 1987.

Sallskapet, Lilla. Swedish Delights: Four Centuries of Good Food

A SWEDISH COFFEE BREAK....

Kaffe pa maten

The British have afternoon tea, the Swedes have "kaffe pa maten" - the coffee break. Coffee is essential to the Swedes, either as a midmorning or afternoon drink, or as a special after-dinner drink. The value of the drink and its surrounding custom is memorialized in the following poem.

Of all the good things that one consumes,
among all the worldly drinks,
the coffee sip is the very best.
It disperses the whims of men,
it fortifies the body and quickens the mind.
One feels it from the head down to the heel.

Halleluja.

When fall comes with wind and snow,
when spring begins its rains,
then one becomes bleak and dull.
All one wants to do is to sleep and quibble.
Yes, one's whole body is out of sorts,
but then . . . there is health in the coffee cup!

Halleluja.

When the wife has lost her beloved husband
and sits alone with the debts,
she bitterly mourns her twofold plight
but puts the coffee pot on the fire.
And when the coffee is clear she leaves the bier
and gets strength in a sip of coffee.

Halleluja.

When the latest news be gathered in
from the city's hundred sources,
at a small nice party
one would see one's friends and intimates.
At the coffee table one does the very best
gossiping about the neighbors.

Halleluja.

One would suck her lump of sugar with the coffee,
another would love to dip the bread,
meanwhile talking with such force
that the ears ought to be plugged.
Just as the drums roar at an army camp
the tongues clamor at the conference.

Halleluja.

Without coffee—oh heavenly drink,
what would human life be!
All the news not yet in print
stands written in the bottom of the pot:
Because after the last drop is gone
life's riddles are "solved" in the coffee grounds!

Halleluja.



INTERNATIONAL FOOD

SWEDISH COOKERY
Claudia Immerzeel

When Americans think of Swedish cooking, the first thing that comes to mind is the smorgasbord. Originally, in Sweden's rural society, the smorgasbord was a very simple meal, consisting of various types of bread, butter, cheese, and a variety of canned fish products. There was little or no cooking involved. Today, a smorgasbord is more elaborate, and includes a variety of vegetable dishes, ham, small meatballs, and sausages.

Although Sweden is now a modern industrial nation, its cuisine reflects its origins in farming and fishing communities. Butter, cheese, and cream are used extensively. Few spices other than salt and pepper are used. Foods are kept in their natural state as much as possible. Stekt kyckling (or fried chicken) is a whole, uncut fryer chicken that is pan-fried with only salt and pepper for seasoning. Roasts are popular family dinner fare. A favorite dish is "Plommonspackad Flaskkare" (roast loin of pork stuffed with prunes). "Lammstek" (roast leg of lamb) and

"Slottstek" (beef pot roast) are also popular.

Fishing has always been a major industry in Sweden. There are many interesting dishes made of herring, anchovies, and sardines. Eel, pike, and perch are also eaten, as well as lobster, crayfish and shrimp. Salmon is very popular. One of its tastiest forms is "kokt lax", where it is poached with parsley, dill, and bay leaves.

The traditional Thursday night dinner of the Swedish farmstead was pea soup with pork, with pancakes and jam for dessert. "Bruna bonor" (brown beans) flavored with molasses and vinegar is also a family favorite.

What we call "Danish" pastries are actually made throughout Scandinavia. Coffee breads, saffron bread, and pastries come in a variety of shapes. Pastries are usually filled with almond paste or vanilla cream. Various kinds of tortes, jelly rolls and cream puffs are common all over Scandinavia.

Appleknyten

(Apple Dumplings)

Filling:

5 small apples
Sugar
Cinnamon
Butter

Pastry Dough:

1 C sweet butter
(cold)
1 2/3 C flour
4 T water

Peel and core apples. Cut butter into flour, add water, and mix well with fingers. Roll out dough and cut into 5" squares. Place an apple in the center of each square, sprinkle with cinnamon and sugar and dot with butter. Bring up corners of square to form an envelope. Brush with egg white and bake at 350 degrees until golden brown. Insert toothpick and, if apple isn't tender, cover with foil and continue baking.

Sockerkaka

(Sundany Cake)

1 1/2 C flour	1/2 C water
2 tsp baking powder	1/4 C butter
3 eggs	1 C sugar
1 T grated lemon rind	

Sift flour and baking powder together. Bring water to boiling and add butter. Let

cool. Beat eggs with sugar until white and fluffy. Add flour, lemon rind and water. Stir until blended. Then pour into well-buttered and bread-crumbed deep round cake pan. Bake at 350 degrees until toothpick inserted in center comes out clean.

Mjuk Pipparkaka

(Ginger Cake)

1/2 C butter	1 C sugar
3 eggs	1 tsp cinnamon
1 tsp ginger	2 tsp ground cloves
1 3/4 C flour	1 tsp baking soda
2/3 C sour cream	

Whip butter and sugar together until light and fluffy. Add eggs and spices. Add flour, baking soda and sour cream. Stir until well blended. Pour into buttered and floured deep round cake pan. Bake at 350 degrees until a toothpick inserted in the center comes out clean.

Bibliography

Wifstrand, Selma (Editor). Favorite Swedish Recipes. Dover Publications, 1975.

SWEDISH

Folk costumes have come to be equated with farmer's dress. Understandably since a hundred years ago 70% of Sweden's population lived by farming. No matter what the farmer's dress looked like, it always distinguished him as a farmer. He was immediately recognized in the crowded town streets by his attire whether he came to town as a member of parliament or came seeking employment.

At that time, the peasantry wore clothes that were tradition-bound and usually made of linen, wool, and/or leather. The costumes were adapted to the daily occupations as well as to the demands of the holidays and church ceremonies and varied according to the season of the year. Age and civil status were clearly indicated. A child's frock was cut differently for girls and boys and even the caps were different. That which was most distinctly differentiated was the contrast between married and unmarried women. Ancient customs lie behind the implacable rule that married women always covered their hair, while unwedded women often wore their hair hanging freely or tied up. For the unmarried girls, the hair was often divided into two braids and bound up with red bands, or they could wear hair rings or hairbands of birch bark ("harnaver"). In some cases, they used different head coverings, such as hoods, open-backed bonnets, frame caps in light colors, or various colored head kerchiefs, directly over their hair. Married women often tied their hair up with white ribbons and concealed it under a white hairband. Over this would be worn a cap of some type. The most common form of cap used with folk dress in Sweden today is the frame cap or bindmossan. The cap varies somewhat in shape and size from area to area, and can be made of embroidered silk, or printed cotton, and generally has a bow pinned to the back.

In many places, dress was so closely connected with church and its ceremonies that different Sundays required certain variations in garments. On the most important occasions, they wore the finest garments. Simpler garments were worn on lesser holidays. Solemnly dressed before Advent, mourning attire on Good Friday. These established patterns varied from parish to parish.

There are many stories about how people waited and sneaked a glance at those going along the road to church to find out which apron to wear for that Sunday's service. It was important not to make a mistake. All of the unwritten rules about the use of costumes and garments were a part of the community fellowship, and no one voluntarily placed oneself outside of it by breaking that code.

Small variations in costume were used as signs. These signs, perhaps unintelligible to the outsider, were self-evident to the residents of the community. For example, in certain areas a farmer could be distinguished from a farmhand by the belt and buckle worn around the farmer's apron. If a farmer in Dalby in Varmland had a strip of red cloth sewn into his shoulder-seam, then he was a freeholder, owning his farm. Even the color of a person's stockings indicated what area they were from. And in one area the fathers of new-born babies pulled up the tops of their boots for a boy and pulled down for a girl.

Though there were rules and regulations regarding an area's dress practices, we must not assume that everyone in a certain region at a particular time wore clothes exactly alike. At the



COSTUME

same parish church gathering, one could perhaps see an aged woman in her old-time head-dress, elderly farmers in long coats with hooks and young men in short jackets with buttons, a wealthy farmer's wife with a skirt made of expensive purchased material next to a neighborwoman in home-woven linen and wool, or a young girl with a bodice of modern cut, perhaps together with her grandmother in formal festival dress which could be fifty or sixty years old. Besides these differences, explained perhaps by motivations of economy or fashion, there were, of course, a number of others which identified the wearer as being married, unmarried, or widowed, and whether she was in mourning and how deep it was, and so on.

Many a young girl worked for several years assembling all the garments necessary for a holiday costume. The flax had to be sown, harvested, spun and woven; the wool had to grow out, be clipped and prepared in lengthy procedures, and perhaps dyed, before it was spun and-woven into material ready for cutting and sewing into costume components. This costume, made with such painstaking care and labor, was naturally highly esteemed and looked after carefully; it represented great economic value, and of course, such a costume was used for an entire lifetime.

Except for the province of Dalarna, where native or folk costume can still be seen as an integral element in the lives of the inhabitants, most of the over 400 folk costumes in use today in Sweden are worn as special festival wear or by folk dance performers. They are careful reconstructions of regional clothing from past eras and reflect, for the most part, the dress practices of former times in a formal context.

In general, the men's costumes include some sort of head gear, such as a skullcap (called "kilmossa") or, as in many parts of middle and northern Sweden, a knitted stocking cap (usually red, with a turn-up rim and sometimes a tassel). When hats are worn by adult men, they are often decorated with different sorts of hatbands and braid, which can indicate marital status, wealth, or other conditions. Scarves are also an integral part of the man's costume. The oldest type is a long linen scarf. There are also three-cornered scarves, folded into a narrow strip and then wrapped twice around the neck and tied in front. In some areas, scarves were used according to definite rituals: black and white for mourning, silk for formal holidays, and so on. Stockings are worn, usually extending well up on the knee, and secured with stocking-ties placed below the knee.

For women, there is always some sort of a head covering, as mentioned earlier. Another necessary component of the folk costume is the apron. As a rule, it is no more than 2 inches shorter than the skirt, and is tied either on the right or left side, or in the front, with a bow. Also included are a neck kerchief, a skirt, a waist-bag worn suspended from the waist of the skirt, a bodice or vest, and a chemise, generally with long sleeves.



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IN THE SWEDISH



If you were to travel by land from the southern tip of Sweden in the province of Skane, a couple of thousand kilometers north to well beyond the Arctic Circle in Swedish Lapland, you would experience a kaleidoscopic succession of landscapes. First, the billowing plains of Skane with scattered farm buildings and villages of the Continental type. Then the wild, forested highlands of Smaland, where farms seem astonishingly far apart. And then by more fertile farmland, industrial communities, large towns and the big lakes.

Onward now, toward blue-grey ridges and a vast expanse of forest on the northern horizon. If we choose the coastal route along the Gulf of Bothnia, we find small farms and isolated concentrations of heavy industry that have grown up through centuries of forestry and mining in these parts. If we choose instead to travel inland, farther west, we find ourselves in the midst of the seemingly endless forests and mountains of Barmland, Dalarna and Harjedalen. Here when we may think we are approaching the end of the world, we've finally reached Sweden's mid-point.

The northern half of the country, although not untouched, is largely wilderness. Here the population is settled in the river valleys. Distances are great. Finally, in the very far north-even

more sparsely populated land-we is a long, long country.

Sweden's length and her northern several contrasting climates distinct throughout the country, different points in the year in different the seasons are relatively evenly first snow may come to the far north may well linger on into June. The celebrated in the Swedish culture perhaps the most important event perhaps by the Midsummer Festival

The Midsummer Festival starts the summer solstice - the moment point in the sky and summer has Sweden. In preparation for the with leaves, branches, and arms out. In more modern times, it is the streets bedecked with garlands part of the celebration is the maypole is named, not because it of May, but because sometimes it

SH TRADITION



find tundra-like expanses. Sweden

therly situation combine to give zones. The seasons are quite although they occur at somewhat different parts of Sweden. Whereas balanced in southerly Skane, the north as early as August and winter the progress of the seasons is much re, with the coming of Spring ent of the year, equalled only, vals.

ns from the ancient celebration of when the sun reaches its highest s come to the entire length of festivities, homes are decorated ads of flowers - both inside and not even unusual to see cars on nds and greenery. An integral raising of the maypole. The as anything to do with the month e pole was dressed to look like a

woman's figure with a waist, skirt, and two wreaths positioned to look as if she was holding her arms at her sides. This "flower-woman" was called a "majstang", which translates to "maypole" in English. Ususally, the maypole is raised in an open area or grassy plain (or, in the cities, in a park) by the willing hands of many strong men and boys. After it has been raised, all the celebrants join hands and dance a "ringdans" around it, singing. Double circles are often formed, moving in opposite directions, to the chorus of many voices. Sometimes the ballad sung portrays the rivalry between a lover and a rejected suitor, and it is up to the dancing couples to portray this drama. And of course, the fest include picnicking out of doors! Pickled herring and the first new potatoes of the season are tradititonal fare. In California, it is possible to participate in a Midsummer Festival, at Vasa Park at 2854 Triunfo Canyon Road, Agoura. This year's festival was held on Sunday, June 25, but for the exact dates for next year's festival, contact the Vasa Park Association at the same address (zip code, 91301).

There is still much superstition associated with Midsummer. At one time, it was the custom to pick a bouquet of nine different herbs which, after drying, were used as medicines for animals and people. These herbs had a special magical power because they were

picked on Midsummer's Eve. Today, it is the custom for young girls to go out in the light of a Midsummer's Eve and pick seven different kinds of flowers. She takes these home and puts them under her pillow so that she can dream of the man she will one day marry. Another custom is to eat a salty cookie before going to bed. If she dreams of a man offering her a glass of water, he will be the one she will marry.

Given the variations in geography and climate throughout the country, it is hardly surprising that customs and traditions vary, too. When Southern Sweden is welcoming the Spring midst flowers and twittering larks, fur-clad Swedes farther north are still slogging through deep snow. Some of the customs and traditions are also affected by the increasing mobility of the Swedish people in the past century. Only one hundred years ago, Sweden was mainly a nation of farmers, and towns were few. Today 83 per cent live in cities and urban areas, and only four per cent make their living farming. After nearly a century of mass migration within the country and in view of the profound changes in Swedish society, one might expect many traditional celebrations to have died out. But, no. Tradition is deeply rooted, and traditions prevail even though their original foundations may have been eroded and even forgotten. While some such occasions have indeed died out, in most cases, tradition has been adapted to fit the conditions of modern life so as to maintain a sense of continuity. One major change has occurred, however. When customs and traditions were passed on from generation to generation, local varieties of traditions developed. Nowadays, traditions are both spreading and tending to become uniform throughout the country. The mass media are mainly responsible for this trend. Parents are not alone in teaching their children age-old songs and games: the cakes and biscuits steaming in the kitchen may not be grandmas recipes, but something featured in a magazine. This fundamental change has meant the disappearance of many nuances, and regional differences in the customs that are passed on.

Here in California, the Swedish immigrant, in addition to family and friends, has many organizations designed to perpetuate Swedish customs and traditions. For example, there is the Swedish American Historical Association of California (213-397-9734) who says "The Swedish community of California has a rich background of historical significance which is unique. So that this heritage will not in time be diffused or distorted, SAHAC desires that these historical records and events be preserved for posterity as a source of inspiration and enrichment". The Swedish Club of Los Angeles, Inc. (213-463-3574), Viking Lodges (213-431-0442) Vasa Order of America (818-347-3554), and the Swedish American National League (213-429-3073) are other such organizations. The Swedish Women's Educational Association whose membership is open to any woman, 18 years or older and of Swedish extraction, with a fluent command of the Swedish language.

After migration to California it is only natural that a person would tend to lose touch with traditions characteristic of their ancestral homes, but with resources such as these, there is little reason for anything like that to happen.

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SKROCK

A Swede is apprehensive when a black cat rushes across the road in front of his car and between his teeth he hisses, "Twee, twee, twee!". He throws a pair of old shoes, playfully to be sure, after some one who is embarking on an important venture, or simulates a kick in the back in order to ensure success in the undertaking. He shrinks at the idea of thirteen at the table. Many, many more are the superstitions that tenaciously hold out to this day. In something as truly modern as Orrefors glassware, traditional observance is depicted. In one of their popular vases the motif is a little girl who stands pinching her wide skirt as she supposedly curtsies to the new moon on the opposite wall of the vase. In curtsying three times, she would get her wish fulfilled, according to legend.

At New Years it was a favorite pastime in some parts of Sweden to watch for the new moon, and with meat, bread and a hymnbook in his hand, the farmer would wish for a prosperous year. After bowing three times, he would open the hymnbook at random and read the lines that caught his eyes. With his own interpretation of the words he would have a good year, or bad, as the words went.

The magic power of good was exemplified by tomten (the brownie) who lived under the farm house and watched out for danger of fire and other hazards. All the year around he was busy tending sick cattle and always notifying the farmer by a nudge when danger was afoot. He was the last one to retire at night to make sure that all doors were locked and that the lamps and candles were turned out. He did not like arguments and harsh words, and with a pounding on the wall he would make his people aware of it. In the story of Viggo, he is told, "try to stay for another year, otherwise peace and harmony will disappear from this farm". With these words we become privy to the supernatural world of trolls, gnomes, elves and fairies, and their influence on mankind.

The gods which literature has handed down to us reflect the beliefs of their worshippers who were basically the aristocrats of their societies. While these gods have survived in classical and medieval manuscripts, the common people, who had no written language and at whose dwellings the travelling Bards did not call, had their own divinities. They had local gods who looked after their crops, their houses and the vagaries of the weather. These deities could be blamed for tragedies and blessed for good fortune. These simpler rural gods have lived on by means of oral traditions as faeries.

Skrock or superstition ruled the way of life in earlier days and the belief in trolls, gnomes, elves, and fairies was firmly rooted. It was accepted without question and handed down from generation to generation.

Troll is one of several Swedish words that baffle the translator. Although the English language has adopted the word troll from the Scandinavians with approximately the same meaning, a supernatural creature of ugly mien and stature, the Swede reads quite a bit more into it. The Swedish concept depends on the impression from childhood hearing of fairy tales. There we hear of the gruesome experiences of human beings when encountering troll and how the belief in their evil power influenced the fate of man.



It cannot be said that anyone has ever seen a troll, and yet, in the concept of Swedish people of old, troll had shape and form. They had a tail and they were ugly to look at with warty noses, and hair that seemed like a tangled mass of straw. They lived under the roots of trees, or in caves and hollows, and there they gathered their loot of silver and gold, stolen from human beings. (For a more elaborate discription of supernatural creatures in Scandinavia, see Nordiska News Feb, May, and Aug., 1989).

Many older Swedish people have gruesome tales to tell about spoken or spooks, and even if they themselves never have seen a ghost, their grandparents surely have had that experience. They would tell that the dead have been known to reappear after death. Almost every castle in Sweden is said to harbor a ghost, often called the lady in white, who, by folk tradition roams the palace halls at night in search of something, or stands by the window on a moonlit night wringing her hands. The assumption is that a tragic phase of her life had gone unsolved and that her spirit cannot rest until the wrong has been rectified. Her appearance augurs no good...Bad times are approaching...

Does modern man believe in ghosts? The practically minded Swede of today is apt to smile indulgently at such a suggestion and explain away any weird experience that comes to his attention. The mind plays tricks, he says. Still, the subject can come up and be discussed with lively, curious interest whenever the mood and atmosphere are right for story-telling, and there is hardly anyone who has not a grandmother or aunt who has not experienced the weirdest happenings, the telling of which makes one's hair stand on end. So the subject of ghosts and spooks continues to intrigue the minds of men, and attempts at finding acceptable answers to supernatural occurrences are noteworthy. But the inscrutable, enigmatical "something" which today is apt to be explained away by logic and scientific clarifications was in earlier days accepted as part of the course of life. After having seen his father's ghost, Hamlet states: "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy."

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HAMBO THE DANCE OF DEATH

"Once upon a time at the top of Hargaberget in Hanebo parish, an unknown fiddler played so seductively and that all the dancers were spellbound. They did not realize that it was Lucifer himself playing his red fiddle so enchantingly that they couldn't stop dancing. They danced on throughout the nights and days until only their skulls were twirling around and etching a still visible ring into the solid rock.

The dance game based on this tragic saga, where the youths of the parish danced themselves "to their own perdition", has dropped it's morbid overtones. It is now a merry feast of dancing from early dawn til the setting of the midnight sun. The Helsing Hambo is a playful dance contest and is one of the great events of summer. The contest is held in July of every year and the participation has been so great that a limit of 3000 dancers had to be set. The dancers start at Harga Meadows, and follow the river Ljusnan, pass Bollnas and Arbra, competing in qualifying contests until they reach Jarvso just at sunset for the Grand Finale.

THE DEVIL'S MUSIC

Paul Johnson



All of the legends that had surrounded the earlier musicians were now told about the fiddler, who is called "spelman" in Swedish (from the verb "spela" which means "to play" on a instrument). It was believed that the spelman learned his art from a water spirit called Necken who seemed to be related to the old Norse figure Loki.

In many of the tales, the fiddler would leave his violin hanging on a tree near a river and upon returning would find two fiddles hanging instead. One of them would belong to Necken, and the fiddler had to be able to determine which fiddle was his own. If he chose Necken's, the spirit would pull him down into the water and he would drown. If he chose his own fiddle, the spelman was then able to play with Necken's magical power and nobody hearing this music could resist wanting to get up and dance.

When playing Necken's melodies the spelman had to be careful. If he repeated the tune one too many times, nobody could stop dancing, the furniture would begin to jump around and soon musicians, dancers and all would be drawn outside to the nearest lake or river and plunged into the water and drowned.

Of course these stories have their counterparts in other European folk legends about musicians. Even today, if you were to attend a dance in a small country house or barn and everyone was dancing and the furniture was vibrating from the stamping on the floor and the musicians didn't seem to be able to stop playing, you could definitely feel a certain magical atmosphere surrounding the event. Especially if you'd had some strong drink.

In the earlier periods, when the villages were so isolated, surrounded by thick forests, and the social life was very limited, the role of the spelman was very important. It was his job to perform the music for weddings, holiday celebrations and many other social functions. Many of the more skillful musicians could make a sort of living playing fiddle and if in addition the spelman had a small farm or trade it would be possible to support himself and a family.

The more popular fiddlers, such as the legendary Lapp-Nils from the province of Jamtland, were so much in demand that they had to be engaged as much as a year in advance for a wedding.

The traditional fiddle music of Sweden has been a part of peasant life for many centuries. In Norse mythology, the god Loki played the role of musician and prankster to the other gods and the earliest folk musicians in Sweden were thought to have some connection to Loki. Thus a certain mystique always surrounded them.

Up until the arrival of the violin in the late 1600s, peasant dance music was played on bagpipes and other pre-violin stringed instruments. The violin quickly gained popularity, due to its versatility, and soon took over the repertoire of the bagpipe.

Since these country weddings lasted from three to five days and music was needed almost the entire time, many fiddlers would bring along one or two of their best students and in this way traditions were continued.

Almost all of the fiddle tunes were passed down in the oral tradition. A few of the musicians who were perhaps also church organists or who had played in marching bands while in the army could write and read music. Many of their notebooks of handwritten tunes are preserved now in Stockholm's Music History Museum and provide us with an important glimpse into the musical past.

The most common type of melody in Swedish spelman's music is the polska (not to be confused with "polka", which is totally different). The polska is a unique dance rhythm in 3/4 time. It makes up about 80% of the repertoire of any traditional fiddler in Sweden. In the archives of the Music History Museum in Stockholm alone there are some 20,000 polska melodies notated. Of course, there are many melodies that are not written down and new polskas are still being created.

There are basically three types of polska rhythms found in Sweden. The so-called "eight-note" polskas have a more uneven length of beat and, depending upon which area the melody is from, the first, second or third beat can be the strongest. Often these types of polskas have such a syncopated feeling that the uninitiated listener has a terrible time determining where "one" is.

The "sixteenth-note" polskas usually have a more even rhythm with more notes to the bar. This type of polska is generally found more in the eastern and southern parts of Sweden and often has a definite Baroque feeling to the melody.

The "triplet" polskas can be found in the West, particularly in the provinces of Varmland, Jamtland, Harjedalen and the Western part of Dalarna. This type of polska usually has a more pronounced beat and not as much ornamentation on the melody as the other types.

Each region of Sweden has its own particular style of polska and corresponding dance steps and, in many areas, villages that are only a few kilometers apart can have totally different styles and repertoires of tunes. This is especially true in the province of Dalarna where all of the folk traditions have remained the strongest.

A great religious revival swept over Sweden in the late 1800s and threatened to destroy the fiddling tradition. Since the spellman was associated with dancing and drinking and learned his skills from Necken, who was certainly none other than the devil himself, it was very important to stamp out his evil influence. Many persuasive preachers at this time were successful in convincing some of the fiddlers to destroy their instruments, often times in huge public bonfires.

Another threat to the spelman's music came in the form of the accordion which was an easier instrument to master and keep in tune, and was not associated with the devil. The accordion came into Sweden in the mid 1800s and today is still very popular. Its repertoire differs significantly from that of the fiddle. This is partly due to the fact that it is tuned to diatonic scales and therefore unable to play the strange, uneven scale intervals used in spelman's music.

During the 1890s, a revival of interest in folk culture took place in Scandinavia and fiddle music regained some of the respect it had lost during the religious revivals. One of the most important figures in this period was Anders Zorn, the

internationally famous Swedish painter. In 1906 he organized, along with music collector Nils Andersson, a fiddle contest in Mora, a village in the province of Dalarna. Many of the best fiddlers of the time competed in this contest. Due to the interest generated in the press by this gathering, many more festivals were held throughout Sweden after that. The contest aspect was soon dropped from these festivals and they became mostly a showcase for the different fiddling styles from the different regions.

There was a gathering of fiddlers in Stockholm in 1910 under the patronage of the king. Nils Andersson was asked to invite the finest musicians from every part of the country. The fiddlers performed in concert for Stockholm's music public and this stimulated an even greater respect for and interest in spelman's music. Some of these musicians went on to perform for Swedish radio and record their tunes on phonograph records.

Out in the countryside, however, the position of the spelman had changed. With industrialization and technology, the country folk were less isolated. In fact many of them had moved to the cities in search of work. The spelman was no longer needed as a major source of entertainment. There were still a few of them playing and passing on their tradition to younger players but mostly they just played for themselves or small gatherings. The dancing of the polska in many areas of the country had stopped altogether leaving only a few older people who remembered what it was like.

During the late 1960s and 70s young people were becoming interested in their folk roots as part of a "return to the earth" movement. Many of them hiked out into the countryside in search of older fiddlers and anyone who could teach them how to dance polska. This music became so popular that in 1971 the audience at the fiddler's meet in Delsbo (province of Halsingland) had doubled to 20,000 from the previous year. Courses in folk music and instrument building became widespread.

In the province of Uppland, the playing of the nyckelharpa (keyed fiddle) also gained in popularity. The keyed fiddle had been in Sweden since the Middle Ages. It is played with a bow and the strings are stopped by keys instead of by the fingers. Other ancient instruments such as the bagpipe, hurdy gurdy, strakharpa (bowed harp) and the hummel (Swedish dulcimer) experienced a revival.

An interest in Swedish fiddling and dancing was growing in the United States and Canada as well. Many people of Scandinavian ancestry, or perhaps with just a general interest in folk music and dance, discovered the spelman's music and the polska. They traveled to Sweden in search of fiddlers and dance teachers and attended many of the big music festivals there. A number of the best musicians in Sweden have reciprocated by traveling across the Atlantic and giving workshops to the eager enthusiasts over here.

Although some of the enthusiasm of the 1970s has died down in Sweden there is still a genuine interest and participation in spelman's music. New recordings are still being made of some of the older players as well as of the younger players who have become popular. In addition there are still fiddlers playing out in the countryside for weekend dances and so Necken's music lives on.



CLUB ACTIVITIES

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 877-7404 (714) 877-7802 Wayne English	MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 7:30-10 pm	(819) 440-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thursday 7-9:45pm	(819) 446-2795 (819) 375-7136	CHINA LAKE, NWC Gym Annex. Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Conejo elem school 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30p	(213)478-4659, (213)202-6166 Beverly Barr, Instructor	WEST LA., Brockton 1309 Armacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(819) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavillion Way.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 832-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLK DANCE CENTER	M. F. Sat Call	(819) 281-KOLO	SAN DIEGO, Normal Heights 4849 Hawley Blvd.
FOLKARTEERS	Friday 8-10 pm	(213) 338-2929	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-6166 (213)478-4659 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	(213) 836-3069 (818)984-1960	WEST HOLLYWOOD, Plummer Pk 7377 Santa Monica Blvd. Fiesta Hall.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri. 9 am-noon Sat. 12:30-3pm	(819)238-1771 Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
LAGUNA FOLK DANCERS	Wednesday 8:00-10:00pm	(714) 494-3302 (714) 559-5872	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7278 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu. 7:30-10:30p W. 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(819) 747-1183 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 849-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818)845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	(819) 270-1595 (819) 276-6064	SAN DIEGO, Casa del Prado Balboa Park
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(819) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(819) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park

SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	[805] 925-3981 [805] 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnell
SKANDIA DANCE CLUB		[818] 355-8383 [714] 892-2579	CULVER CITY, 9835 Venice Blvd. ORANGE Womens club, 131 S. Center
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	[805] 888-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	[213] 327-8906 [213] 318-1865	RANCHO PALOS VERDES, Unitarian Church 5812 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	[805] 642-3931 [805] 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TEMPLE ISAIAH FOLK DANCERS	Monday 1:30-3:30pm	[213] 478-4659 or-202-6166 Beverly Barr instructor	WEST LA, Temple Isaiah 10345 W. Pico Blvd.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	[213] 558-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	[714] 369-6557 Sherri	BARN STABLE, University exit off 80E Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	[714] 835-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	[714] 835-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	[213] 478-4659 [213] 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	[818] 347-3423 [818] 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER- FOLK DANCERS	Tue. & Fri 9-12:15 am	[213] 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	[213] 459-5314 [213] 397-4567	CULVER CITY, Masonic Temple 9835 Venice Blvd.
WESTSIDE TANCHAZ	4th Sat. 7:30-12 pm	[213] 397-4567 [213] 392-4168	L.A. Hungarian House 1975 W. Washington Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	[213] 655-8539 [213] 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat. 7:30-10:30 pm	[818] 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.
NON-FEDERATION			
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	[213] 280-3908 [818] 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual,
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	[213] 840-2095 [714] 593-2645	PASADENA, Cal Tech Campus, Dabney Hall
DANCE WITH MARIO CASSETTA	Wednesday 7:30-10:15 pm	[213] 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 3-4:15pm	[818] 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	[818] 790-7383 Karila	ALTADENA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	[818] 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 8:45 & 8:15 pm	[819] 475-2776 Gari Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1, 3, 4th Sat 8-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	[213] 789-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	[818] 248-2020 Antoni [213] 880-1030 Jozef	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon. Thurs. 7:30-9:45 pm	[714] 856-0891 Frank Cannonito	IRVINE, Call for location. HUNTINGTON BEACH, Call
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30 pm	[819] 270-1595 [819] 276-8064	SAN DIEGO, Casa del Prado Balboa Park

CLUB ACTIVITIES

TEMPLE B'NAI DAVID	W. 7:15-10 pm Th. 8:30 am-1pm	[213] 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud. 4117 Overl'd
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	[213] 789-3765 Trudy Bronson	N. HOLLYWOOD 12328 Riverside Dr.
UCI DANCE CLUB	dark all summer	[714] 772-0604 Ralph and Noma Bates	IRVINE, UCI Fine Arts Village Studio 128
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	[213] 478-5968 Edy Greenblatt	LOS ANGELES, USC Hillel, 3300 Hoover, across from Union Hebrew College
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	[818] 788-6310 Israel Yakovee	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
BEGINNERS CLASSES			
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 8:30-10 pm	[213] 467-6341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	[619] 449-4831 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	[213] 478-4659 Beverly Barr	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	[619] 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	[805] 843-0897	VENTURA, Barranca Vista Park, Ralston & Johnson
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	[213] 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	[619] 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10 pm	[714] 494-3302 [714] 533-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	[213] 421-9105 [714] 892-2766	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	[619] 747-1163 Fait Hagadorn	ESCONDIDO, 4th & Kalmia, Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	[818] 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	[619] 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	[818] 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCER CLASSES	Mon 7:30-10pm Wed 7:15-10pm	[714] 533-8667 [818] 355-8383	ANAHEIM, Cultural Ctr, 931 Harbor Culver City, Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	[619] 281-7295 [805] 965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, Rec. Cent., 100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:15-8:30 pm	[213] 375-0946 [213] 541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montemalaga
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	[619] 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	[213] 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Wed. 7:30-9pm Mon. 9:30-10:30a Mon. 7:30-9pm	[213] 652-8708 Tikva Mason Inst. [213] 652-8708 Tikva Mason	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic ALHAMBRA, 225 S. Atlantic.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	[213] 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	[714] 893-8127 Carol [714] 530-6563 Pat	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	[213] 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	[213] 392-3452 [213] 556-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

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October 13-14-15, 1989

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Jim Harris
(Scottish)

Sherry Cochran
(Balkan)

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5 p.m. Contest

9 p.m. Greek Dancing

Zorba's Restaurant

1350 S. Bascom, San Jose

**Gen'l Admission: purchase of
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Contest Admission: \$5 entry fee

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Pauline Zazulak, Hellenic

Traditional Arts Institute, 3169

Hostetter Road, San Jose, Ca.

95132. (408) 259-9789

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Sunday, October 29

Torrance Recreation Center
3341 Torrance Blvd. (near Madrona)

Dave Slater -- Master of Ceremonies / Instructor

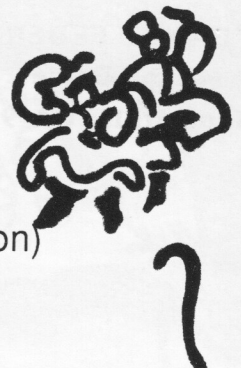
DANCING 3:00 PM TO 5:30 PM -- BUFFET SUPPER

Followed by Raffle and Dancing until 8:00 pm

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