

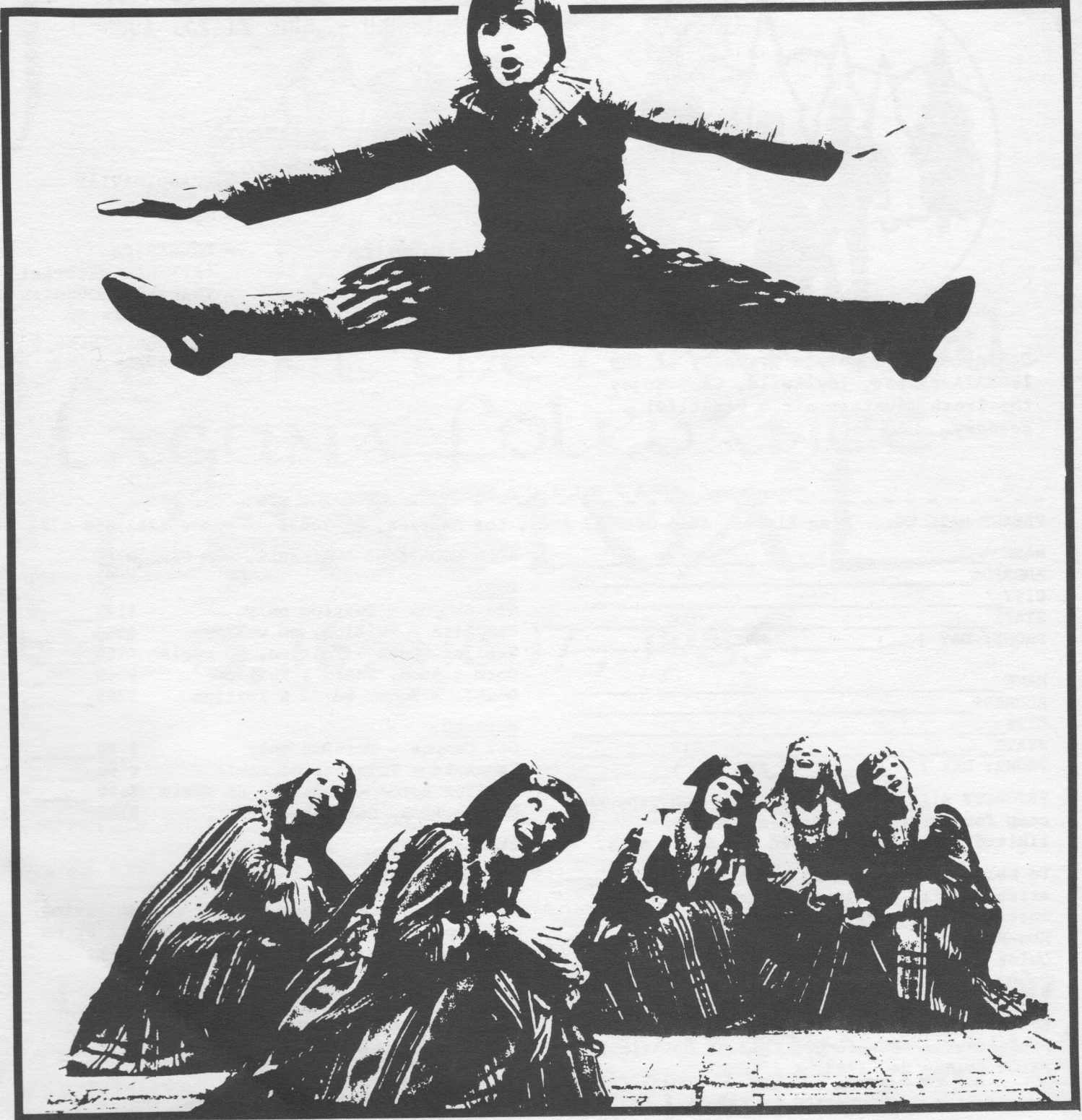
FORREST R. GILMORE  
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P. O. BOX 9695  
MARINA del REY, CA 9021



# Folk Dance Scene

December, 1984

Volume 19, Number 8



# Idyllwild Folk Dance 1985 Workshop



Dance in the mountain greenery of the ISOMATA campus, Idyllwild, CA. Enjoy the fresh mountain air & beautiful scenery.

WEEK - JUNE 21-28, 1985  
WEEKEND - JUNE 21-23, 1985

## STAFF

DANIEL SUNDSTEDT BEAL	- SCANDINAVIAN
JOE GRAZIOSI	- GREEK
JAAP LEEGWATER	- BULGARIAN (All new material)
STEVE KOTANSKY	- ITALIAN-SLOVENIAN & TRANSYLVANIAN
SHERRIE COCHRAN	- RETEACH DANCES & AFTERPARTIES

## APPLICATION

PLEASE MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035 - phone (213)556-3791

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE: DAY ( ) \_\_\_\_\_ EVE ( ) \_\_\_\_\_

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE: DAY ( ) \_\_\_\_\_ EVE ( ) \_\_\_\_\_

PRIORITY will be given to those applying to camp for the entire week, due to the limited amount of space in the dance area.

To help us in assigning the sleeping arrangements, please complete:

Age: 16-25 \_\_\_\_\_ 25-40 \_\_\_\_\_ 40+ \_\_\_\_\_  
Non-Smoker \_\_\_\_\_ Smoker \_\_\_\_\_  
Quiet Wing \_\_\_\_\_

A \$50 deposit will hold a reservation for ONE PERSON.

Enclosed is check/money order payable to IDYLLWILD FOLK DANCE WORKSHOP for \$ \_\_\_\_\_.  
Deposit will be refunded ONLY if notification of cancellation to FRAN SLATER is RECEIVED PRIOR to May 24, 1985.

## ACCOMMODATIONS AVAILABLE, PER PERSON:

### WEEK:

Off Campus - Tuition only	\$145 _____
Campsite - Tuition, no meals	\$150 _____
Trailer space - Tuition, no meals	\$160 _____
Dorm - Room, Board & Tuition	\$265 _____
Double - Room, Board & Tuition	\$295 _____

### WEEKEND:

Off Campus - Tuition only	\$ 90 _____
Campsite - Tuition, no meals	\$ 90 _____
Trailer space - Tuition, no meals	\$100 _____
Dorm - Room, Board & Tuition	\$125 _____

SYLLABUS, \$5 \_\_\_\_\_

MEALS: Regular \_\_\_\_\_ Vegetarian \_\_\_\_\_

For Trailer, Campsites and Off Campus living, meals are available at the dining hall at an additional fee, per day or for the week.



December, 1984  
Volume 19, Number 8

## 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 people of the world. It also is designed to inform them as to 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 matter. 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.

MANUSCRIPTS AND NOTICES: The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors on or before the FIFTH of the month prior to publication to insure inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscript.

SUBSCRIPTIONS: All subscription orders, renewals, claims, and inquiries should be addressed to the Circulation Office. Subscription rate is \$6.95 per year (\$11.00 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change to insure delivery.

ADVERTISING: Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. Ads (except classified ads) must be in camera-ready form and prepaid.

MEMBERSHIP: To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension, Esther Pursell, 4400 Westdale Ave., Los Angeles, CA 90041.

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Federation Information: (213) 306-7898

# An IMPORTANT ANNOUNCEMENT

## Please Read!

FROM THE EDITOR:

*We are making a few changes in our production procedures in an attempt to find a workable system. I would like to offer an apology for late issues, sub-standard copies, missing ads and club activities.*

*Back in the days of vaudeville they used what was called a curtain riser. Well we have had our curtain riser so lets get on with the show.*

*One of the changes....*

*Starting with the February issue the deadline for ads and changes will be five weeks before publication. I know this will create a problem for some but hopefully it will not be an insurmountable one.*

*This means that the deadline for the February issue will be December 24, 1984, and the deadline for the March issue will be January 25, 1985. etc.*

*Another way to say it would be*

*The deadline is one week before the first of the month prior to publication.*

*another change....*

*Starting with this issue we are going to be typeset with three columns.*

*and yet another....*

*My cries haven't gone unheard we now have two new regular features.*

*INTERNATIONAL FOODS WITH FAY will give you food buffs something to do with your pots and pans. And THE PIPER'S BAG will touch on music and some of its forms.*

*Marvin Smith,*



# Polish Folk Dance Thrives in the L.A. Area



It is estimated that the Polish community in Los Angeles and Northern Orange Counties is made up of more than 250,000 persons, including recent immigrants from the Solidarity movement and those of second or third generation who moved here from various Polish communities found in midwestern and eastern cities. Polish folk dance groups play a vital role in promoting and preserving the Polish culture within the Los Angeles metropolitan area. For audiences of Polish background, these groups preserve and foster a sense of ethnic identity. They also can be seen in and around town entertaining audiences of non-Polish heritage with their spirited *krakowiak* (a Polish national dance with characteristic gallops and heel-clicks), dignified *polonaises*, vibrant *mazurkas*, and colorful costumes representing various regions in Poland. There are four Polish folk dance groups in the Los Angeles

area: the Mazur Polish Folk Dance Ensemble, the Polski Iskry Polish Folk Dancers, the Krakusy Dancers, and the Lil' Polish Folk Dancers of Pasadena.

The Mazur Polish Folk Dance Ensemble is the oldest of the four groups. Founded in 1954, the group is currently celebrating its 30th anniversary of performances in the Southwest. Under the direction of Richard Kobzi with choreographer Kathleen Wrobel, the group is affiliated with the Polish National Alliance, a fraternal life insurance organization with headquarters in Chicago. Members of the group are of third or fourth generation Polish background, are at least 18 years of age and come from various parts of the Los Angeles and Orange Counties. The group rehearses weekly in Downey, California and has a list of more than 35 annual performances that stretch from Santa Barbara to Las Vegas.

The Krakusy Dancers of Los Angeles are under the artistic direction of Marylka Klimek-George, a former member of the Polish State Folk Ballet, Slask. This group rehearses at and has a close association with the only Roman Catholic Polish parish in the city of Los Angeles—Our Lady of Bright Mount Church. In its sixteenth year of promoting Polish cultural heritage, most members of the group are of first or second generation and speak Polish fluently. One of the annual highlights for this group is its participation in the "Gala Folk Dance Festival of Many Nations," held at the Dorothy Chandler Pavilion. The Krakusy also have a children's group, the Maluchy.

The Polski Iskry Polish Folk Dancers, under the artistic direction of Eugene Ciejka, was founded in 1966 in Santa Ana, California. Also sponsored by the Polish National Alliance, the group is composed of approximately 21 adults and has a repertoire of more than 60 dances. According to director Ciejka, his choreography "attempts to preserve the spirit of Polish dances using the steps within a particular traditional dance form." Evidently this "spirit" has appeal which crosses cultural boundaries—many of the members of Polski Iskry have no family ties with Poland. The group rehearses weekly in Long Beach, California.

The youngest and newest Polish folk dance group in the Los Angeles area is the Lil' Polish Folk Dancers of Pasadena. Under the auspices of the San Fabriel Lodge of the Polish National Alliance, the group is composed of children aged 3-13 who dance, sing, and perform skits in the Polish language. Eugene Ciejka is the group's choreographer.

# The POLONAISE

Kasia Wrobel

Of all the traditional dance forms of Poland, the polonaise is best known. Its dignified three-beat rhythm and stately processional character have come to represent a proud national spirit which has evolved from numerous peasant dances of a similar nature.

The polonaise as a peasant folk dance, distinct from the courtly form, came directly from the Polish people. Dances such as the "chimiel", "chodzony", "wolny", "wielki" and others were included in rituals or popular festivities. They did not have the grand orchestral accompaniment of today, but were sung and occasionally accompanied by a few instruments, mostly fiddles and bagpipes.

Many folk polinaises were used during wedding celebrations, especially during "oczepiny", the ceremony of the capping of the bride. Their noble processional nature was adapted by the gentry and small aristocracy in the first phase of the polonaise's development. This form was still sung, and the rhythm began to approximate that of the courtly polonaise.

The royal court and palaces of the magnates are responsible for transforming the polonaise to a magnificent, stately and strictly instrumental form. The French name, "polonaise", dates back to the seventeenth century, a period when French customs and influence were present at court. The polonaise, no longer a primarily vocal form but an instrumental (usually orchestral) dance, had undergone certain modifications. Instrumental melodies had a wider range and greater mobility than the vocal ones. Elaborate figurations were now possible and the idiomatic rhythm three quarter, was finally established.

From the sixteenth to the nineteenth century, Polish dance music, particularly the polonaise, had great influence abroad, first in Germany and later in Sweden,

France and Italy. The strongest influence abroad occurred in the eighteenth century when the polonaise was danced along with other contemporary dances, including the minuet, gavotte and musette, and foreign composers such as Bach, Handel, Couperin and others began composing them. For the German composer Telemann, the polonaise represented "Polish style" and "Polish taste".

The most important polonaise composer until today is Frederic Chopin. His musical genius crystallized the dance form to an artistic composition and developed a spirit of nationalism in the music which other composers, including Oginski, Kurpinski, Kaczkowski, Lipinski, Wieniawski and Zarebski, contributed to.

Whether the dance by a "chodzony" type performed by a group of peasants in some century past, an eighteenth century assembly dressed in the greatest splendour performing in a great reception hall, or a contemporary group of people performing the processional figures that have remained so exclusively characteristic of it, the polonaise represents a proud heritage and an invincible Polish spirit that will continue for many years to come.



# People, places & things

The Treasurer's Ball of The Folk Dance Federation of California, South took place last night at West Hollywood Playground. Treasurer Karen Fink provided the large crowd with a very, very danceable program. There were raffles and door prizes. Bille Burke's 32nd Street Magnet School presented some very interesting dances--Middle Eastern and Hungarian. The youngsters--some in their very first exhibition--worked hard to please the audience--which they surely did.

\* \* \*

Nancy Lee Ruyter, on the dance faculty at U.C. Irvine, has started a performing folk ensemble which is rehearsing Yugoslav and Bulgarian dances and songs for a February 2-3 Ethnic Dance Festival. Plans are also underway for a recreational international folk dance group that

will meet Sunday evenings. Anyone interested in either group - both of which meet on the U.C. Irvine campus - is invited to contact Dr. Ruyter at her office: (714) 856-7283, or at home: (714) 673-6661 (M-Th evenings) or (714) 621-1592 (weekends).

\* \* \*

Aman Folk Ensemble is experiencing enthusiastic sold-out concerts and standing ovations all along the route of its longest and most rigorous concert tour to date. Midway through the ten-week, 11,000 mile circuit around the United States, Los Angeles-based Aman has played to over 25,000 concert goers on its route. The twenty year old company, the leading folkloric ensemble in the United States, will complete its 22 state jaunt on Thanksgiving day, after having completed a total of 52

performances. The tour is being sponsored by Columbia Artists Festivals Corporation.

Aman returns to home in early December to conclude its tour with four performances in the Southern California area. For further information, please call (213) 381-6270.

\* \*

**VOLUNTEERS NEEDED!** The Aman Folk Ensemble is looking for volunteers on a regular basis to help with membership, mailing lists, publicity, costuming and special projects. If you have some extra time on your hands and want to become involved with this organization of folk dancers, singers and musicians, please call Sally Cullman or Mitch Allen at the Aman office, (213) 381-6270.

## Polskie Iskry,

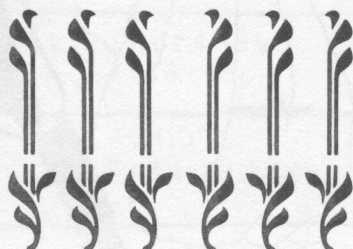
ONE OF SOUTHERN CALIFORNIA'S LIVELIEST POLISH DANCE TROUPES,  
**IS ACCEPTING NEW MEMBERS, NOW!**

Come & share in the fun and excitement of our group! No previous experience with Polish dance needed - learn the material with us! Rehearsals are Monday nites, 7:30 - 10 pm, in the Mirror Room of the gym at Wilson High in Long Beach. Come by or call for more information.



In Orange County;  
Gene or Cindy,  
537-0436

In L.A.;  
Sherry, 836-7219  
Teri, 653-2923





**THE  
POLISH  
FOLK DANCE  
ASSOCIATION  
OF THE AMERICAS**

From July 14 to July 22, 1984, more than 400 Polish folk dancers from various parts of the United States and Canadas took part in a week of intensive classes in Polish folk song and dance sponsored by the Polish Folk Dance Association of the Americas. This convention of Polish folk dancers and other dance enthusiasts took place at Towson State University in Baltimore, Maryland and was coordinated by the Wschodnia Falicja Polish Folk Theater of Baltimore. Choreographers most recognized in dances of a specific region were brought in from Poland to instruct participants in dances of various areas. Participants were divided into groups of approximately 30 persons and had twelve 3-hour sessions of learning various regional and national folk dances. The week culminated in a gala performance, entitled, "Celebrate Poland" held at the Joseph Meyerhoff Symphone Hall on July 20. Here, ensembles that participated in the convention presented the best of their repertoires under the guidance of the guest choreographers from Poland. In addition to intensive instruction and performances, a welcoming party, a harbor cruise on the Chesapeake Bay and a traditional Baltimore crabfeast were part of the week's activities.

This convention marked the fifth anniversary of the Polish Folk Dance Association of the Americas. Plans are underway for next year's meeting to be held in San Francisco which will be open to all those interested in Polish dance. Further information on next year's meeting will appear in a subsequent issue of this newsletter.



**POLISH  
PROFILES  
ON  
PARADE**



GENE CIEJKA, a name fairly familiar to many Southern California folkdancers, has been involved in dance since he was 5-years old. According to Gene, he began his dance "career" at Polish picnics on the East coast, when he went with his parents. He began dancing with the Polish Dance Group in New York in 1947. Later, his teachers were Frances Wesolowska and Jan Cieplinski of the Polish National Alliance and the Polish National Folk Ballet Company of Warsaw. As a young

man, this training primed him for a position in the New York City Ballet Company and the Metropolitan Opera Company, Folk Dance Division.

With all this experience behind him, Gene came to California in 1960, and began to dance with the Garden Grove Folk Dancers. In addition, he danced professionally for private organizations in the L.A. area with his partner, Dorothy Juda.

Due to his love of children and of teaching, Gene stopped his performing career in order to go to night school, where he earned his B.A. in Sociology with a minor in teaching Exceptional Children. After this, he began working with children that belonged to the Polish National Alliance in California. He choreographed Polish dance for them and taught them to dance these numbers. He continues to work with these children today.

1966 saw the start of his association with the Orange County Folkdance Workshop. At first, they worked on Hungarian dance, but this changed in 1968 to Polish. The group changed its name to Gwazdi, which was dropped, since noone could pronounce it. The new name became Polski Iskry (named after Gene's grandmother!). After many years of performance throughout California, in such places as the Wilshire Ebell Theatre, various colleges, and at the Choreographer's Concert, Polski still thrives.

Choreographies for the group are based on material gathered on several trips Gene made to Poland.

In 1973, he had the opportunity to dance with "Slask", one of the National Folk Ballet Companies of Poland, as well as with several village dance groups. With this material as a base, Gene continues to choreograph exciting, lively dances for Polski. He plans to return to Poland again, when it is politically (and economically!) feasible for him to do so.



# New Faces on the Scene

Thea Huijgen, dancer, dance instructor, and choreographer, has arrived in the Los Angeles area, and is busily making her bright presence known.

Thea was born in Amsterdam, and began her dance career studying ballet. She later branched into folkdance, becoming a member of the 'Internatnionaal Folkloristisch Danstheater' (where she was to work with many well-known choreographers such as Theodor Vasilescu of Romania, Stefan Nosal of Chechoslovakia, and Ferenc Novak of Hungary. In between working with this troupe, she found time to dance recreationally, with other teachers. This sparked even more interest in the dance, but more importantly, in the cultures and traditions surrounding these dances. To learn more, she traveled

to various countries throughout Europe, and found herself especially attracted to Bulgaria. Here, she studied with the Pirinski Ansambl in Blagoevgrad, as well as visited a number of smaller towns and villages of the country.

In 1974, Thea moved to Eindhoven (in the southern part of the Netherlands), where she founded and managed her own dance school and exhibition group, Droezijs. The group's repertoire included dances from The Netherlands, Bulgaria, Romania, Czechoslovakia, Israel, and Russia, plus a suite from Armenia, choreographed by Tom Bozigian.

Later, the Eindhoven Art Education Institute claimed some of her time, asking her to set up dance projects in various schools. This she did, instructing both children and teachers in dance.

As a highlight in her dance career, she was asked to join 'Prasnik', the folkdance exhibition group directed by Jaap Leegwater and Eddy Tijssen, with its solely Bulgarian repertoire. She remained with this group until April of 1984, when she emigrated to the U.S. with her two cats (she hasn't taught them to folkdance, yet...).

Now Thea is living in the L.A. area. Since her arrival, she has performed with Jaap in some of his workshops, has begun teaching creative movement and folkdance classes at various schools, and has taken over running the Wednesday Balkan nite at the Intersection. Her enthusiasm and style have charmed most of the dancers that have met her. The Netherland's loss is our gain!

Welcome to L.A., Thea!

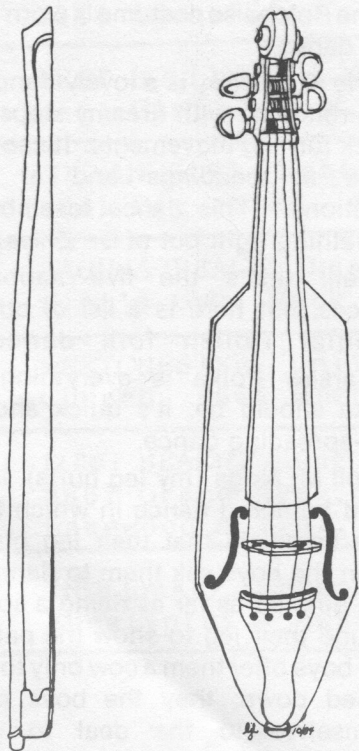




Over the years, I have noticed that folk dancers are often quite knowledgeable about various dances from surprisingly obscure countries and regions, but usually in the dark when it comes to music and the instruments thereof. So, as an attempt to help enlighten those who love things ethnic, I am writing a series of articles on music and instruments.

In this issue, I am going to discuss some of the lesser known instruments in Polish folk music. Most who dance obereks and polkas know that the standard Polish folk orchestra uses a bass, an accordion, and a B-flat Boehm system clarinet, all of which were successfully transplanted to the American Midwest with such interesting additions as guitars, saxophones, and occasionally, banjos. However, the Polish peasant has (and does) played upon locally-produced folk instruments.

One of the most unusual Polish instruments is the mazanki, a local answer to the violin. Its ancestor is the rebec of medieval times and it is related to the gadulka, the lira and lirica. However, the nasal-stopped



# The PIPER'S BAG

Joe Carson

strings have been replaced with more conventional violin-style strings stopped against a fingerboard. In the Shamotul region, a small violin with an angular body is played in consort with a cello-sized contrabass called a maryna.

Throughout eastern Europe and the Balkans, a wide variety of bagpipes is found. The Poles are not exempt from this love of them, from small bladderpipes (siesienki) to the koziol family of bagpipes. The koziols are members of a family of pipes found in Romania, Hungary, Poland and Czechoslovakia. They usually have a stylized goat's head with the chanter emerging from the mouth and a drone that has a right angled bend and hangs over the right shoulder. Under the left armpit a bellows is strapped onto the arm and feeds air into the dry-blown pipe.

The Polish koziol comes basically in two sizes, small and the large economy size. The smaller pipe is the koziol slubny (wedding bagpipe) used at weddings as a ritual instrument and played up until the dinner when the big koziol, the koza wielkopolska is played. A more archaic type can be found in the Tatra Mountains. It is mouth-blown rather than bellows-blown and has a straight drone with a small hole about midway up the drone. The hole is usually plugged, but it can be removed so the drone will play a fifth about the tonic rather than an octave below (actually it is a fourth below, but that's an octave below the nominal fifth. Confused? Good! If you know too much, no one will read these articles). A friend of mine



once showed me his pipe from the Tatras, and it was an excellent example of the peasant instrument maker's mind at work. It had a carved miniature of a bagpiper playing the same pipe in the middle of the drone. The small plugged hole was placed in a most appropriate portion of the little bagpiper's anatomy, rearward.

Some other Polish folk instruments include the fujarka wielkopostna (a more advanced version of the Romanian tilinca), a flute that is only a tube with no finger holes. It is blown across the rim and the finger is used as a valve at the other end of pitch control. There is the fujara salaszniokows, six feet long and blown through a tube from the top down to the player, like a bass recorder. There is the trabita, a carved wooden trumpet shaped like a giant cow's horn. In the Lubsko region, assorted whistles and ratchet noisemakers have survived as children's toys.

Now, next time you hear a Polish band, remember that there is more to Polish music than oberek, polka, clarinet, accordion, and banjo.

# POLISH FOLK DANCING

PADDI SWATEK



Poland, a land of many dances. The styles and tempos may differ but they all have one thing in common, they all are of Polish descent.

There are five national dances of Poland. These dances come from the various regions of Poland.

The Krakowiak, one of the most popular dances in Poland today; it is performed at all functions. It is a dance with a fast tempo and vibrant music. It contains quick turns and lots of heel clicking.

The costume for this dance is used by Poles in many other dances.

The girl's costume contains black or red boots, a flowered skirt and apron, petticoats (12 in all), a hand-beaded vest, a white blouse. On the head, if she is single is a wreath of flowers; on the other hand, if she is married, she wears a BABUSKA or a scarf on her head. Off the girl's right shoulder are ribbons and if she were to spread them out, she would hope there would be plenty because that signifies how many boyfriends she's had!

The boy's costume consists of black or red boots, red or blue

stripped pants, a black coat with red tassles. They also wear a red leather belt and off the side hang silver coins. This is a signal to the girls; this signifies how much money he has! This dance is from the Krakow region which recently gave us our present Pope John Paul, III.

The Oberek is a fast moving dance. In this dance, there are lifts, stomps, and plenty of heel clicking. You might even see throws and aerals. The Krakowiak costume is worn for this dance.

The Polonaise is from Central Poland and is done at elegant balls. It is a dance of the rich. It is performed with the feeling of elegance and grace.

The girl's costume for this dance is varied in color; it can be blue, yellow, green, or peach taffeta. The skirt is floor length. A white long-sleeved blouse and a taffeta vest are also worn. On the head is worn a small lace headpiece with a long ribbon. The boy's costume is very heavy; it is either red or blue. It is made of velvet. With either color, a pink bib is worn underneath the coat. This dance is one of the most graceful to come out of Poland.

The Mazur also comes out of Central Poland. It is graceful and it contains leaps and clicks. There is a saying, "A Mazur will continue to dance, even after being pronounced.....DEAD!" The Krakowiak or the Polonaise costume is worn for this dance.

The Kujiawiak, is a lovely dance. It is romantic with dreamy steps to quick turning movements. It can be done at weddings and at all functions. This dance resembles something right out of Dr. Zhivago.

Well, that's the five national dances, but here is a list of other popular Polish folk dances.

Warsaw Polka is everything a polka should be; it's quick and a fast-spreading dance.

Boli Mi Noga (my leg hurts), is a good humored dance in which the girls complain that their leg hurts when the boys ask them to dance. The girls go as far as tying a scarf around their leg to show the pain. The boys offer them a cow only to be turned down; they the boys add themselves to the deal to get immediate acceptance...and the dance goes on...

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# THE STORY OF THE BOAR'S HEAD

It is said that a student of Queen's College decided one Christmas morning to go for a walk. On the way, he was attacked by an angry boar. Since the student had no other protection, he threw his copy of one of Aristotle's books down the animal's throat, choking him (heavy reading, Aristotle). In the evening, the student celebrated his feat by serving the boar, roasted, to those in his college as a feast. Tradition has it that every year a boar's head is paraded into the college on a platter and placed on a table while the Boar's Head Carol is sung. The hill where the student put his studies to immediate use is still known as Boar's Hill. The Boar's Head carol was printed in 1521 by Jan van Wynken de Worde in *Christmass Carolles*, according to sources. Other versions have appeared in various places, including a rather different one sung at St. John's College, Oxford, in 1607.

The words to the song are as follows:

**The boar's head in hand bear I  
Bedecked with bays and rosemary;  
And I pray you, my masters, be merry  
Quot estis in convivio: (As many as are in company)**

**Chorus:  
Caput apri defero, Reddens laudes Domino.  
(The boar's head I bring, giving praises to God)**

**The boar's head, as I understand,  
Is the rarest dish in all this land,  
Which thus bedecked with a gay garland  
Let us servire cantico: (Serve with song)  
(Serve with a song)**

**(Chorus)**

**Our steward hath provided this,  
In honor of the King of bliss,  
Which on this day to be served is,  
In Reginensi atrio: (In the queen's hall)**

**(Chorus)**

A very different source is given through the Calydonian Boar. In Greek mythology, Artemis or Diana, sends a boar to destroy the fields of Calydon because the king Oeneus had not given her the necessary animal sacrifices. All were afraid of him, until Meleager went after it with a band of warriors from all over Greece. The hunters were successful, and Meleager killed the boar and gave its head and hide to Atlanta, who they thought wounded it first. Meleager's uncles disagreed, and Meleager killed them in the dispute. In revenge, his mother then caused his death.

In December of 1980, Westwind International Folk Ensemble began its annual celebration of the Boar's Head Ceremony and Christmas Dinner, which it has held every year since. The time period in which the celebration has been set is that of Queen Victoria, and every attempt has been made to create a period feeling in the costumes, the decorations, the music, food, and other elements of this yearly festivity. Guests are encouraged to come in costume, and the evening always includes participatory English dancing, as well as performances, and, of course, the Boar's Head ritual.

Sources: Treasury of Christmas and Carols.  
Oxford Book of Carols  
Encyclopedia Americana,  
1959 edition

Information compiled by Mary Judson and Anthony Ivancich.  
Written by Candi deAlaiza

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## Polish Folk Songs

Irene Ujda

An appreciation of Polish folksongs will be enhanced by an acquaintance with how the Polish alphabet is pronounced. Those of you familiar with any other Slavic tongues will have an easier time. Polish is consistently phonetic; although it may appear confusing at first, the fun in singing the words and not just la-la-la will be worth it.

Some basic Polish letters (approximate English pronunciation): a (ah), e (eh), o (oh), i (ee), u (oo), j (y), aj (iye), ej (aye), oj (oy), uj (ooey), ɔ (oo), ch (khorh), ci, cz, & c (ch), c (ts), r (rolled), ń (ñ), rz (rhzh), si, sz, & ś (sh), dz (our j), w-v or f, l (el), ɥ (ehw-w), ź (zh), ą & ę (like French: ohn, eh).

Practice these: Lech Wałęsa (Lehkh Vah-wen-sah)  
Andzej Wajda (Ahn-jay Viiy-dah).

Now we are ready to sing in Polish (P.S. I should warn you, many folk songs are in dialect anyway, so the above need not always apply.

"STO LAT" is the most universally popular and fortunately easiest tune, and is the Polish equivalent of "Happy Birthday/For He's A Jolly Good Fellow." This is the one Polonia around the world sing to Pope John Paul II, and translates "may you live a hundred years" (sto-100). It can be adapted to weddings and anniversaries, etc. with appropriate lyric changes (stoh laht, stoh laht, nyeh zhih-yeh, zhih-yeh nam!).

### STO LAT

*Z sita* *f* *D* *Mel. popularna*

1. Sto lat, sto lat niech ży-je, ży-je nam,  
sto lat, sto lat niech ży-je, ży-je nam, sto lat,  
sto lat, niech ży-je, ży-je nam, niech ży-je nam!

Religious songs are extremely popular in the folk tradition, since the Polish spiritual heritage is so closely tied to national identity. Signing "Boże Coś Polskę" (Boh-zehh tsohsh Pol-skeh) becomes a political statement when one is under the atheistic rule of Communism. The same melody appears in a hymn to Our Lady, "Serdeczka Matka". There is a wealth of Christmas music, especially a lovely lullaby to baby Jesus, "Lulajze, Jezuniu" (Loo-lai-zhe Yeh-zoo-nyoo), as well as carols of angels, wise men, shepherds and holiday guests. If you can find a Polish family to visit on Christmas eve, you can hear these "kolendy" and share in "Wigilia" (the Vigil).

Popular tunes, like student songs and drinking songs, are naturally high-spirited, and often raucous and to a polka beat. Military folk songs are prevalent; young men are forever going off to war in glory and honor. In "Wojenka (Voy-yen-ko), one marvels at the attractions of such a mistress that all the handsome young men must flock to her (Woj means war; the title is an affectionate diminutive!).

But the greatest number of folk songs are simple tunes of love and courtship, sometimes spritely, sometimes funny, sometimes sad. A recurring theme fraught with inuendo has the young girls begging the young men not to trample the delicate flowers underfoot. In addition to flowers, allusions abound also to fields and forests, wells and rivers, and creatures domestic and wild in the

telling of each little tle. Many have rousing choruses of "oj dana dana" or "to i hola, hola la", or "oj jej, oj jej je": "Gdzie mój Jasiénko (gjuh mooy ya-shane-ko). Many are sung while dancing, until the music comes to the fast part, and you need your breath for the steps.

Żal (zhal) is a Polish concept of soulful melancholia, a bittersweet recognition of life's sorrows as well as its joys. My favorite song about żal is "Jak szybko mijają chwile", a poem to the transiency of life: how time does go by, so fleetingly; this year, this day, this moment, never again will be. This song is great to sing near the end of a party or wedding; when you realize you can never have such a good time, nor for that matter, the same time with the same people in the same way ever again...not exactly, that is żal, and you are sad that the good time is over! Żal can also be expressed as remorse, or longing for love lost, or grief over the death of a loved one.

The southern high regions of Poland yield their own haunting melodies. Due to the natural acoustics of the elevated setting, a special genre of mountain calls, much like those found in Slavic countries sharing similar conditions, are belted out in white voice by the "Gorale" (gora-mountain). Here is a beautiful song, more a ballad in waltz time, "Góralu, czy ci nie żal" (Highlander, are you sad and lonely? Go back then, return to your mountain.)

### GÓRALU, CZY CI NIE ŻAL

*Wolno* *Mel. popularna*  
*Słowa: M. Bałucki*

1. Gó - ra - lu, czy ci nie żal - od - ko - wych la - sów i hal i  
- cho - dziec od stron oj - czy - stych. Świer - brzy-stych. Gó - tych po - to - ków sre -

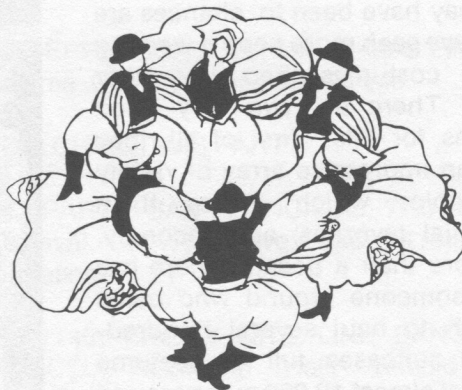
The ancient Slavic modalities have gradually been giving way to the standardizing influences of Western major and minor keys, yet remnants of the old ways are still being recorded by ethnomusicologists in remote areas of Poland. Songs sung in harmonics of thirds are now heard more often than those with harmonies of fourths or fifths. New folk songs are actually being created by certain directors, choreographers and musicians of the national folk ballets, and a few have entered the folk consciousness of the people, to join the traditional favorites.

Let us hope this brief introduction will stand you in good stead when you are given the opportunity to attend an event sponsored by the local Polonia. You will be sure to find someone who will give you a chance to hear them sing one of their own favorite Polish folk songs...*Wszystkiego najlepszego!* (Short for everything best I wish you.)

This article could not address itself to the contributions of Poland's minorities: the various Slavs as well as Jews, Lithuanians, Germans, Tartars, etc., who have for hundreds of years dwelt within the shifting historical borders of the Polish state.

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# ✿ Merchant of Poland ✿

At any folkdance festival, or on "wear-a-costume nite" at any camp you may have been to, chances are you have seen more people wearing Polish costumes than any other kind. There are two very good reasons for this: first of all, they have an impressive array of variety and color which makes them perennial favorites; and secondly, for more than a decade, there has been someone around who cares enough to haul several hundred-pound suitcases full of costume material almost 10,000 miles around the USA each year, to make them available to you. That someone is Basia Dziewanowska.

Steve Alban has interviewed Basia for us, to give us some of her views on costumes, Poland, and merchandising.

Q: How did you get into the Polish costume business?

A: My cousin in Poland talked me into it. He thought it would be a good idea since my mother was teaching Polish dance in the US and I was studying in Poland. If I sent some costumes to her, she could find out if folk dancers would be interested in purchasing them. This started about 15 years ago. Actually, in the beginning, when I came home for a visit, I'd buy popular record albums and send them to Poland. My cousin was responsible for finding out which were the currently popular albums in Poland, and he would find buyers. This way I would have Polish money with which to buy costumes and send them to the States. Sometimes, Ada would sell them; sometimes I would go with her.

Q: How did you get interested in Polish costumes?

A: That's a difficult question to answer simply. They have always been an interest of mine. I've loved clothing for as long as I can remember. Polish costumes are the clothing of my soul, in this material world.

Since the age of three, I have had



my own special-occasion Polish costume.

I was in a Polish performing group at the age of six - of course we wore costumes. When I was in the Krakowiak Polish Dancers (at age 13), I was exposed to a wide variety of costumes. My first costume research - when I could see costume production - and my first buying experience, was in Poland for the Krakowiaks when I first lived there in 1969.

I studied fashion design and unique textile design and got a MFA from the Lodz State Higher School of Fine and Applied Arts in 1975-76. Polish costumes are both historic fashions and unique textile designs made in a 3-D wearable form.

As you can see, Polish folk costumes have always been a part of my life. I was lucky that my hobby became one of my professions.

My interest in Polish folk costumes is a combination of my "soul", my education, and my

background.

Q: Aside from the fact that it is your ethnic background and that you love clothing, what have you found out about Polish costumes that still keeps you interested in them?

A: First of all, there are over 650 different Polish folk costumes, so it is an endless subject for study. No one knows all of them.

Of course, there are many reasons for such a large variety of costumes in such a small country: the Polish need for individual expression, Poland's geopolitical position throughout history, the need to express social status, to name a few.

There's a joke that when ten Poles get together for a meeting, there will be eleven opinions. Poles have a strong need to express their individuality. This was often done through their clothing for special occasions - what we call costumes. Each village wanted to differentiate itself from the next and each individual had to be somehow different from his neighbor. So each villager - especially women - did something original in their special occasion clothing within the traditional norms. Often each person made his or her own clothing, so it was also a means of artistic expression.



Poland is in the middle of Europe and as a result has had many armies and traders travel through it. Each left its mark. For instance, the Turks often invaded Poland and in the man's Krakow costume, the long vest of kabat is actually a Turkist coat which is comfortable for horseback riding. This equestrian theme is predominant in the Krakow region and is seen, for example, in the gallop step of the dance Krakowiak.

Napoleon's armies wore decorations on their chests. The Krakow peasants liked this and put tassles and shiny buttons, instead, on the front of their vests and coats. The red and white striped material used in the pants is considered the first Polish material. It has been found in archeological digs. So, in just this one costume, we see many bits of Polish history. I find this fascinating.

Another reason for the variety in clothing is, of course, Poland's changing climate, which has all four seasons. One's social position - unmarried, married, or widowed - also dictated what one wore. For example: in some regions, a wreath represented a woman's virginity. Once she married, she wore a hat, bonnet, or scarf - not a wreath.

Then, of course, one didn't wear the same clothing to work as one wore to celebrate or to go to church in (or for any other more formal occasion).



Peasant clothing was also a way of carrying and showing wealth. During feudal times, peasants owned only what they wore on their backs, so they put all they could into their "formal" wear. This often explains the "richness" of Polish costumes. In fact, when a father was having a hard time marrying his daughter off, he might sell a cow to buy her another strand of coral beads. The number of strands of beads showed how wealthy she and her family was; so adding a strand made her that much more visibly desirable - economically, at least.



As you can see, it's an endlessly fascinating subject. In fact, I do a lecture about it which I give to interested groups. It not only tells about costumes but also Polish history. It's a time when I can show beautiful pieces from my collection of antique costumes. I also bring costumes for sale.

Q: With so many costumes, how can you tell where each one comes from?

A: It's difficult without a knowledge of other European costumes. Since Polish borders have fluctuated and Poland didn't even exist politically for over 100 years, many of the costumes on the borders are similar to the costumes of the neighboring countries: USSR, Czechoslovakia, Germany, the Scandinavian countries. This can sometimes give you a clue as to what part of Poland



the costume comes from. (I show examples of this in my lecture.)

Costumes from Central Poland are made mainly from hand spun and woven wool striped material in different colors and patterns. When I visited the ethnographic museum archives in Warsaw, I saw many such pieces of striped woven wool. I asked the curator how she could tell which was from where. She said she couldn't, and she is probably the foremost expert in the world., I often see folkdancers mix regional pieces because it looks attractive to them. They don't and couldn't know what is ethnologically correct. As I said before, for the peasant, their clothing was indicative of their identity: social, sexual, regional and national. Actually they used what was available and attractive to them, just as the folkdancer does, but for the peasant, it wasn't a foreign costume - it was their clothing which had a lot of deep-seated identification, tradition, pride and patriotism inherent in it.

Q: This sense of pride and tradition in their clothing - does it exist in Poland today?

A: Yes, but not in the same way. The height of the Polish costume-peasant dress was from the second half of the XIXth century until the beginning of World War I. It was the romantic era when the peasants were wealthier and owned their own land. They were glorified by artists.

Today there are some places where "traditional" peasant



clothing is worn by older people every day, such as in the Carpathian mountains (to folk dancers, this area is known as Gorale - which means mountaineers). This is done out of pride, for climatic convenience, as a political statement of differentiation and separatism, and for the tourists.

In Lowicz, one of the best known regions and towns in central Poland, little old ladies with scarves tied under their chins, walk along the roads wearing their old worn pasiaki - or striped woven dress and apron/capes. In fact, on Sunday, you can see entire families wearing their best pasiaki. The tourists flock to see this colorful spectacle. When I was there in the early 70's, I saw mini-Lowicz pasiaki on young women - the traditional dress was incorporating the latest fashion.

Wearing traditional folk costumes in the towns and villages is often a political statement showing that the people were Poles no matter who had control of the government.

Another political statement, but not out of choice, are the over 1000 state supported folk dance

performing groups who are obliged to perform at political holiday functions. These groups range from the local group wearing their native costume and doing the dances of their forefathers, to the National Folk Ensembles, such as Mazowsze, wearing magnificent costumes (which are over-stylized for the stage), who travel world wide to represent Poland. In between are the many performing groups in the cities, usually connected to a House of Culture. I was a member of a group like this, called Poltex. We did suites from various regions in various costumes supplied by the state. In turn, the group was required to perform where and when it was told to - but we got free tram tickets to get to and from rehearsal and also got to go on tour outside Poland - one of the main reasons people join these groups.

The costumes for these groups are based on thorough ethnographic research with whatever materials are available. One interesting exception is the woman's Kaszuby costume - a region on the Baltic Sea. The only original element is the woman's bonnet. The rest of the costume as we know it today was "deduced" by ethnographers.

Q: If peasants still wear their costumes and dance groups make their own, where do you get them from?

A: Contemporarily made costumes come from Polish stores, cooperatives, people who have brought them from Poland. I also met tailors and seamstresses during my 9 years in Poland that I order from.

OPB (Off-the Peasant's-Back) or collectible old original Polish costumes are harder and harder to find. Once, about ten years ago I attended a state-organized folklore festival. They had folk groups performing and craft demonstrations. There was a little old lady in her pasiak from Lowicz there. I asked her about costumes and she took my address. Several days later, she showed up at my place in Lodz (a 3rd floor walk-up) with 4 big bags as tall as she was, filled with pre-

World War I and II clothing. She made a major contribution to my collection.

Chances like that are rare, so I count on friends and family to alert me whenever they come across anything of interest. I had also made friends with saleswomen in appropriate stores. They would contact me whenever something nice came in. My Polish cousins still carry on these contacts.

Several times I went on ethnographic expeditions with my family and/or friends to remote places. Natives would pull out "old" clothing from their chests and attics, and sometimes I could buy them. There are less and less available, though, because many people choose to be buried in their finest clothing. Although I understand this, considering how deeply religious and patriotic Polish people are, I still think it's a shame, because the old pieces made by the owners have a different spirit than the ones made in cooperatives today.

Q: I see now the reasons for your interest in Polish clothing, but I'd like to ask a different kind of question. This comes to mind because of a series of articles recently presented in this magazine on the folk dance merchants. Is this any way to make a living?

A: That depends on what you call a living. It is true that I feel that this is one of my missions in life - to propagate the beauty and richness of Polish culture through Polish costume - but nobody will ever get rich doing this.

I try to keep my overhead low by doing photography, graphics, books, PR, secretarial work - everything but taxes - by myself. I work out of my house where my dining room and living room serve as office and showroom. Some camp and workshop organizers appreciate what I do and don't charge me. Folkdancers are kind, hospitable, and usually honest, so I can always count on help and a place to stay. Only a few people have not paid bills or have stolen items.

It IS necessary for me to do other work to "stay in the black".



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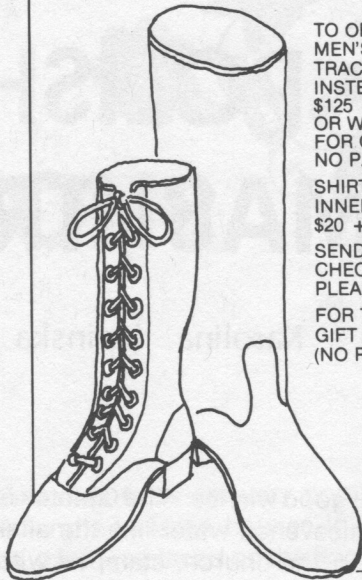
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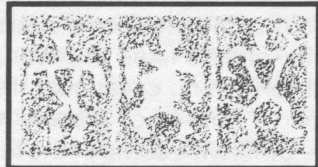
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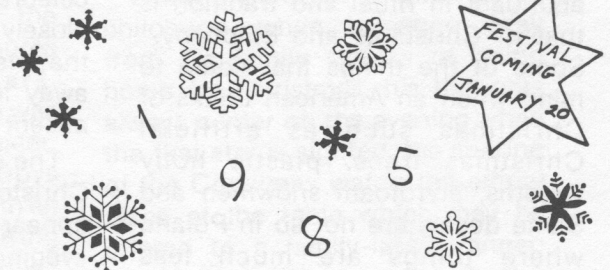
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# POLISH CHRISTMAS TRAD

Karolina Lipinska

The folk substance of Polish Culture is especially evident in various feast days. The rituals, handed down from one generation to another, often date back to pagan antiquity and ancient myths and are modified and adapted to Christian tradition. In Poland the season most abundant in ritual and tradition is that of Christmas and Epiphany. Some of the things that come to mind when an American thinks of Christmas such as artificial Christmas trees, plastic holly wreaths, styrofoam snowmen and Santa decals are not so in Poland where things are much less commercialized. There, the season is Nativity-centered, family-oriented, and traditional. The symbols of the season have remained basic and meaningful; not elves, snowflakes and sleigh bells, but rather the Star of Bethlehem, real fir or spruce Christmas trees and greeting cards with a colorful star mounted on a pole.

Gift shopping is a part of Christmas there as well with some families exchanging small gifts on Christmas Eve, while others feel that the goodies left beneath their youngsters' pillows by *Swiety Mikolaj* (Saint Nicholas) on December 6th are sufficient.

The Christmas holiday is preceded by a period of 4 weeks during which fast is observed on Wednesday, Friday, and Saturday. Strict fast is observed throughout the day before Christmas and in the evening, the *Wigilia* Supper is served. It is the most solemnly celebrated occasion and is so closely connected with family life, that members of the family who are away feel very deeply about being absent from home.

The season begins on the vigil of Christmas, December 24th. The appearance of the first star of the evening is the signal for the closest of kin to commence the traditional *Wigilia* (Christmas Eve Supper). When this first star is seen in the Eastern skies, the family gathers at the table for the Supper, a feast to commemorate the birth of the God Child. In farm homes, sheaves of grain tied with colored ribbons are placed in the corners of the room with a silent prayer for a good harvest in the next season. There is always a thin layer of hay under the tablecloth in memory of the God Child in the manger. In every home in Poland, all members of the household before sitting down to the table, break the traditional wafer, *Oplatek*, with the exchange of

mutual good wishes. The *Oplatek* is thin unleavened wafer like the altar bread in the church, stamped with the figures of the God Child, the Blessed Mary and the Holy Angels. It is known as the Bread of Love. The wafers are sent by mail to the absent members of the family.

The Supper itself differs with other evening meals in that the number of meatless courses, served one-by-one, is fixed at seven, nine, or eleven. In no case must there be an odd number of people at the table, otherwise some of the feasters would not live to see another Christmas! A lighted candle in the window symbolizes the hope that the God Child, in the form of a stranger, may come to share the *Wigilia* Supper and an extra place is set at the table for the expectant guest. This belief stems from the ancient adage, "Guest in the home is God in the home."

Youngsters generally show less concern for the festive *Wigilia* dishes adorning the table and more interest in what is beneath the Christmas tree. For in Poland, Saint Nicholas comes on December 6th,, his feast day and not on Christmas Eve. It is supposed that the gifts were brought by angels since their Saint Nicholas had already visited.

# ITIONS



Christmas trees are very popular in Poland. In large houses in the cities, they are placed on the floor or the table; in the villages they are hung from the ceiling, decorated with apples, nuts, candies and many small toys made out of brown eggs, colored paper and straw.

Polish Christmas carols, *Koledy*, are very numerous and beautiful. The Christmas carols are never played or sung until Christmas Eve and even Poland's Communist controlled radio observes this tradition by featuring the season's first *koledy* on December 24th, all of which are Nativity related. These are sung throughout the month of January and are sung in churches until February 2nd. *Koledy* are sung at Midnight Mass, the *Pasterka* (Shepherd's Watch), and it is a popular belief in the villages that while the congregation is praying, peace descends on the snow-clad sleeping earth and that during this holy night the humble companions of men, the domestic animals, assume voices; but only the innocent of heart may hear them. Between Christmas Eve and the Epiphany (Feast of the Wisemen) on January 6th, carolers travel about towns and villages with a manger and receive offerings of money and

treats. This tradition dates from the 13th century when a representation of the Nativity scene was first displayed in churches. The further development took place in the 15th century when the manger scene expanded to include additional figures, took to the streets and country roads. In addition to the Holy Family, shepherds and the Three Kings, other folk figures depicted soldiers, beggars, merchants and peasants. Thus was born a Nativity puppet theater, carried from house to house. Boys trudge from village to village with an illuminated star and a ranting King Herod among them to sing carols. The *szopki* (puppet shows) that they carry are built like a little house with two towers, open in the front where a small crib is set and before which marionettes sing their dialogues. Today the Nativity of yore is disappearing but vestiges of it are very much alive in the existing custom of "caroling with the manger" as well as the renowned annual manger competition in Krakow.

Christmas Day is spent in rest, prayer and visits to various members of the family. After Christmas, priests visit their parishioners in a custom known as

"*chodzenie po koledzie*", discussing their problems, blessing their homes, and receiving an offering in exchange.

Rather than Epiphany or the Feast of the Wisemen or Magi, in Poland, January 6th has traditionally been called "*Swieto Trzech Kroli*" (Feast of the Three Kings). A national holiday prior to World War II, the feast is still celebrated by special liturgies in Polish churches, during which the faithful receive an envelope containing symbolic mementoes of the Three Kings' gifts (a piece of gold leaf, incense, and juniper berry) as well as a piece of blessed chalk. With it the faithful inscribe the initials of the Three Kings (whose names are Kasper, Melchoir, and Baltazar) over the doorways of their homes.

The Christmas season closes on February 2nd, Candlemas Day. On that day people carry candles to church and have them blessed for use during storms, sickness and death. These candles, known as "*gromnice*" (from the word for lightning: *grom*), are believed to safeguard the household against the storms, as well as diseases and other misfortunes.

When a Pole thinks back to his childhood, when someone away from his family speaks of going home for Christmas, his thoughts always center on the evening when the first star is sighted; the sharing of the Christmas wafer; the empty place at the table which may be offered to a family-less stranger; family caroling around the Christmas tree, and the Shepherd's Mass. Among the Poles, wherever they are, the most beloved and beautiful of all their traditional festivities is that of Christmas Eve, it is to them a time of good will, love, harmony, forgiveness and peace.

Wesolych Swiat Bozego Narodzenie  
oraz Szczesliwego Nowego Roku

# Christmas in Poland

By Fay Wouk

The Christmas season in Poland lasts more than two months. Advent, a period of penance similar to Lent, begins four Sundays before Christmas, and lasts until Christmas day. The period from Christmas to Epiphany (Jan 6) - known in Poland as the Feast of the Three Kings - is the peak period for celebration, and the winter festivities finally come to an end on Candalmas Day (Feb. 2).

During Advent, no meat may be eaten, and much time is devoted to preparing for Christmas. A Christmas tree plays an important part in the preparations. In earlier times, among the peasants, the tree was hung upside down from the ceiling, perhaps to save precious floor space in a one-room house. Nowadays, the tree stands on the floor. Both the tree and the entire room are decorated with paper and straw ornaments.

The important meal of the holidays is Wigilia, Christmas Eve supper. Regional traditions demand a particular number of dishes - in some areas, nine; in others, eleven - always an odd number. Since Christmas Eve is still Advent, the meal is meatless. The traditional Christmas Eve foods represent the native produce of Poland, which forms the basis of Polish

cuisine. The feast may include two or three different kinds of fish, such as pickled herring in sour cream and poached fish in aspic. There will always be bread, and usually barszcs (beet soup/borscht), pickled beets, pierogi (small rolls) stuffed with prune or poppyseed, and various preparations of cabbage and mushrooms, such as sauerkraut with dried peas, mushrooms with sourcream, or stewed cabbage and mushrooms. Noodle dishes are also quite popular. Two kinds of sweets are universal: a poppy-seed roll (like a jelly roll with a poppy-seed filling) and a compote of dried fruit.

## SUGGESTED CHRISTMAS EVE SUPPERS

Sledzik po staropolsku (old style herring salad)  
Zupa grzybowa z lazankami (mushroom soup)  
Kapusta z grochem (stewed sauerkraut and peas)  
Ryba w sosie chrzasanowym (fish in horseradish sauce)  
Ryba w galarecie (fish in aspic)  
Golabki postne (meatless cabbage rolls)  
Barszcz (beet soup)  
Pierogi (dumplings)  
Strucla z makiem (poppy seed cake)  
Placek z suszonych sliwek (prune tart)  
Kompot z Jasblek w galarecie (jellied apple compote)

### Ryba w Sosie Chrzasanowym (Fish with Horseradish Sauce)

2 carrots  
1 parsley root  
1 onion, quartered  
1 bay leaf  
5 peppercorns  
2 tsp salt  
2 lbs fish fillets (any white meat fish)

for sauce:  
3 tbsp butter 3 tbsp flour  
3/4 cup prepared creamy horseradish  
1/2 tsp sugar 1/4 tsp salt  
2/3 cup sour cream  
2 hardboiled eggs, sieved

1. Combine vegetables, dry seasonings and 1 and 1/2 quarts water in a large pot. Bring to boil; simmer 20 minutes. Strain.
2. Cook fish in strained stock until done. (It should flake easily).
3. Remove fish. Put on serving platter. Cover with plastic wrap. Refrigerate.
4. Strain and reserve 3/4 cup of the stock.
5. Melt butter in a saucepan. Blend in flour until smooth.
6. Gradually add fish stock, stirring until mixture boils and becomes thick and smooth.
7. Remove from heat. Stir in remaining ingredients. Cool 15 minutes.
8. Pour sauce over fish. Serve.

### Kapustas Kiszona z Grzybami (Stewed Sauerkraut with Mushrooms)

fresh mushrooms, sliced  
1 large onion, chopped  
2 and 1/2 tbsp. butter  
1 and 1/2 lbs. sauerkraut, rinsed and drained

- 2 tbsp. flour  
salt and pepper to taste
1. Saute mushrooms and onions in butter 3 minutes
  2. Add sauerkraut; cook, stirring, 10 minutes
  3. Blend 1/3 cup water with flour  
Mix with sauerkraut and simmer 15 minutes. Add salt and pepper. Serve.

### Kluski z Makiem i Rodzynkami (Noodles with Poppyseed and Raisins)

- 2 cups cooked egg noodles  
2 tbsp butter, melted  
1 can (12 oz) poppyseed cake and pastry filling  
1 tsp vanilla extract  
1 tsp lemon juice  
1 and 1/2 tsp grated lemon peel  
1/3 cup raisins
1. Toss noodles and butter in saucepan.
  2. Combine remaining ingredients. Add to noodles. Cook, stirring until heated through. Serve.

NOTE: Poppyseed filling can be found in most grocery stores. It sometimes ends up in the Kosher food section.

**DRUMMONDVILLE, CANADA: A TERRIFIC INTERNATIONAL FOLKDANCE FESTIVAL**

Dean & Nancy Linscott (Kopachka Dancers of Mill Valley)

Every July, folkdance performing groups from all over the world converge on Drummondville, Canada, a small city of about 50,000 which is located halfway between Montreal and Quebec. They perform afternoons and evenings for 10 days, for the benefit of the townspeople, for whom this is the most important event of the year, and for tourists, who come just for this occasion. After hearing many good things about the festival from Yves Moreau, one of its early organizers, Nancy and I decided to go this summer (July 6-16). We had a great time, videotaped a lot of the action, and decided to write an article so that more folkdancers would learn about it and go to see it for themselves.

This year, there were groups from 15 countries: Belgium, Bulgaria, Burundi, Canada, China, France, Germany, Ireland, Italy, Jugoslavia, Korea, Poland, Russia, Sweden, and the U.S. Some were simple village groups, while others were of high professional caliber. The groups from China (Shanghai) and Burundi consisted of musicians only, but all the others had from 8 to 20 dancers, and many musicians besides. The big disappointments were the group from Byelorussia, who mostly ran around very fast and did a few mediocre prysiadkas, and the Cripple Creek Cloggers from Tennessee, a real embarrassment with the artificial gaiety and monotonous showing-off. Fortunately, there were many fine groups to make up for these poor ones.

The Polish group (Resovia Saltans, from Rzeszow) performed several suites of national dances (mazur, krakowiak, etc.) which were very well done and for the most part, well choreographed. We especially enjoyed their suite of billage dances from Rzeszow, including "Five-and"

and several others which have been taught around by Ada D. One night at the Folktheque (see below) we got to dance with some of their dancers--lots of fun. The Korean National Folk Ensemble was quite spectacular, with several very unusual musical instruments. The group from Varna, Bulgaria was quite large, well-rehearsed, and very sharp. They did suites from several areas, and their women sang several songs as well.

The Valle dei Temple group from Sicily was superb. Most of the dancers were in their 20's, they played and sang beautifully, and their tarantellas, harvest dances and others had a wonderful spirit and terrific energy. One dance closely resembled our version of Italian Quadrille. Another fine group was the "France Marolt" dancers from Ljubljana (Slovenia). Their Serbian and Croatian suites were pretty good for Slovenians, their Vlach dances were great, and the dances from Rezija and Slovenia were beautifully done with minimal choreography. Again, lots of spirit and enthusiasm from this mostly student group.

We especially enjoyed the French Canadian group "Sept Isles". They were mostly in their teens and 20's, sang and danced extremely well, and were wonderfully precise yet relaxed in their clogging. They also played spoons in more tricky ways than you can possibly imagine! It was interesting to compare the French Canadian dances with the Irish step-dances from which they derive, and a fine Irish group was on the program. Although a lot of similarity remains in the clogging, body carriage has diverged a great deal.

Several groups give free outdoor performances on temporary stages set up in two parks near the center of town (unless they get rained out, which happened twice). Each group dances for 20 or 30 minutes, and the spectators stand, or sit on the grass, etc. There are also free concerts by many of the groups' musicians, and puppet shows and other activities, some by local talent. The musicians

also play in local restaurants from time to time (thereby earning free meals for their entire group!). In the evening there are dance concerts in one or two of the three local auditoriums, each concert featuring from 2 to 4 of the groups. Tickets are \$5 or \$6. The large sports arena holds 4000, and tickets for most events there were available on the spot. But many concerts during the week were held in much smaller halls, and several of these were sold out months ahead of time. So plan ahead, and write for your tickets in April or May to avoid disappointment. Every group performed several times, and many changed their costumes and part of their program almost every time. There was surprisingly little duplication as the week wore on. Anyone staying for 4 or 5 days would be able to see almost every group, and some more than once.

Each evening, after the last performance, hundreds of people gathered at the "Folktheque", a huge tent set up in one of the parks, and containing tables, chairs, several sets of bleachers, and a large plywood dance floor. People drank beer, socialized, and many joined in an hour or two of easy folkdances led by the local performing group, "Mackinaw," whose leaders walked everyone through each dance, mostly easy mixers and line dances. Sometimes one of the foreign groups would show up and perform for 15 or 20 minutes, they get everyone up to polka, waltz, walk or run to their live music.

For information write to:

Festival Mondian de Folklore  
405 rue St-Jean  
Drummondville Que J2B 5L7  
Canada  
Phone: 819-472-1184

Go--you'll be glad you did!

# HOW TO...

Darci Linkey

This article is written for two reasons. 1) To pass on helpful suggestions to groups that are considering a festival or institute and 2) to see my name in print. (Hi Mom!).

At my previous job, we had a saying that seems to fit this article to a "P". This was not a typo, but the saying fits the article.

## "PROPER PLANNING PREVENTS PISS POOR PERFORMANCE"

Otherwise known as the 6P's

I have attended festivals, institutes and camps throughout my meager 2 1/2 years of folkdancing. I am most familiar with the Laguna Festival and will pass on some of the items that help our group.

We start planning in August by suggesting teachers. Do we want Balkan, couple stuff, Turkish, Greek, etc? Who have we had in the past few years? Who do we think people would like to see most of all? What teachers have expressed an interest in our festival?

We then work on dates. Since we dance at the local high school, we try and plan it on their ski week vacation so that we can set up the gym and let the vendors set up their stores early Friday. We also check with the City so that the festival does not run the same weekend as the parade.

After receiving confirmations from the teachers, we ask that they send the syllabi to us by December 1, so that we may get it to the printer and collate it in time

Committees are formed in September and October for any jobs like Door Chairman (lining up door people for 1/2 hour shifts), decorating committee for hanging the banners, programmers for the afterparty and Kolo hour, price committee, Exhibition dance coordinator, information chairman, and afterparty food chairman (I heard from a reliable source that we will have more teriaki chicken wings).

It is up to these chairmen to report any difficulties or problems to the Festival Chairman. One situation from last year's afterparty was that the plastic we used to prevent food from damaging the floor was too slippery. This was brought up at the September meeting and we decided to use indoor-outdoor carpet. It requires less work to lay down and it is usable for the next year.

Publicity is done by our own newsletter, articles are sent to over 80 newspapers, 5 radio stations (Besides KPFK, I was told that KFI mentioned it on the Lohman and Barkley show) and flyers are sent to local coffee houses. Press releases are sent up North as well as San Diego. If you want to attract a large number of people, hit a large number of newspapers. Stress that you are non-profit as that seems to get their attention. Should your club do mailers of over 200, get a bulk permit under the non-profit status. This will cut your postage in half.

By December, we have the major items resolved, teachers and their transportation, syllabi, committees selected and passports arranged. We then work on other details - do the bathrooms need any work, can we get a key to the gym so that we can have an Advance Workshop early Saturday morning, do we have enough paper towels and toilet paper for the bathrooms, have the exhibition groups accepted or declined, etc. Some of these are not so easy (like trying to get the key to the gym) but with persistence, we get them done.

A month before the festival, members obtain copies of menus as well as the local paper.

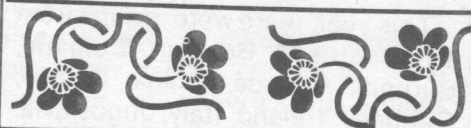
Our last meeting is held two weeks before festival. This is to cover any last minute hitches and to collate the syllabi.

One item that was not mentioned until last is ATTITUDE! KEEP IT UP! AND KEEP SMILING. Even though your feet hurt, your pocketbook is empty and you want a new outfit from Paula or Edie (or both), keep smiling. As an attendee, find a

member of the group and make a constructive suggestion. I stress constructive and not destructive. Many hours are put into the festival before hand and there are many people who put in long hours. They are there from start to finish (that means from 9:00 a.m. to 4:00 a.m.). Tell them you either enjoyed the festival or make a suggestion for next year. One other thing, if you know a festival or institute is coming up, offer your services. One person can help so much even if it means taking flyers to their own group and mentioning the event.

I hope to see you at the Laguna Festival. We will be running ads in the next few Scene's, as well as Let's Dance up north. Join us on February 15, 16, & 17 and let us know what you would like us to do for 1986.

Thank you for your time.



## SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Make your plans now to attend the 1985 San Diego Folk Dance Conference. The dates are July 21-28. We'll have an excellent staff--Yaakov Eden, Yves Moreau, Jerry Helt, Sunni Bloland, plus one other. For further information, contact Valerie Staigh, 3918 Second Avenue, L.A. 90008. (213) AX2-4030.

## SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE COMMITTEE

Presents the 26th Memorial Scholarship party, Laguna High School Girls' Gym, 625 Park Avenue, Laguna Beach.

**SATURDAY, FEBRUARY 16 FROM 7:30 to 11:30 PM.**

# Calendar ...

## DECEMBER

- 1 HOUSE CONCERT, Traditional Music Society. 'CLAIR-SEACH', with Celtic music on hammered dulcimer, Celtic harp, pennywhistle. Call (818)342-7664 for reservations.

WESTWIND performing in Harvest Festival at Brooks Hall in San Francisco. Call (415)863-2623 for info.

- 2 FUGE IMAGINEA with El Conjunto 'Huayapan', Jarocho music from Veracruz, Mexico. Concert at 7:30 pm at the Morgan-Wixson Theatre, 2627 Pico Blvd., Santa Monica.

THE KLEZMORIM at Ambassador Auditorium, Pasadena. Concert at 8 pm.

SONOMA TREASURER'S BALL, at the Veteran's Bldg. 126 1st St. West, Sonoma.

- 3 SCANDINAVIAN FESTIVAL. All day at the Pacific Design Center, 8687 Melrose Ave., L.A. With folk dance, food and crafts.

- 8 TANCHAZ Beginner's Festival. Call (818)995-7215 for information

- 7-9 IDYLVILD HOLIDAY FOLK DANCE WEEKEND CANCELLED!

- 21 ENGLISH CONTRA DANCE, squares & Appalachian Big Circle Dances, @ Marine Park Auditorium, Santa Monica. 7:30-11 p.m.

- 22 CAROLE EPPERSON'S ANNUAL X-MAS PARTY. All are welcome, Call (714) 545-1957 for info.

- 23 SCANDIA CHRISTMAS PARTY.

ISRAELI PARTY, SAN FRANCISCO. 7:30-10:30 pm. 603 Taraval, at 16th Ave. Call (415)961-3389 for information.

CHANG'S 4th FRIDAY NITE LINE DANCE, SAN FRANCISCO. Fellowship Hall, Temple United Methodist Church, 65 Beverly St., S.F.

- 29- 3rd ANNUAL TRADITIONAL MUSIC SOCIETY'S NEW 1/1 YEAR'S CAMP. At Camp Hesskramer, 1149 East Pacific Coast Hwy, Malibu. Call Clark or Elaine Weissman, (818) 342-7664 for information or reservations.

- 30 SCANDIA NEW YEAR'S PARTY. Women's Club in Orange.

26TH  
MEMORIAL  
SCHOLARSHIP FUND...

SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE'S

1985

*Valentine Party*

FEBRUARY 16, 1985

7:30 P.M.  
SATURDAY

GIRL'S GYM - LAGUNA BEACH HIGH SCHOOL  
625 PARK AVENUE  
LAGUNA BEACH, CA

\$3.00 DONATION

FRIDAY, 2-15-85  
INSTITUTE-7:30  
AFTERPARTY-11:30

SATURDAY, 2-16-85  
INSTITUTE - 1:30  
VALENTINE PARTY - 7:30  
AFTERPARTY

SUNDAY, 2-17-85  
COUNCIL MEETING  
CONCERT & FESTIVAL  
LAGUNA BEACH FOLK DANCERS

SPONSORED BY THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

### TENTATIVE PROGRAM

1. Lesi
2. Sulam Ya'akov
3. Rustemul
4. Vrapcheto
5. La Bastringue
6. Tino Mori
7. Michael's Csardas
8. Strusicka Petorka
9. Ada's Kujawiak
10. Shiri Li Kinneret
11. Tex-Mex Mixer
12. Balta
13. Dodi Li
14. Tropanka
15. Wettentaler Mazolka
16. Doburdzanska Pandain
17. Polsharrow Burn
18. St. Gilgen Figurentan
19. Ashri He'eish
20. Hambo
21. Javo Male Mome
22. De-A Lungul
23. Ravno
24. Double Sixsome
25. Elvira
26. Ali Ali
27. Pirinska Igra
28. Syrto
29. Kujawiak Weselny
30. Adjon Az Isten
31. Zwielfacher, 2-4-6
32. Dedo Mile Dedo
33. Let's Have A Ceilidh
34. Ambee Dageets
35. Lipa Ma Maryca
36. Karimfil
37. Ve David
38. Zalna Hajka
39. Rachel
40. Camceto
41. Svedish-Finn Mixer
42. Vlashko
43. Maple Leaf Rag
44. Cieuleandra
45. Roros Pola
46. Ajsino
47. Kujawiek #1
48. I Karistikos
49. Imate Le Vino
50. Waltz

PLUS INSTITUTE DANCES

# AWAN

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- in continuing to build one of the world's leading international folk ensembles
  - in the celebration and presentation of the cultural traditions that make up America's rich heritage
  - in exploring and teaching folk traditions from around the world
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**WITH YOUR SUPPORT** we can research additional dances, expand our repertoire to better reflect the diversity of the world's cultures, and train our artists to perform in a wider variety of ethnic styles.

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**WITH YOUR SUPPORT** we can do necessary repair work on existing costumes, acquire new ones, and commission skillfully-executed duplicates from authentic originals.

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**WITH YOUR SUPPORT** we are able to keep our collection of valuable and often rare instruments in excellent condition. It also enables us to explore new music traditions and styles and expand our musical repertoire.

---

**WITH YOUR SUPPORT** we can more fully explore the cultural diversity of America, delve more deeply into its ethnic and folk traditions, and present the best of America's cultural heritage in concert halls around the world.

**YOU CAN MAKE A DIFFERENCE**



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In this time of decreased government funding and increased demand for private support, your membership commitment provides much needed income. And, as a new or renewing member you can take advantage of our exciting membership benefit package.

Join at the **\$25 WELL WISHER** level and receive:

- a special discount on tickets to self-produced concerts;
- a discount on Aman souvenir items;
- a subscription to our newsletter;
- advance notice of upcoming activities;
- invitations to special events;

**AND,** as a special benefit of membership you will receive a package of Aman performance postcards. We have received so many requests for photographs of Aman in full costume performances we wanted to make this special offer available to our members. These high quality black and white reproductions come in a package of 5 different photos.



Join at a higher level of membership and you will receive these additional exciting benefits:

**\$50 ACTIVE** members receive all the benefits of the Well Wishers and:

- a second set of postcards;
- and an invitation to attend a special open rehearsal of the full company.

**\$100 FRIENDS** receive all of the above and:

- a behind-the-scenes tour of the Aman costume collection.

**\$500 DONORS** receive all the above and:

- a special gift item from our Holiday catalogue;
- and 2 complimentary tickets to a self-produced full company concert.

CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
CABRILLO INT'L FOLK DANCERS	T,TH, 7:30-10pm	(619)449-4631 Vivian Woll, Inst.
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene
CRESTWOOD FOLK DANCERS	Monday 7:30-10:30pm	(213)478-4659, Beverly Barr, Inst.
DESERT INT'L DANCERS	Thursday 7:30-10:30pm	(619)343-3513 Sam & Vikki Inst.
ETHNIC EXPRESS INT'L FOLK DANCE	Friday 8-10:30pm	Ken (702)367-8865 Dick (702)732-4871
FOLKARTEERS	Friday 8-11pm	(213)338-2929
HAYERIM FOLKDANCERS	Monday 8-10:30pm	(818)786-6310 John Savage, instr.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30pm	Emily Berke 292-1175 Ruth Oser 657-1692
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039
KAYSO FOLK DANCERS	Friday 9am-12 noon	(619)238-1771 Soghomonian, Instr.
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm	(213)645-7509 Rhea Wenke, instr.
KIRYA FOLK	Tuesday	(213)645-7500

LOCATION	SPECIAL INFORMATION
SAN DIEGO, Recital hall Balboa Park.	Inter,adv dances -Tues Beg, inter on Thurs
Call for location Call for location	Int. workshop Int.dancing; some teaching
THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.	
WEST L.A., Brockton School, 1309 Armacost Ave.,	DARK-DEC 3-10 and 31 DEC.24 HOLLIDAY PARTY !!!!
PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Dr.	Beginners 1st hour, int. adv., requests.
LAS VEGAS, Paradise Elem. Sch., 850 E. Tropicana Ave., at Swenson	Int'l fd & teaching. Members \$1, others \$1.50
COVINA, Covina Elem. School,160 N. Barranca, bet. near Badillo	Beg. teaching 1st hr; int/adv. request follows.
VAN NUYS, Valley Cities Jewish Community Ctr., 13164 Burbank Bl.	Intermediate, international 11/17-CABARET NITE, Van Nuys.
WEST HOLLYWOOD, W. Hollywood Play- ground, 647 N. San Vicente Blvd.	
CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way	
SAN DIEGO, North Park Rec. Ctr., 4044 Idaho St.	
WEST HOLLYWOOD, W. Hollywood Rec. Ctr., 647 N. San Vicente Bl.	Int.10-11:45am Adv.Beg. - Noon-1:30pm
LOS ANGELES, Robertson Park, 1641 Preuss Rd. cor. Airdrome.	10-11:30am adv. 11:30am-1pm, beginners.
LAGUNA BEACH, Laguna Beach Hi Girl's Gym, Park Ave.	
WESTCHESTER, United Methodist Church, 8065 Emerson Ave.,L.A.	Int'l. folk/square/social. Grades 1st - highschool.
LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & 1 bl. W. on Willow.	Inter. class 7:30-9pm; adv. workshop 10pm with Donna Tripp.
INGLEWOOD, Rogers Park Aud., Eucalyptus & Beach	

CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30pm	(213)437-6381 (714)897-2356
NICHEVO FOLK	Mon. 7:30-9:30pm Tues. 8-10:30pm	Flora (805)967-9991 Steve (805)964-5591
OJAI FOLK DANCERS	Wednesday 7:30-10pm	(805)649-1570
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30pm	(714)557-4662 (213)866-4324
PASADENA FOLK DANCE CO-OP	Friday 8-11pm	(213)281-7191
SAN DIEGO FOLK DANCERS	Monday 7:30-10pm	(619)460-8475 Evelyn Prewett.
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10pm	(619)422-5540 Stirling, Instr.
SANTA MARIA FOLK DANCERS	2nd & 4th Fri. 7:30-9:30pm	(805)925-3981, Audrey (805)925-1395, Joyce
SILVERADO FOLK DANCE CLUB	Wednesday 7:30-10:30pm	Elanor (213)498-2059 Ruth (213)591-1184 Surlages (714)892-1440
SKANDIA DANCE CLUB	Dec 15, 3-5, 8-11 Dec 30 Jan 19, 3-5, 8-11	(818)981-1833 (Bunny) (714)533-8667 (TED) (714)892-2579 (Ed)
SOUTH BAY FOLK DANCERS	Friday 7:30-10:30pm	(213)325-5497-John (213)539-5867-Roberta (213)831-4421-Flora
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30pm	(805)642-3931 (805)985-7316
TUESDAY GYPSIES	Tuesday 7:30-10pm	(213)556-3791 Dave & Fran Slater, instructors
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10pm	Josephine Civello, director
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45pm	(213)478-4659, 202- 6166; Beverly Barr, instructor

LOCATION	SPECIAL INFORMATION
LONG BEACH, Hill Jr. Hi School Gym, 1100 Iroquois.	
SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo	Beg., mostly tchg., some request. Beg. & Int. tchg. 1st hr
OJAI, Ojai Art Center, 113 S. Montgomery	
SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	
PASADENA, Holliston United Methodist Church, 1305 E. Colorado Bl.	Beginning tchg. 8-8:30; Int. tchg. 8:30-9pm. Donation \$1.50.
SAN DIEGO, Recital Hall, Balboa Park	
SAN DIEGO, Balboa Park Club, Balboa Park	All levels, beg. 7-8:15pm
SANTA MARIA, Atkinson Rec. Bldg., 100 N. Railroad Ave.	Some eves dark due to other activities.
MIDWAY CITY, Women's Club, 8241 Bolsa, NE corner of Bolsa & Monroe. NEW LOCATION!	Beg. tchg. 7:30pm. Prog. half line/half couple. Party nite last Wed. of each month.
Westchester Rec. Ctr. Cantwell Aud, 1030 Lincoln, S.M. Womens club, Orange, Center & Chapmen	bring costume SKANDIA XMAS PARTY Skandia New Years Party (Sun.)
SAN PEDRO, YWCA, 437 W. 9th	Int'l line & cpl. dances. Instruction 7:30-8:30. Party nite last Fri. of month.
VENTURA, Loma Vista Elem. Sch., 300 Lynn Drive	Advanced classes 7:30-8:00 by Edith Sewell. 8:00-8:30 easier dances by Ann Taylor
WEST L.A., Felicia Mahood Rec. Ctr., 11338 Santa Monica Blvd.	<i>teaching inter/adv some new, some old. NOTE: DARK DEC.25 &amp; JAN. 1. Happy NEW YEAR !!</i>
W. HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	All request program. Teaching at 8:30. Refreshments, int. & adv. dances.
WEST L.A., Brockton Sch., 1309 Armacost Ave., bet. Barrington & Bundy,	DARK-DEC.7 (AWAY ON TRIP) DEC. 21. HOLIDAY PARTY !!! tchg. Dancing, and Fun

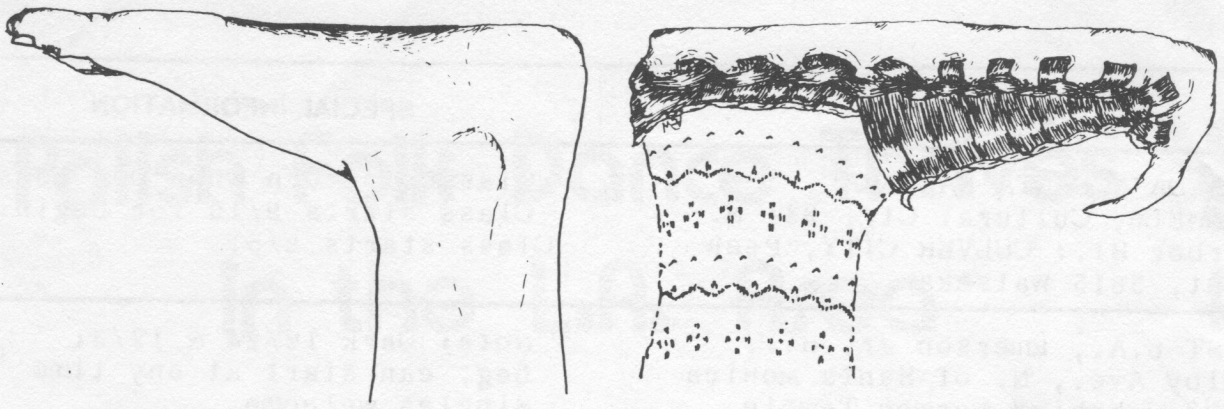
CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30pm	(818)347-3423 (818)887-9613
WESTSIDE CENTER FOLK DANCERS	Tuesday am 9-12:15pm	(213)389-5369, 938-2531; Pearl Rosenthal, instructor
WESTWOOD CO- OPERATIVE FOLK DANCERS	Thursday 8-10:45PM	Dave Kadansky (213) 343-7621, Bev Weiss (213)998-5682
WHITTIER CO-OP FOLK DANCERS	Sat. 2nd, 4th & 5th of mo. 7:30-10:30pm.	(213)281-7191
<b>NON-FEDERATION CLUBS</b>		
BESEDA	Friday 8:30-12am	(213)477-8343 Ask for Linda
BETH SHALOM FOLKDANCERS	Tuesdays 7:30-9:30pm	Sherri Hyman (213)931-8478
CALTECH INTERNATIONAL FOLK DANCERS	Tuesday 8-11:55pm	(213)849-2095 (818)356-4815 (714)593-2645
GREEK FOLK DANCE CLASS	Thursday 1-3pm	(213)769-3765 Trudy Bronson, Instructor
KAZASKA	Sunday 9 pm	(213)478-1228 (213)478-5968 Edy Greenblatt
LONG BEACH INTERNATIONAL	Tuesday 7:30-10pm	(213)434-0103 Herb Offner
TEMPLE BETH HILLEL DANCERS	Wednesday 10am-noon	(213)769-3765 Trudy Bronson, Instructor
TEMPLE B'NAI DAVID	wed 7:15-10pm Thurs 9:30am-1pm.	Miriam Dean (213)391-8970 Instructor
YWCA FOLK DANCE CLASSES	Sunday 7-9pm	(213)478-1228 (213)478-5968 Edy Greenblatt
UNIVERSITY OF RIVERSIDE FOLK DANCE CLUB.	8-9:15pm	(714)369-6557 • Sherri

LOCATION	SPECIAL INFORMATION
WOODLAND HILLS, Woodland Hills Rec. Ctr., 5858 Shoup Ave.	
WEST L.A., westside Jewish Community Ctr., 5870 N. Olympic- 3 blocks E. of Fairfax	International dances. Begin- ners 9-10; inter/adv 10:15- 12:15. New camp dances.
WEST L.A., Emerson Jr. High School, Boy's Gym, 1670 Selby Ave.	<i>Erly tching 7:30, De A Lugul 8-9, Slovansko Kolo, Od Bushka Du Bushka, Avi AVI.</i>
WHITTIER, Sorensen Park, 11419 Rosehedge Drive.	Teaching 7:30-8pm, followed by program & requests.
WESTWOOD, UCLA campus, Women's Gym, rm 200. Meter parking across from Ackerman Union	Teaching 8:30-9:15pm. with dancing by req til midnite. Beg. to adv., int'l & free.
SANTA MONICA, 1827 California Ave. 1 bl. N. of Wilshire & 19th St.	All ages & levels welcome.
PASADENA, Caltech campus, Dabney Hall. Parking off Del mar from Chester, or by tennis courts across California Blvd.	Tchg 8-9pm (except last Tues. of mo., til 8:30) Dance 9 11:15. Party at end of mo.
VAN NUYS, Valley Cities Jewish Comm. Ctr., 13164 Burbank Blvd.	Beginners: 1-2pm Intermediate: 2-3pm
WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, 1/2 bl. N. of Olympic	An all request evening for beginning thru advanced JOIN US!
LONG BEACH, Unitarian Church 5450 Atherton	Beg. 7:30; Int/adv. 8:30pm. Party last Tues. of month.
NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg. to inter. levels. Int'l folk & fun dances.
LOS ANGELES, 8906 Pico Blvd., CULVER CITY, Veteran's mem. Aud. 4117 Overland	Int'l beg. Inter. Easy dances first hour. Reviews & new dance.
WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, 1/2 bl. N. of Olympic	7pm-beginners (no experience needed; 8pm-intermed. KAZASKA follows at 9pm.
BARN STABLE UNIVERSITY exit off 60 fwy east; near campus security	Int'l Beginning, Intermediate FREE

CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
BEGINNING SCANDINAVIAN FOLK DANCE	Monday 7:30-10	(818)981-1833 (Bunny)
	Monday 7:30-10	(714)533-8667 (Ted)
	wed. 7:30-10	(213)559-2516 (Dick)
WESTWOOD CO- OPERATIVE FOLK DANCERS	Monday 7:30-10pm	karen wilson (213)322-2243
	Monday 7:30-10pm	Anne Turkovic instructor (213)832-6228
	Tuesday 8-10:30pm	(213)478-4659 Beverly Barr instr.
	Tuesday 7:30-10pm	Nancy Heath 535-6166 (days) 370-5047 (eve)
	Thursday 8-10pm	(213)284-4171 Josephine Civello, Director
	Thursday 7:30-9pm	(805)498-2491 Gene Lovejoy, instr.
	Thursday 7:30-10pm	(213)559-8474 (h) Jim Ulrich, inst
	Thursday 7-8pm	Henrietta Bemis, instructor. (213)437-7381
	Friday 7:30-8:30pm	(818)281-7191
	Friday 7:30-8:30pm	(818)347-3423 (818)887-9613
KAYSO FOLK DANCERS	Saturday 1-3pm	(619)238-1771 kayso & Angie
	Sunday 7-10:30pm	(714)553-8667, 545-1957, 494-3302
	Thursday 7:30-10pm	(213)559-8474 Jim Ulrich Inst.
	wed. Th. 7:30-8:45pm	(808)373-9634 Nikki Paisner



LOCATION	SPECIAL INFORMATION
RESEDA & SANTA BARBARA ANAHEIM, Cultural Ctr, 931 N. Harbor Bl.: CULVER CITY, Peer Gynt, 3815 Watseka	Classes return when Dan does. Class starts 9/10 for begin. Class starts 9/5.
WEST L.A., Emerson Jr. Hi., Selby Ave., N. of Santa monica Blvd., behind Mormon Temple. Parking in school yard.	Note: Dark 12/24 & 12/31 beg. can start at any time Singles welcome.
SAN PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St., corner of 17th St.	Beginning folk dance instruct'n
WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	<i>DARK-DEC.4 and 11.</i> <i>Beg.learn popular dances.</i>
TORRANCE, St. Andrews Episcopal Church, 1432 Engracia Ave., in the Social Hall.	Sponsored by the South Bay Folk Dancers.
EAGLE ROCK, Eagle Rock Rec. Ctr., 1100 Eagle Vista Dr. (nr. Figueroa just S. of freeway).	Sponsored by the Virgileers.
THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	
CULVER CITY, Iri Rm. of Veteran's Memorial Bldg., 4117 Overland Ave.	
LONG BEACH, Hill Jr. Hi School Gym 1100 Iroquois	Soft soled shoes only. After class, join Narodni Dancers.
PASADENA, Holliston United Metho- dist Church, 1305 Colorado Blvd., Scott Memorial hall, behind church.	Sponsored by Pasadena Co-op.
WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup.	Sponsored by West Valley Folk Dancers.
SAN DIEGO, 4044 Idaho St., North Park Recreation Center	
LAGUNA BEACH, Laguna Beach Hi Sch. Girl's Gym, Park Ave. @ St. Ann's.	
CULVER CITY, Iri room of Veteran's memorial Bldg., 4117 overland ave.	Winter registration 1/5/85, 10 wk class
HAWAII, Pecos river cafe. 99-016 Kamehameha Hwy.,	Country/Western dances, Schottisches, Polkas.



# INTERNATIONAL and ISRAELI FOLK DANCING

every  
THURSDAY EVENING  
with

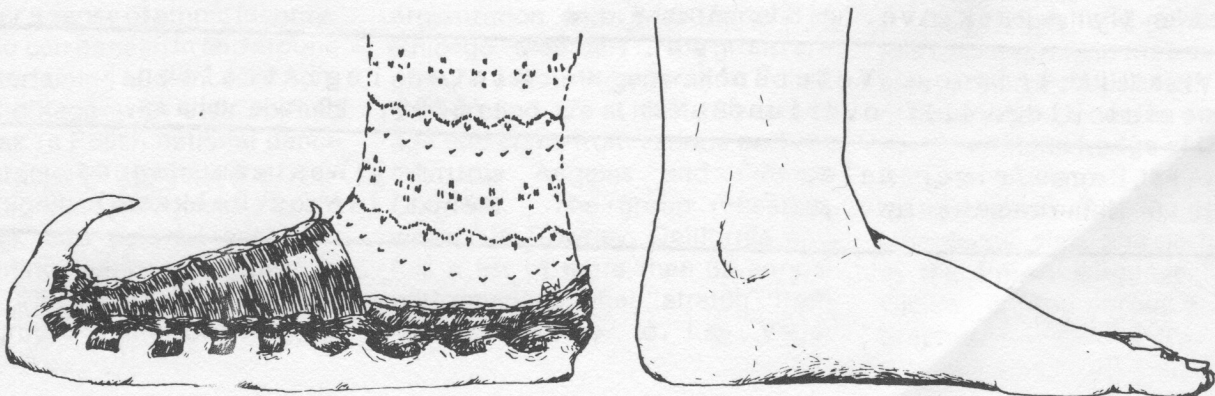
EDY GREENBLATT & ISRAEL YAKOVEE  
at

Cafe Shalom  
531 N. Fairfax  
Los Angeles

7:30 pm **Beginners'** Class & Request Dancing  
(no experience required)

9:00 pm **Intermediate** Class & Request Dancing

For information call **478-5968** or **994-5432**



# the LAGUNA FOLK DANCERS



PRESENT THE 15<sup>th</sup> ANNUAL  
LAGUNA FOLK DANCE  
FESTIVAL  
FEB. 15, 16 AND 17, 1985

OUR ARTIST IS ON VACATION IN GREECE SO WE ARE USING LAST YEARS AD WITH  
THIS OVER LAY. OUR INSTRUCTORS WILL BE DICK CRUM AND YVES MOREAU.  
MORE INFORMATION IN THE NEXT ISSUE OF FOLKDANCE SCENE.

LAGUNA BEACH H.S. GIRL'S GYMNASIUM  
PARR AVE AND ST. ANNE'S DR. IN LAGUNA BEACH, CA  
INFORMATION (714) 543-508 , 494-3302, 545-1957

# At a Glance

Dec. 01 Clairseach Concert, Traditional Music Society  
House Concert  
Dec. 01 Westwind in San Francisco  
Dec. 02 Fuge Imaginea, Santa Monica  
Dec. 02 Klezmorim at Ambassador Auditorium  
Dec. 03 Scandinavian Festival at Pacific Design Ctr.  
Dec. 07 IDYLWILD HOLIDAY CAMP CANCELLED.  
Dec. 08 Tanchaz Beginner's Festival.  
Dec. 21 English Contra Dance Party. S.M.

Dec. 23 Scandia Xmas Party  
Dec. 29 3rd Annual Traditional Music Society New  
Year's Camp.  
Dec. 30 Scandia New Year's Party  
Jan. 20 Winter Festival, Glendale  
Feb. 15 Laguna Festival  
Feb. 16 Scandia Festival, Berkeley  
Apr. 14 Westwood Co-op Festival  
May. 24 Statewide, Santa Barbara

**FOLK DANCE FEDERATION OF CA. SO.**  
**22210 Miston Drive**  
**Woodland Hills, CA 91364**

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