

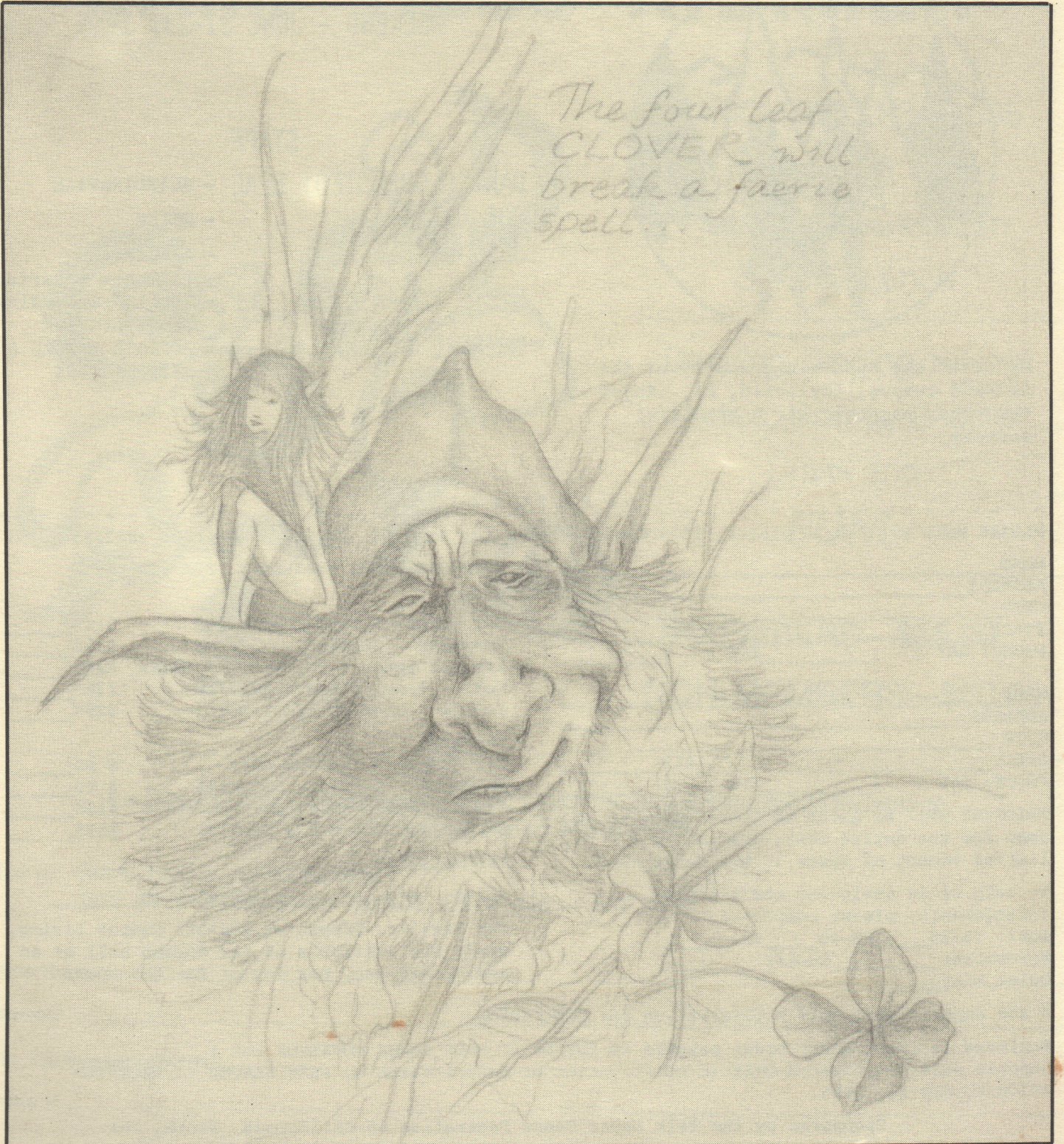


Folk Dance Scene

March, 1985

Volume 20

Number 1



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 () _____

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.

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.

Sponsored by the Folk Dance Dance Federation of California, South, Inc.



March, 1985

Volume 20 Number 1

Folk Dance Scene

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Co-Editor
Production Editor
Circulation
Food Editor
Business Manager
Assembling
Trouble Shooter

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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 must reach the Editors by **ONE WEEK BEFORE THE FIRST 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.

Folk Dance Federation of California, South Officers (1983-1984)

President Lila Aurlich
Vice President Marshall Cates
Treasurer Karen Fink
Recording Secretary Davida Bornstein
Corresponding Secretary Elsa and Frank Havlic
Director of Extension Esther Pursell
Director of Publicity Wendy Wetzel
Historian Kayso Soghomonian

Federation Information: (213) 306-7898

from the Editor:

Nature has a way of balancing things so that whatever is not needed is eliminated and survival depends on adaptation.

This period of folkdance evolution is critical in terms of its adaptation. I have no doubt that folkdance will continue in one form or another because folkdance is alive and vital and folks do it. But the critical point is what form will it take. We are at the steering wheel and it is up to us to direct the course.

Now is the time for you to get involved. Help determine our folk dance future.

Now.

The deadline is one week before the first of the month prior to publication. That means 5 weeks before publication.

I need to make a correction regarding the size of ads that we can take. The width of a column is 2 and 1/4 inch.

CORRECTION:

The full page and the horizontal half page ads are not effected. The other sizes must fit into one, two, or three columns. The charges are \$2.00 a column inch.

That means an ad the width of a column (2 and 1/4 inch) and one inch long will cost \$2.00, or if longer, \$2.00 for each inch in length.

The SCENE needs to be more visible. We need places where everyone can see and anyone can purchase the SCENE. If you know of places please let us know.

Marvin Smith

editor

COVER: from 'FAERIES', Brian Froud and Alan Lee. Abrams, Publishers, New York.

This magazine was printed as an educational project by the Ventura County Regional Occupational Program Production Printing Class, Ruben Reyes, Instructor. The ROP is part of the Ventura County Superintendent of Schools Office, James F. Cowan, Ed.D., County Superintendent.

Come Dance With Me



Advance Tickets
\$12.50 by mail
Admission \$15.00
at the door
Make check payable to:
CAL. DANCE CO-OP
17163 Ventura Blvd.
Encino, CA 91316

RAGTIME BALL

Master of Ceremonies: RICHARD POWERS

Renowned Dance Historian, Teacher, and Director of the Flying Cloud Academy of Vintage Dance,
Cincinnati, Ohio; Assisted by Miss Melanie Cougarstar

Saturday, March 23, 1985 • 8:00 p.m. • FELLOWSHIP HALL
Erwin St. at Tyrone Ave., Van Nuys, California • Adjoining The 1st United Methodist Church

LIVE RAGTIME ORCHESTRA

Ragtime Dance Instruction led by Richard Powers, 10:00 a.m. until 4:30 p.m. on the day of the Ball
at a location to be announced.

Period or Formal Attire is Encouraged. Singles and Couples are welcome
Refreshments Provided • No previous dance experience is necessary.

For Information, Call: Bunny (818) 981-1833, days/ Drew (213) 459-7179, evenings/ Desmond (213) 469-0267

CALIFORNIA DANCE CO-OPERATIVE

Dear Editor:

The foundation of this letter started at Pasadena Co-Op's Winter Festival. The 4 of us, Karen Bassett (Pres., Orange County Folkdancers), Laura Sauter (Pres., Narodni), Steve Davis (Statewide Chairman) and I, Darci Linkey (Pres., Laguna Folkdancers), went through the list of dances on the program. We were amazed to find that the latest camp dances came from San Diego 1982. There was not ONE dance from 1983 or 1984 Stockton, San Diego or Idyllwild camps. Why have camps if the dances are not included on the programs for us to enjoy?

We recommend that the Research and Standardization Committee publish a list of dances taught at each camp for the clubs to view. Clubs could then select anywhere from 1 to 5 dances to mix in with their regular program. The list would consist of areas taught, degrees of difficulty, and of course, if it is a line or couple dance or a mixer

The Federation has in its library numerous videos from past camps as well as an extensive list of dance notes for club teachers to use. They only need to call and set up a time.

You could say that the names listed above are of the "new blood" though we have been dancing anywhere from 2 1/2 to 10 years. We don't want to step on toes or hurt anybody's feelings. We just want to dance the material that is currently being taught in local groups from the latest camps. The names listed above also attend Federation meetings, are on committees and frequently attend each other's organizations to lend support.

We hope that our recommendation will be taken into consideration for use in the future.

Sincerely, Darci Linkey

CONGRATULATIONS

Sharon and George Pate are the proud parents of Stephen Gale Pate, born January 21, 1985. Mom and baby are fine. Sharon had the baby at St. Joseph's while Polski had their rehearsal. Such dedication these Polski performers have!

FAREWELL

Esther Pursell, who was serving her second year as Director of Extension for the Folk Dance Federation of California, South, died on January 23, 1985, after a 3-month battle with cancer.

Esther began folk dancing over a decade ago as a beginner at the Pasadena Folk Dance Co-Op and has been an active participant at many federation groups since. As her skills and knowledge increased, she tried her hand at teaching and met with success. Being a school teacher gave her the opportunity to use and sharpen her abilities by introducing folk dancing to the students at Buchanan Elementary School in Highland Park. For the past two years, she has been the regular beginning teacher for the Pasadena Co-Op and has taught dances from time to time for Whittier Co-Op.

She has served as delegate and/or alternate to the Federation Council for both the Pasadena and Whittier groups and has attended San Diego Folk Dance Camp for several years.

Esther brought enthusiasm and joy to others through her teaching and participation in folk dance activities.

We'll miss you, Esther!

TO INSURE UNINTERRUPTED DELIVERY OF THE SCENE:

Send all changes of address to Jim Fogle, 22210 Miston Dr., Woodland Hills, Ca. 91364

The post office does not forward non-profit mail, so be sure to get your changes to Jim.

NEWS ITEMS, ARTICLES & ADVERTISEMENTS:

Anything in the nature of news, articles or ads must be mailed to the Editor, Marvin Smith, 5 weeks before publication date. All ads must be accompanied with a check or money order paid in full. Marvin's address is: 1841 S. Arlington Ave., L.A. Ca. 90019

Due to the non-profit nature of this magazine, we cannot take responsibility for issues lost in the mail. Please complain to your post office (in writing if necessary). If you wish a replacement copy for one lost in the mail or not delivered, send your request to Fran Slater, with a check or money order for \$1 (foreign \$2 US Money Order) with your request. Fran's address is: Fran Slater, 1524 Cardiff Ave., L.A., CA 90035

NOTICE

JAAP LEEGWATER

-teacher of Bulgarian and Dutch folk dances-

moved from the Netherlands to the USA. His new address is:

4117 North Green Ct.
Carmichael, Ca. 95608
Tel. (916) 971-9545

So, anyone wanting to get in touch with Jaap about workshops, choreographies and/or lectures can contact him at the above address.

Calendar

MARCH

Local

- 1 SKANDIA. 7:30 pm. Advanced workshop with Ted Martin & Donna Tripp. Anaheim Cultural Center, 931 N. Harbor Blvd., Anaheim
- 1-3 HARWOOD Camp Folkdance Weekend.
- 2 TANCHAZ. 8 pm, special Transylvanian workshop with dances from Szek or Lorincreve. 10 pm. SLAVEJA performance. At United Hungarian House, 1975 W. Washington Blvd., L.A.
- 3 IDYI-LWILD SCHOLARSHIP DANCE. \$4 admission. Requests included in program. Teaching 2 dances from 1984 camps. Vendors, door prizes. At West Hollywood Playground.
- 9 IRWIN PARNE'S INTERNATIONAL FOLKDANCE FESTIVAL. 8 pm, at the Dorothy Chandler Pavilion, Music Center.
- 10 JIHAD FACY, Arabic music, at Morgan-Wixson Theatre, 2627 Pico Blvd., Santa Monica. Sponsored by Fuge Imaginea.
- 15 AMAN AT MARSEE AUDITORIUM, EL Camino College.
- 16 PARTY AT VESELO SELO, sponsored by the Laguna Folkdance group. 719 N. Anaheim Blvd., Anaheim. Pot luck at 6 pm, dance at 8 pm. \$4 to Veselo to help keep it open!!!!

- 17 IRISH PARADE, 10 am down Wilshire Blvd., followed by IRISH FAIR at Lafayette Park.
- 17 GHEOGHE ZAMFIR, Roumanian panpipe virtuoso, at Ambassador Auditorium, 300 W. Green St., Pasadena
- 19 SKANDIA. 7:30 pm, advanced workshop with Ted Martin and Donna Tripp, at Anaheim Cultural Ctr., 931 N. Harbor Blvd., Anaheim.
- 29-31 WESTWOOD CO-OP'S WEEKEND at Camp Hesskramer, Malibu.
- 30 KARPATOK, performing at the Wilshire Ebell Theatre, 4401 W. 8th St., L.A. Starts at 8 pm.
- SKANDIA, 3-5 and 8-11 pm. Workshop and party, at Women's Club, 121 S. Center, Orange.

Out-of-Town

- 9 SACRAMENTO. Camellia Festival, at Memorial Aud., 15th & J Sts., Sat. institute-1-4:30pm, festival-7:30 pm-1 am
Sun. pageant-1-3 pm, festival-3-6 pm
- 30 YERMO, CA. Calico Pitchin', Cookin' & Spittin' Hullabaloo. \$3/day. Call (619) 254-2122 or (714) 783-3661 for info.

APRIL

- 11 THEA HUIJGEN Workshop at Narodni at Hill Jr Hi Gym, 1100 Iroquois in Long Beach.
- 13 AMAN at CalTech's Beckman Aud. Starts at 8 pm.
- 14 WESTWOOD CO-OP'S SPRING FESTIVAL at Culver City Veteran's Memorial Aud.
- 20 HAMBO CONTEST & GAMMALDANS by Skandia, at California Lutheran College, Thousand Oaks.

- 26 NARODNI Weekend at Harwood.

Out-of-Town

- 20 NEW YORK. "Cherish the Ladies", last concert of series featuring Irish women traditional musicians and dancers. Sponsored by the Ethnic Arts Center, NY., at 179 Varick St. Concert starts at 8 pm.

For Your INFORMATION

SANTA BARBARA SYMPOSIUM

The U.C.S.B International Folk Dance Symposium was cancelled last Summer because the campus was the site of one of the olympic villages. Other locations were sought out but found to be unacceptable. So the symposium returns for its 10th year, Aug 27 through Sept 1, 1985 and co-director Tom Bozigian promises an exciting teaching staff which will be announced in the next issue of Scene.

AMAN PLAYS LOS ANGELES

Aman, the Los Angeles based international folk ensemble, will be entertaining Southern California audiences at a variety of locales for its spring season in L.A. Featured in the Aman performances will be guest artist Chitresh Das, master of the classical Indian style of dance. Kathak, plus world premieres of dance and music suites from Scandinavia and Yugoslavia. Aman's spring season will cover the four corners of the Southland, and will include performances in Torrance, Pasadena, Woodland Hills, and Westwood.

ALASKA FOLK DANCE CRUISE

Burt Scholin, folk dance teacher, will lead the folk dancing this summer aboard the SS Universe, during a 14 day cruise, which originates in Vancouver, Canada, on August 11, 1985. Cruise features include lectures, movies, live entertainment, and all the 'amenities of home'. The dancing on board will be international.

MAGNET IN MOTION

On March 29, 1985, Billy Burke's Magnet students from the 32nd Street USC School will be giving their annual international dance concert.

Included will be their new Moscow City Quadrille Suite and a new Spanish number, based on material recently brought back from Spain by Sue Ducat. The Tanzas, Hot Shots and Jr. Hot Shots will be in the program. Show time is 8 pm, at the Bovard Aud. on the USC campus. Donation of \$5 is tax deductible.

IDYLLWILD FOLK DANCE WORKSHOP 1985

June 21-28 week and weekend June 21-23, at Isomata Campus, Idyllwild, Ca. Fresh mountain air and scenery! Staff includes Daniel Sundstedt Beal, Joe Graziosi, Jaap Leegwater, Steve Kottansky, and Sherry Cochran. For info, contact Fran Slater, 1524 Cardiff Ave., L.A. 90035, (213) 556-3791.

SAN DIEGO FOLK DANCE CAMP

This year's conference will be held July 21-28. Housing will be in the newly refinished El Conquistador Residence Hall and dancing will be on WOODEN floors. Staff includes Sunni Bloland, Ya'akov Eden, Bora Gajicki, Germain & Louise Hebert and Jerry Helt. For info or reservations, contact Valerie Staigh, 3918 Second Ave., L.A. 90008, (213) 292-4030.

STATEWIDE '85, FOLKLORICA

Make your reservations as soon as you can. Santa Barbara is a VERY popular resort!

ALASKA FOLK DANCE CRUISE DANCE ON THE WATER

Dancing led by **BURT SCHOLIN**
Former Pres CAL FOLK DANCE FEDERATION

14 DAY ALASKA CRUISE
AUGUST 11-25, 1985

WORLD EXPLORER CRUISES
S.S. UNIVERSE



MANY TREATS IN ONE VACATION

ENJOY FOLK DANCING COMRADERY
CRUISE ALL THE WAY TO ANCHORAGE

VISIT TEN OF ALASKA'S MOST MAGNIFICANT
SIGHTS WHILE GEOLOGISTS, OCEANOGRAPHERS
AND ANTHROPOLOGISTS ON BOARD TEACH YOU
ALL ABOUT THEM

YOU CAN EVEN EARN COLLEGE CREDIT ON BOARD

For further information contact: **Melvin Mann, Great Escapes Travel**
896 The Alameda, Berkeley, CA 526-4033

SINGLE SHARES GUARANTEED

----- cut here -----
Please send me more details about the cruise.

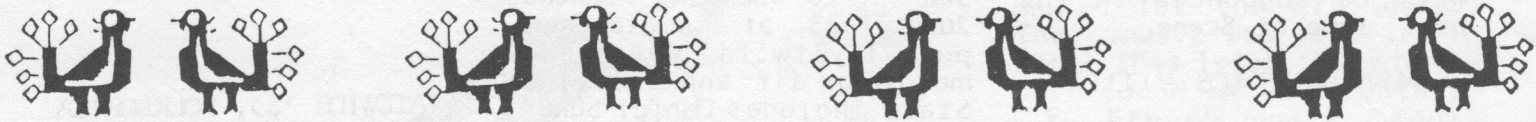
Name _____
Address _____
City _____ Zip _____
Home Phone _____ Work _____

NOTICE CHANGE OF DATE

SAN DIEGO STATE UNIV.

JULY 21 - 28, 1985

FOLK DANCE CONFERENCE



FOLK DANCE CONFERENCE

FOR: FOLK DANCERS & TEACHERS OF DANCE

- AFTERPARTIES
- CREDIT - ONE SEMESTER UNIT
- DANCING ON WOODEN FLOORS IN WOMEN'S GYM AND DANCE STUDIO, ACROSS HALL FROM EACH OTHER
- DORM - AIR CONDITIONED & RENOVATED
- GOOD FOOD
- REFRESHMENT BREAKS
- ETC.

STAFF

SUNNI BLOLAND
 YA'AKOV EDEN
 BORA GAJICKI
 GERMAIN & LOUISE HEBERT
 JERRY HELT
 YVES MOREAU

SPONSORED BY THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

Application

MAIL TO: Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008 (213) 292-4030

BADGE NAME: _____
Ms. Miss Mrs. Mr.

ADDRESS: _____
CITY, STATE, ZIP: _____
PHONE: Day: () _____ Home: () _____

BADGE NAME: _____
Ms. Miss Mrs. Mr.

ADDRESS: _____
CITY, STATE, ZIP: _____
PHONE: Day: () _____ Home: () _____

ROOMMATE: _____

NO. OPTION

- ___ DOUBLE ROOM \$330
- ___ SINGLE ROOM (If available) \$415
- ___ TUITION ONLY \$175
- ___ SYLLABUS \$5

To aid room assignment please answer the following:

- ___ Quiet Wing
- ___ Non-Smoker ___ Smoker
- Age Group: ___ 16-25 ___ 25-40 ___ 40+

Enclosed is check/money order payable to S.D.F.D. Conference in the amount of \$____. A \$50 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if notification of cancellation is given prior to July 15, 1985.



EVENING PROGRAM

COUPLE

- Ada's Kujawiak
- Czardas Z K H
- Dodi Li
- Double Sixsome
- El Gaucho Tango
- Hambo
- Italian Quadrille
- Korobushka
- La Bastringue
- Let's Have a Ceilidh
- Lipa Ma Maryca
- Maple Leaf Rag
- Marklander
- Rakefet
- Rorospols
- Santa Rita
- Swede Finn Mixer
- Tehuantepec
- Vrtielka
- Waltz
- Zillertaler Laendler

NONPARTNER

- Alunelul
- Armenian Turn
- Bavno Oro
- Baztan Dantza
- Ceresnicky
- Ciuleandra
- Debka Oud
- Divicibarsko Kolo
- Drmes Iz Zdencina
- Erev Ba
- Gavotte D'Honneur
- Godecki Cacak
- Hasapikos
- Hora Cheffer
- Imate Le Vino
- Iste Hendrek
- Jovano Jovanke
- Jove Male Mome
- Karamfil
- Lech Lamidbar
- Ma Navu
- Milanovo Kolo
- Orijent
- Rustemul
- Setnja
- Sulam Ya'akov
- Syrto
- Tino Mor i
- Tropanka
- Tzadik Katamar
- Vlasko
- Vulpiutsa

"LECH LAMIDBAR"

"LET'S GO TO THE DESERT"

CHINA LAKE DESERT DANCERS' ANNUAL
 SPRING FOLKDANCE FESTIVAL
 CELEBRATING THEIR 36th YEAR OF FOLKDANCING

PRESENT

SATURDAY, MARCH 16, 1985

BURROUGHS HIGH SCHOOL
 MULTI-USE ROOM
 RIDGECREST, CA

1:30 pm - 4:30 pm (\$2.00)

8:00 pm - Midnight (\$5.00)



Evening Program Features

Exhibitions by

DUNAJ - International Folk Ensemble

Director: Richard Duree

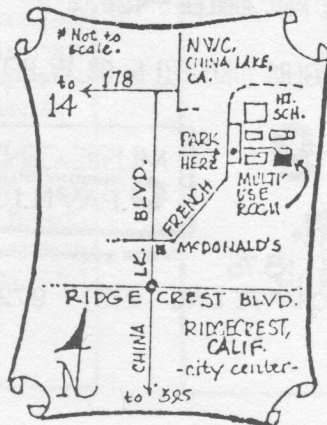
POLSKI ISKRIE - Polish Dance Suite

Director: Gene Ciejka



Part of Afternoon Program Features

CROSSCURRENT - Playing the Schottische, polka and waltz



Info: (619) 375-4726

(619) 375-2821

Directions: Take 395 or 14 & 178 to Ridgecrest;
then follow map.



Irwin Parnes...presents:
**AMERICA'S GREATEST
 FOLKLORE EXTRAVAGANZA!
 MONUMENTAL 38th ANNUAL
 International
 FOLK DANCE FESTIVAL**

narrated by MR. WILLIAM WINDOM

DIMENSIONS DANCERS & DRUMMERS _____ AFRICA
 LION DANCERS & BLACK BELT KUNG FU _____ CHINA
 PANEGIRI DANCERS & MUSICIANS _____
Rare dance from Pontus _____ GREECE
 KARPATOK DANCERS & MUSICIANS _____ HUNGARY
 VIJI PRAKASH DANCERS & MUSICIANS _____ INDIA
 WENTENS & DJA BALI JAVA DANCERS _____ INDONESIA
 KESHET CHAIM COMPANY HASIDIC DANCES _____
Cantorials by Fabulous BAT'YA _____ ISRAEL
 FIESTA MEXICANA & JOROCHO BAND _____ MEXICO
 KRAKUSY POLISH ENSEMBLE _____ POLAND
 LA ANGELITA CUADRO FLAMENCO _____ SPAIN
 MAGANA BAPTISTE ROYAL BELLY DANCERS _____ TURKEY

JEFFREY COOK _____
Gold Medalist Break Dancer _____
 LONGHORNS URBAN COWBOYS _____
Rip Roarin' Hoedown _____
 BEVERLY HILLS COTILLION _____
Tribute to Astaire and Rogers _____
 SPIRITUALS BY THE BLACK BALLET JAZZ _____
& World Celebrated ALBERT MC NEIL JUBILEE SINGERS _____

} U.S.A.

FOLK BALLADS BY CAL STATE L.A. SINGERS DIRECTED by DR. W. BELAN

SAT. MARCH 9
at 8:00 p.m.



Sponsored by International Concert Exchange

TICKETS: \$12.75 \$11.75 \$10.75 \$9.75 \$8.75
 GROUP SALES (213) 272-5539 • CHARGE LINE (213) 972-7211

PRESTON'S POLEMICS

Preston Ashbourne

Well, since Marvin set the deadlines up so far, I'm writing the second installment of the Polemic before any of you have written to me enraged by the first one! Have no fear, I shall indeed respond if you are bold enough to write. Remember, my address is: 4107 Inglewood Bl. LA 90066. Well, now we've lost the Intersection. Doin' great, ain't we? Here are some more of my ideas to promote folkdance:

1. Scene should be sold on store counters or magazine racks like any other periodical. This would put it in the public eye, instead of only being seen by us'ns who are already dancers. Ethnic clothing, records, musical instrument shops are especially appropriate places, but any retail business is ok. Do you own or work in a store that could carry it? If interested talk to me or to Marvin.

2. Along this same line, if you are both a businessperson and a dancer, why not advertise your business here in Folk Dance Scene, to a readership of over 2000 friends? Even if you aren't in business, tell your boss to put an ad in!

3. Every car owned by a folk dancer should have a folkdance bumpersticker. "Honk if you Hamnbo" doesn't count here. Only those already in dance know what it means! It should be something to grab the attention of 'outsiders', hopefully so they will want to be 'insiders'. There is one that says "I'd rather be folkdancing". You guys who make up bumperstickers, get on it! Everyone else, buy one, they don't cost much. Why should Capezio get all the glory?

4. Here's a touchy one: refer to Folkdance as International Dance when talking

to non-folkdancers, so as to not put them off with an image of "cornballness" created from stereotyped prejudices. You know non-dancers often confuse folkdance and square dance. When they do, **explain it to them.**

5. Attend the performances of our performing groups, and **always** invite some of your friends. We need everyone's support. We are here to entertain and educate both fellow dancers and the general public. Help us feel wanted! Communicate with our group directors (or any of us you meet) and give us your opinions of our work and suggestions for things you would like to see represented. Also give us the opinions of those friends you invited; We really need that kind of input. Make tax deductible cash contributions to our groups. Serve on our Boards of Directors and so directly help us be known in the community at large.

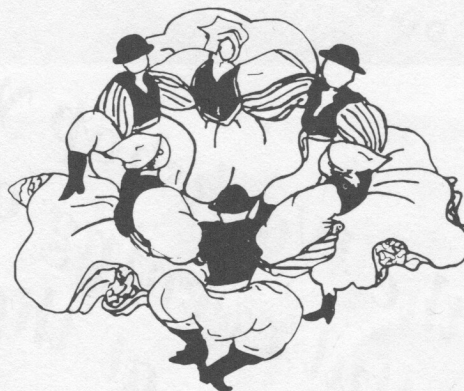
6. Hound our local public and cable TV stations for coverage of all of our festivals and other events. While you're at it, why not hound them about producing regular folkdance shows using local performing groups as well?

7. Visit each others' folkdance clubs; let's support one another. It's the neighborhood groups who now must replace the Intersection to some extent. We must turn this disaster into a benefit somehow.

8. Promote costumes at events and weekly dancing to instill the spirit of ethnic dance. For example, take 25 cents off the admission price for anyone in costume, and define costume loosely, since the idea isn't as much for authenticity as for fun. While you're at it, vocalize when you dance, it's very much a part of the folk idiom and really livens things up.

Beverly Hills - West Los Angeles YWCA Presents

FOLK DANCE CLASSES



7 pm Beginners (no experience required)
8 pm Intermediate

Every

SUNDAY EVENING

with

Edy Greenblatt

at

'KAZASKA'

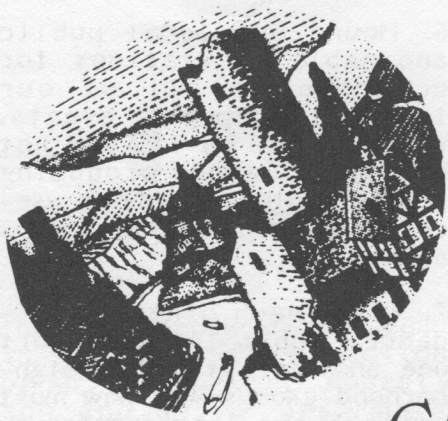
(The Japanese Institute)

2110 Corinth W. Los Angeles

(1 BLK WEST OF SAWTELLE, 1/2 BLOCK NORTH OF OLYMPIC)

Request dancing follows at 9 pm

For more information call 478-1228 478-5968



An
afternoon of
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Registration starts at 1 P.M.
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from the COSTUME COMMITTEE

Laurie Allen

QUILT CONTESTS

Fairfield's Processing Corporation's "Circus is Coming to Town" quiltblock contest has a deadline of September 15. P.O. Box 1130, Danbury, CT 06810.

Mountain Mist Quilt Contest from Stearns & Foster Co. in Cincinnati, OH 45215, deadline October 1.

FOLK COSTUME PATTERNS

Folkware Patterns offers a catalog of their entire line for \$1. Send check or money order to Folkwear, Box 3859-VPI, San Rafael, CA 94912. Items range from Roumanian blouses, Bolivian jackets, vintage children's clothes, to turn-of-the-century garb. Another company which produces turn-of-the-century patterns for clothing in historical detail is Past Patterns, 2017 Eastern S.E., Grand Rapids, MI 49506. The phone is (619) 245-9456. To order their turn-of-the-century catalog, send \$5.50. Patterns in sizes 10-16, with some 18's and 20's.

If you love to knit, send for a brochure from Joan Bartram Designs, PO Box 397, Newport, RI 02840, ph. (401) 847-2519. Shown recently is a beautiful sweater called the Latvian from a collection of knitting patterns for the adventurous knitter.

BOOKS

Historical patterns, including coats, undergarments, shirts, togas, hats, dresses and accessories from ancient Egypt to 1915, all marked on a gridded pattern are found in a new book by Kathering Holkeboer called "Patterns for Theatrical Costumes". It is published by Prentice-Hall and runs about \$12.95.

Several new books published by Lark Books, 50 College St in Asheville, NC 28801, will be of interest to crafters and non-crafters. "Tartans, Their Art and History" by Ann Sutton and Richard Carr, traces the colorful history of the tartan and includes instructions on how to weave them. The book is hardbound and costs \$19.95. Another item for knitters is "The Swedish Mitten Book, Traditional Patterns" from Gotland by Inger & Ingrid Gottfrids-son. Gotland is an island off of Sweden's coast and is the source of very beautiful traditional knitting patterns. 41 designs are included with stories pertaining to each pattern. Full-sized photos with easy-to-follow directions for both adult and children's sizes. The book is paperback and is \$8.95. More for knitters is "Knitting in the Nordic Tradition" by Vibeke Lind. "Brilliantly colored sweaters from Finland, delicate lace shawls from the Faroe Islands, and intricately patterned stockings from Norway are just a few of the classic patterns you'll find in this beautifully designed treasury of historic knitting from the Nordic countries". 40 patterns are included with graphed designs and 260 photographs (many in color) showing each finished garment and every pattern design. This book is hardbound and sells for \$24.95.

MUSEUMS

The Museum of International Folk Art in Santa Fe, New Mexico, houses a permanent collection of 126,000 objects, religious art, silver work, ceramics, woodcarvings from Mexico and Latin America, decorative arts from Europe, and costumes, jewelry, textiles and toys from

all over the world. The museum is located at 706 Camino Lejo, off Old Santa Fe Trail. Open Tuesday-Sunday, 9 am to 4:45 pm, open daily from March to October.

In New York, some items of interest can be viewed at the Cooper-Hewitt Museum. An exhibit entitled "Fabled Cloth: Batik from Java's North Coast" will be showing through April 28. Also in New York, at the Jewish Museum, continuing is the exhibit entitled "The Jewish Heritage in American Folk Art", through March 15.

NOTEWORTHY

The National Council for the Traditional Arts has been awarded an \$85,000 government advancement grant, which may be used for a nationwide tour of traditional American crafts and folk art. The council is the annual sponsor of the National Folk Festival.

Let's Dance

The Magazine of
International Folk Dancing
10 issues per year \$7.00



The where, when, how & who of
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FOLK DANCES FROM FAR AND NEAR
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ANNOUNCING - New Volume A-3

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Folk Dance Federation of California, Inc.
1275 'A' St., Rm 111, Hayward, CA 94541
Office hours on Wed 415/581-6000

WANTED!!!

Folk costumes or folk craft items (such as woodcarvings, table runners, pillows, table cloths, towels, dolls, blouses, embroideries, jewelry, belts) MADE BY members of Federation Clubs for an exhibit on Saturday, May 25 at STATEWIDE '85. If you have pieces you would like showcased in this special one-day display, please fill out and mail the coupon below along with a self-addressed envelope to:

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c/o Laurie Allen
15121 Valerio St.
Van Nuys, CA 91405

**If you are not going to be able to attend STATEWIDE '85 this year but would still like to display your handicrafts please fill out the coupon and note that you will not be attending.

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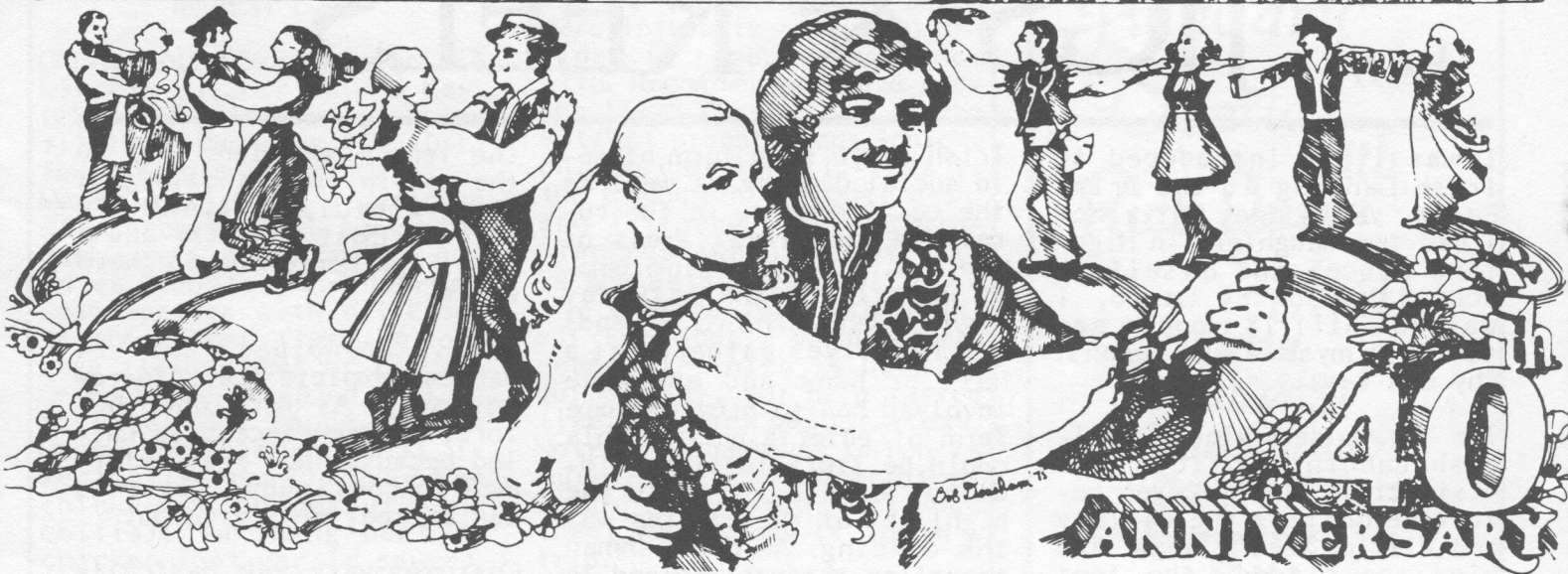
DEMOCRACY IN FOLK DANCE
Tivka Mason

The Westwood Co-Op Folk Dancers had a council meeting in January. It's main purpose was to elect new dances as well as old ones, to be taught and re-taught at the regular folk dance sessions on Thursday nites at 8 pm at the Emerson Jr. Hi gym. Dances to be considered were on a list, picked by dancers themselves, in previous weeks at regular sessions, to be submitted to the council for nomination.

The dances were demonstrated with the music, so the people could see if they liked them enough to nominate them for the group.

Each person had a ballot on which to list his choices. Twenty one dances were approved for re-teaching, and out of those, only five could be nominated. It was exciting to see the democratic process at work in this club

Westwood Co-op Folk Dancers SPRING FESTIVAL



Sunday, 14 April, 1985

1:30-5:30 PM at the Culver City Veterans
Memorial Auditorium, Culver Blvd. at Overland Ave.



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DINNER COST: \$ 8.50 Members
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3675 Clarington Ave., #7
Los Angeles, CA 90034
213-839-6719

CEILI, HORNPIPES, JIGS & REELS

I was first introduced to Irish Dancing at the Irish Faire, years ago, but since I had two daughters in Highland Dance, and myself in Scottish Country Dance, I waited until 18 months ago to avail myself of lessons. Why did I wait so long?

The first-time viewer of Irish dancing notices the distinctive posture even before he notices the variety and difficulty of steps. The hips are closed, the feet cross in front of each other with a slight turnout, the arms are held back and close to the hips. The hip and foot positions are necessary to execute the steps correctly, and also for neatness (i.e. control). The arm position was chosen in preference to the Scottish aerial position perhaps partly since there's no other good place to put arms when executing the very lively steps characteristic of Irish dancing!

Basically, there are two types of Irish dance: solo & figure. Figure dancing can be ceili (social) dancing which can involve large numbers of people (where do you think square dance came from?), or it can be the more complex dance done in competition: 2-hand, 3-hand, 4-hand, 6-hand or 8-hand jigs and reel dances. There are also choreographed dances involving many dancers in special competitions.

In fact, one could say there is another "cut" of 2 types of dancing: social and competitive. All native-born

Irish learn some form of solo social dancing as well as the ceili dances. In the rural and semi-rural areas of Ireland, the ceili (impromptu party) was the Saturday night entertainment. Friends and relatives gathered at a hall or home and everyone involved had to provide some form of entertainment. This could be story-telling, fiddling, or singing, but the highlight of the evening was the dancing. An Englishman traveling through Ireland in the mid-1700's observed that the entire population seemed not only to enjoy dancing, but that they appeared to have been taught by capable masters.

In addition to native tunes, some of the music also came from France and Scotland. Early historical records indicate that dancing was done to 'vocal' music. There've been references as well to dances done with 'naked swords' in the Renaissance era, even though the Sword Dance is generally identified with Highland Dancing.

Steps and costumes changed over the years, but the basic movements, music, and Celtic decoration on the female dress, in particular, are classic. The official governing body of Irish Dancing is located in Dublin. Rules on competitions, judging, teaching, steps, costume, etc., are made by this body and disseminated to the Irish Dance teaching world.

Jigs are universally associated with Ireland, and there are three kinds: light jig,

the tempo most familiar to the non-initiated; slip jig, the graceful, sweeping jig that's almost a waltz; and a hard jig, performed in 'hard shoes'

Reels, hornpipes, and set dances complete the solo repertoire. As mentioned before, figure dances, so called because they are performed in continuous figures, can be reel or jig tempo.

Costumes vary, but basically male dancers wear either kilts of green, saffron or some heather toned wool, and female dancers wear dresses of a style akin to skating dresses, with longer skirts. You may have noticed that there seem to be many girls wearing the same costume at a feis ("fesh"-a dance competition). These are 'school' costumes, which are worn for the figure dances. Each dancer also has a solo costume, which can be any color, but the style and decoration must be Irish.

Dancing shoes are of several types. Female dancers wear 'ghillies', similar to those worn by Highland Dancers, but have a firm sole, for the 'light' shoe dances: reel, light and slip jigs and figure dances. Male dancers wear reel shoes, similar to jazz shoes. Hard shoes are worn by both for hard jig, hornpipe, set dances and, when performed, the treble reel. The hard shoes are of an oxford style, with ankle strap and built-up sole, either reinforced with nails or, more recently, made of

fibreglass (did you think tap dance was American?). The hard shoe dancers provide the percussion for the tunes played. Are these dances difficult? You bet!

How does one find out more about Irish Dancing? After all, it is open to all ages. There are many teachers in the S. California area who will take children as young as three or four, and up to (don't ask!) my age. Lessons are relatively cheap, practice is free, whenever one can find room; shoes are a bit high, as are top-level dance costumes, but one can get by far cheaper than with many other hobbies. The number of participating adults is growing, and that's a good thing. Not only do we enjoy what we do, but we also enjoy each other! Friendship in Irish dancing is a very special thing. We have a common interest beyond the dancing itself. Irish dancing is one facet of a culture, the Celtic culture, which is milleniums old, and still very much alive.

Feis are held annually in S. California, as far north as Thousand Oaks and south as San Diego, with several associated with other Irish events, such as the Irish Faire.

My teacher's school, the O'Connor School of Irish Dancing, is attempting to start a ceili club, which would meet one Saturday nite a month, to learn and enjoy social ceili dance. We are still looking for a facility in the West Valley. We welcome all dancers and would-be dancers, competitors and non competitors, from all groups, who would like to join us in perpetuating a very old and good thing.

My home phone is (818) 886-8632. If you have any lead for us on a facility, or if you want to be included once we start, please call (evenings).

Pat Anderson



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Saturday, March 2, 1985

Hungarian dance workshop with Tibor Toghia 7 PM
Táncház dance party 9 PM, with Slaveja performance at 10 PM

Workshop \$4, Táncház and performance \$6, both \$8

A special all-day Transylvanian dance workshop

Phil Klingman teaches dances of Szék

The dance cycle from the village of Szék inspired the modern Táncház movement in Hungary. Guest teacher Phil Klingman, well-known on the West Coast as a Transylvanian dance specialist, has studied in Hungary with Sándor Timár and has filmed village dancing in Transylvania.

Saturday, April 13, 1985

First workshop: Noon-2:45 PM / Second workshop: 3-6 PM

Dinner break: 6-7 PM / Videos of Széki dances: 7-7:30 PM

Third workshop: 7:30-8:45 PM / Táncház: 9 PM

Workshops \$12, Táncház \$6, both \$16 (per couple: \$30)

*Fee includes song syllabus and Klingman's transportation, with partner, from San Francisco
Space at workshops will be limited, so early reservations are advised
Sorry, no partial workshop registrations*

Reservations for Széki dance workshop: Workshops only / Full individual package / Full couple's package

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Telephone

Address

City

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Mail this form with check or money order payable to Kárpátok Hungarian Folk Ensemble to:
Kárpátok, 3370 Camino de la Cumbre, Sherman Oaks, CA 91423.

IRISH CULTURE in the SOUTHLAND

Billy Burke

At first glance, one might be led to believe that there is little if any real Irish culture to be found in S. California. Of course, on March 17, St. Patrick's Day, everybody's Irish. All it takes is a little green hat, a shamrock, a red nose, and an assortment of "authentic" Irish sayings, like, "top o' the mornin' to ya", or "faith and begorro", or even "ah, you're a fine strong lad, you'll be needin' Irish Spring". Well, I'm glad to say that there are Irish people in Southern California who remember their homeland and do all they can do to keep its heritage alive in the New World. One might think that the above-mentioned stereotypes would make those from the Emerald Isle want to hide their identities, but there are a number who work very hard to keep their music, dance, and emotional links intact.

There are several Irish clubs in the area that promote the best of Irish culture. The "Harp o'Shamrock Club" of L.A. promotes Irish football and hurling. Thanks to the efforts of Irishmen like Chris O'Shea (from Co. Kerry), their games are played at Valley College every Sunday around 3 pm. "Ireland's Own Club" in Alhambra, is very active. They hold Irish dances, outings, games and a variety of other activities. They usually work out of the St. Theresa Church Hall in Alhambra. A source of further information is Marty Walsh (from Mayo) at (213) 284-3453.

There are quite a few Irish dance classes in the southland. One is the O'Connor School of Dancing. For information, call Bella Yerina at (805) 495-8562. There is also the Myra Brennan School

of Irish Dance (947-6724). Kate and Vennie O'Connor lead the Ballet School of Irish Dancing (781-3325).

The United Irish Societies of Southern California are hard at work on building an Irish Cultural Center in Orange County. For information about this fine effort, contact Marie and Thurman Albrittan at (213) 831-6182.

In the past few years, quite a few Irish style Pubs have sprung up. The good news is that some of them are really Irish. These pubs have an old country atmosphere and live music several nights a week. Don't go expecting to dance Siamse Bierte or any set dances, but do go and enjoy a pleasant crowd and listen to authentic Irish music (you might even get in some "7s and "3s, who knows). Molly Malone's is a 575 S. Fairfax, and has a long history and atmosphere you can cut with a knife. Irelands 32 is at Woodman Ave. and Burbank in the San Fernando Valley. Des Regan's is in Burbank at 4311 W. Magnolia. Des was my source for most of the information in this article and is very active in the Irish community. His pub is probably the biggest on the west coast. Des is from Galway and plays a fine button accordion. He has many musician friends that come and visit him periodically and treat his patrons to the very best in Irish traditional music.

Des Regan has recently (2-3 years now) entered the travel business. He personally leads tours to Ireland where the travellers stay in fine hotels or in the homes of the people of the rural communities. He is also a sponsor of a radio show in San Diego called "The Sounds of

Ireland". Tom McConville, from Portedown, also has an Irish radio program every Sunday at 3:05 pm on KIEV. For information on all Irish functions in the area, this is the best radio show to listen to.

I know there are other Irish clubs and gift shops and pubs and classes. Why don't you see what you can find? Don't wait for St. Patrick's Day. You can even wear your hat and spout some of those silly sayings (the Irish have a great sense of humor and welcome the chance to introduce you to their REAL cultural background). Until then, "Slainte agus saol fada agut". I sure hope that means "Health and long life to you."

EDITOR'S NOTES

To help a little in your search for the Irish in the area, we've made a short list of resources.

CLUBS & ORGANIZATIONS

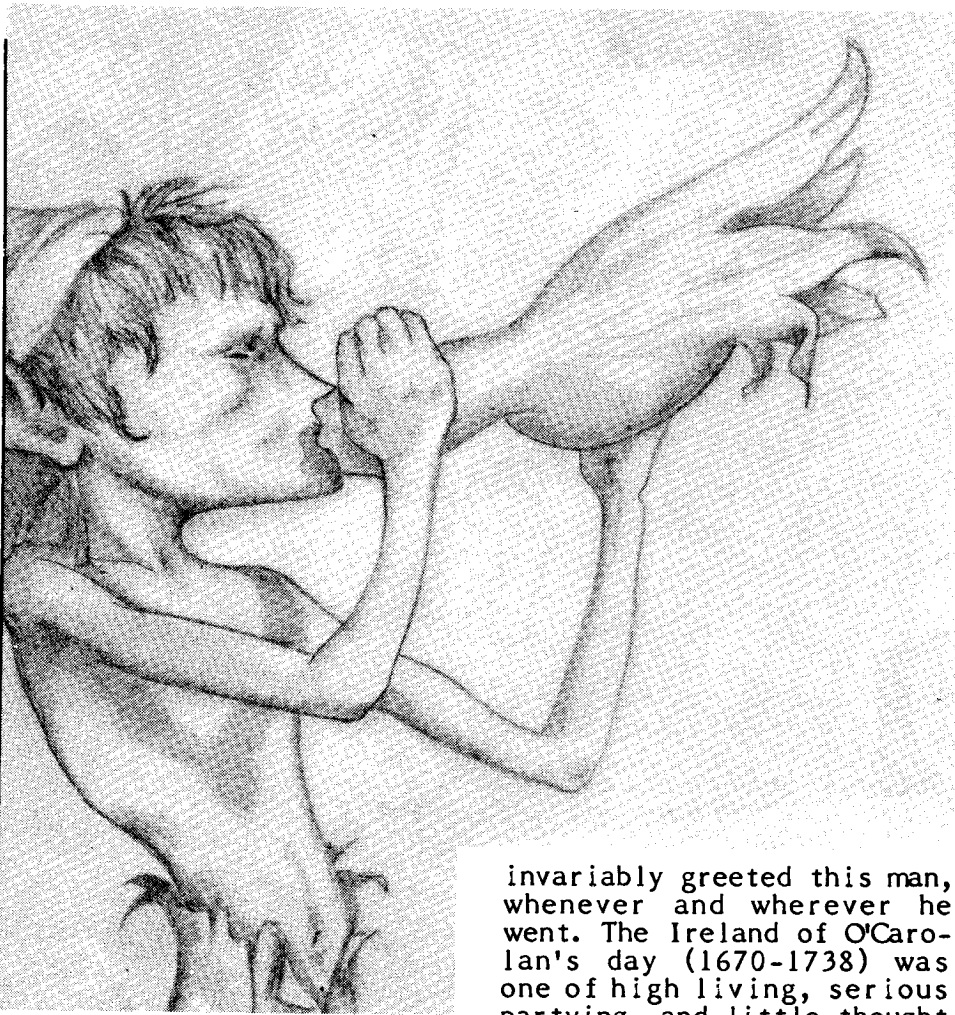
IRISH ETHOS. Now sponsoring groups to explore Irish ethos in music, folklore and living Irish heritage. Call (213) 387-4289 for info.

IRISH-AMERICAN CULTURAL INSTITUTE. For the appreciation and spread of Irish traditions. Call Tom Stapleton (818) 842-2942 for info.

PUBLICATIONS

THE SOUTHERN CALIFORNIA IRISH CALENDAR. A good reference for local Celtic musical and cultural events. If you have questions, or want to subscribe (\$12/yr), call Dennis Doyle, (818) 956-1311.

DON'T FORGET ABOUT THE IRISH PARADE on March 17th, going down Wilshire Blvd., with an **IRISH FAIRE** afterwards at Lafayette Park.



Turlough O'Carolan

For those already familiar with Irish music, the name of Turlough O'Carolan will bring thoughts of lilting, beautiful harp music. For everyone else, the name will draw a blank. To fill in the blank (verbally, anyway), we paraphrase an article written on this man by Joemy Wilson that appeared in the California Traditional Music Society Journal, v.1, #12.

"Have a drink, have a drink! Welcome a hundred-thousand times! Have a drink, play up a tune, and give us an encore!"

These words of welcome for the legendary blind Irish harper, Turlough O'Carolan, epitomize the excitement, warmth and hospitality that

invariably greeted this man, whenever and wherever he went. The Ireland of O'Carolan's day (1670-1738) was one of high living, serious partying, and little thought for the morrow. Centuries of civil strife, oppression and conquest from without, left Ireland a divided nation, with members of its Gaelic majority disenfranchised, robbed of their estates and barred from most professions. The Protestant usurpers (albeit with some sense of guilt) thoroughly enjoyed their new-found riches in a lavish style, eagerly adopting the Irish hospitality as their own. So EVERYONE was living for the moment—the Gaels since they had nothing much left to lost and the English due to guilt leading to excess. Some drank to forget and others to remember—whatever the reason, there was merrymaking throughout the land and musicians were at the center of it all.

Music was as essential to life as was food and drink. The master-composer-harper Turlough O'Carolan was the most beloved and celebrated of all the musicians.

His musical career began at age 14, when he was struck blind by smallpox. At the time, he lived with the Mac Dermott Roe family. This was a wealthy, landowning family and the lady of the house took an interest in Turlough seeing to it that he had a good education. After disease struck him, Mrs. MacDermott Roe provided him with 3 years of harp lessons and a harp, then a guide and a horse, and then with her blessings as she sent him on his new career as itinerant harper.

This lifestyle led him across many of Ireland's muddy roads, in all seasons. The first of these roads led him to the house of Squire George Reynolds. The squire asked Turlock to try his hand at composing, giving him the theme of a battle between two fairy hosts of two fairy hills. The resulting "Sheebag Sheemore", a graceful waltz of almost painful loveliness, was the first of O'Carolan's countless melodies.

Though his harping was less than brilliant, his composing was more than so. A number of melodies were composed to honor patrons, and he fell into the habit of composing pieces in honor of the patron at his next house of call as he rode towards the place.

His distinctive melodic style grew out of a familiarity with old Gaelic tunes, the music of his contemporaries, and a great love for the masters of the Italian baroque (especially Corelli, Vivaldi and Geminiani).

To hear some of his music yourself, go to the next concert given by Sylvia Woods, or, to hear these melodies on a hammered dulcimer, look for Joemy Wilson's album entitled "Carolan's Cup".

The Wearing o' the Green

by Marvin Smith.



On March 17, thousands of people don something green, join in parades, and celebrate the feast of Ireland's patron saint, St. Patrick.

There is probably no other saint whose feast day is so widely observed. This one day brings out the Irish in all of us, even those without a trace of Irish in our veins.

For all the millions of observers of St. Patrick's Day few of his admirers know any thing about him. Most don't know that St. Patrick wasn't even Irish. And, if asked what St. Patrick did, they'd probably reply, "He chased the snakes out of Ireland." And, though they make a special effort to wear something green, they would be hard-pressed to give you the reason why.

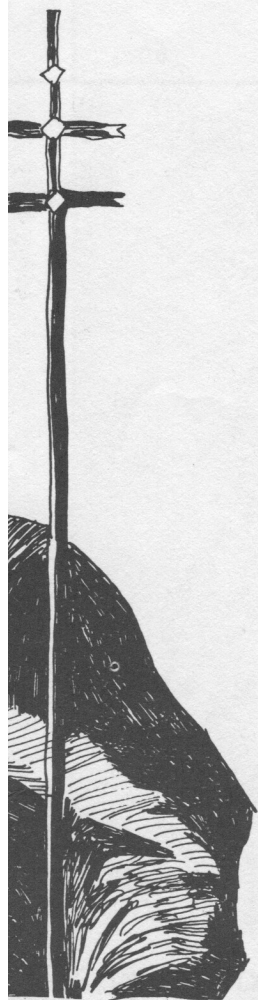
The mass of rubbish that has been piled upon the memory of Patrick since ancient times, though considerable, has done little harm because Patrick is his own truthful witness, and Murchu a sober biographer. "The Life of Saint Patrick", written by the Leinster priest, Murchu, and the autobiographical "Confessio" by Patrick, comprise the most reliable biography that we have of the saint..

These writings differ so radically from the "Tripartite Life of Saint Patrick" written four centuries later that the later work can only be considered rubbish.

For one as ignorant of St. Patrick and his deeds as I, even the rubbish is fun to read.

During the four centuries between the writing of "Confessio" and "Tripartite Life of St. Patrick", the mild-mannered missionary seems to step into a mythical phone booth and emerge as the "Super Wonder Worker" and "Curser" of any who stood in his path as he baptized his way throughout Ireland. These writings show St. Patrick as a two-fisted saint, a great worker of miracles battling pagan heroes with magic and curses equal to and greater than those of his foes.

We are told that a wizard mocks at Mary's virginity. Patrick makes the sign of the cross and the wizard is swallowed up by the earth. In the vicinity of Tara, Patrick lights a Pascal fire as bait for a confrontation with the King Loegaire. The bait is



O Paddy dear, an' did ye hear the news that's goin round?
The shamrock is by law forbid to grow on Irish ground.

No more St. Patrick's day we'll keep, his color can't be seen,
For there's a cruel law agin the Wearing o' the Green.

I met wid Napper Tandy, and he took me by the hand,
And he said "How's poor ould Ireland, and how does she stand?"

She's most distressful that iver yet was seen
For they're hanging men an' women there for the wearin' o' the green.

successful, and the encounter ends with Patrick's curse killing one magician and routing the King's army. Even as an infant, Patrick is attributed with miraculous powers. When being baptized by Gornias, a blind cleric, no water could be found for the ceremony. Gornias makes the sign of the cross with the infant's hand, and instantly a well springs up on the spot. Gornias washes his face in the water and is not only miraculously cured of his blindness, but is able to read the order of baptism even though he had never before been able to read.

While reading these anecdotes, I got the feeling that the biographer felt that a great saint should be not only a great worker of miracles, but should also be equal in myth and legend as the pagan heroes he fought.

My readings also gave me some insight into the "Wearing O' the Green".

In olden times, the shamrock was highly regarded as a protection against the malevolent powers of witches, demons and elves. Irish peasants plucked the leaf before going across moors where Banshees wailed and faeries were known to spirit away the souls of travelers. If a farmer plucked a sprig and took it home, all would go well in his household. A leaf concealed in the shoe of a departing lover would ensure his return. If the shamrock was secreted into the house of an insane person, it would effect a cure. Although its use can be traced back to St. Patrick himself, the earliest record of the shamrock and of the "wearing o' the green" did not occur until the 17th

century in a journal by Thomas Dinely. "The 17th day of March yearly is Saint Patrick's, an immovable feast when ye Irish of all stations and condicons wear crosses in their hats, some of pins, some of green ribbon, and the vulgar superstitiously wear shamroges, 3 leaved grass which they likewise eat to cause a sweet breath."

The shamrock certainly appears to have been eaten by the Irish, but more probably from necessity than to sweeten their breath.

In the 18th century, the custom of wearing a shamrock gradually replaced the custom of wearing a cross in the hat. By 1797, the green ribbon had been adopted as the symbol of the Nationalist Party and was commemorated by a street ballad, "The Wearing of the Green".

Irish Legend & Mythology

compiled and edited by Teri Hoffman

In the days "B.P." (before Patrick), many stories and myths abounded in the Irish lands. We've chosen a few of these tales to share with Scene readers.



THE LEGEND OF KNOCKGRAFTON

This is a tale of a poor man who was severely hunchbacked and consequently feared and shunned by his neighbors. On a trip back from another town one day, he stopped to rest by the old moat of Knockgrafton. While there, he heard beautiful music coming from the moat, and listened to it until he wearied of its repetition. He then found himself taking up the melody and changing it a little. The music was faerie-music and the faeries heard him, and were delighted with his variations. So, they transported him into their castle and honored and feted him greatly. After a short meeting, they decided to reward him for his musical skill and personal sweetness by removing his hump from his back. He was so overwhelmed by this that he swooned away, to awake later in the forest a new man!

The story spread quickly, and one day an old lady asked him to tell her exactly what happened so she could tell her friend, who was a humpback. It turned out that THIS man was a 'peevish and cunning creature from birth' and had none of the sweetness of our first humpback. He was in a big hurry to be rid of his hump.

So, this fellow went into the woods, to the exact spot by the moat that the other fellow spoke of. He immediately heard the faerie music, and being an impatient sould, did not wait for the faeries to stop, but broke right into their melody with a variation of his own. His sound was grating to the ear of the faeries, and his rude behavior infuriated them. He was swept into the castle, just as was our first humpback, but rather than removing his hump, the faeries left it and added to it the hump from the first fellow. Due to the extreme weight of the two humps, and the misery they brought, the poor fellow died soon after.

OISIN

Oisín was one of the few mortal men ever to be invited to the faerie island of Tir Nan Og (The Land of the Young). One of the loveliest of faeries saw him while he was out hunting, and chose him to be her lover. He accepted and mounted behind her on her faerie steed, to be spirited away to Tir Nan Og. On the way, he performed a number of heroic deeds, saving other faeries from imprisonment, and so on.

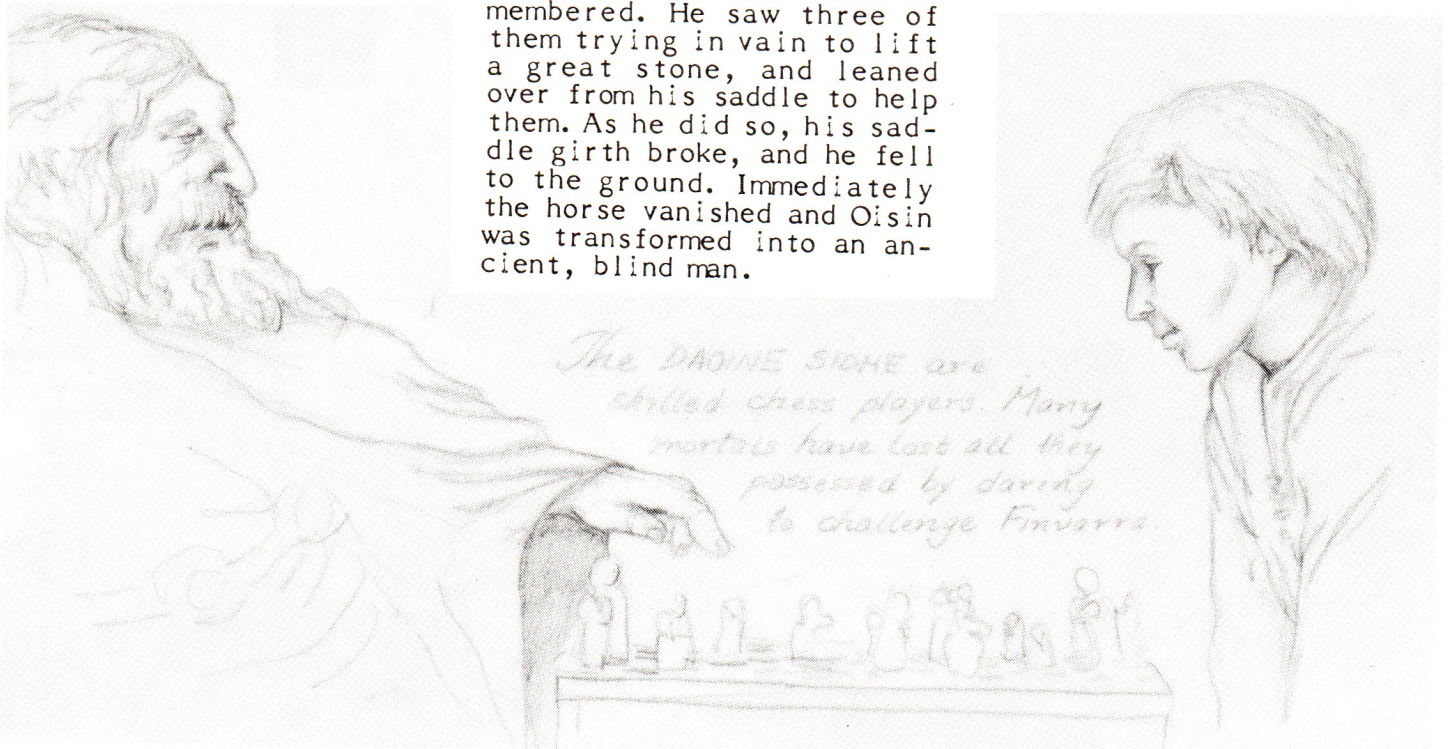
When they reached the Land of the Young, Oisín stayed for three hundred years, before he remembered his homeland and had a sudden yearning to visit. His lady said it was fine, but that he was to remember not to let his feet touch earthy soil under any circumstances. Oisín gave his promise to take care, and left on his journey.

On reaching earth, Oisín saw that all had changed from what he remembered. The Battle of Gabhra had passed and St. Patrick had converted the land. Even the men seemed smaller, almost dwarflike compared to the men he remembered. He saw three of them trying in vain to lift a great stone, and leaned over from his saddle to help them. As he did so, his saddle girth broke, and he fell to the ground. Immediately the horse vanished and Oisín was transformed into an ancient, blind man.

THE DAOINE SIDHE

These are the former Tuatha de Danaan faeries, who, following defeat by the Milesians, chose to stay in Ireland and make their homes under the hollow hills, or "raths". They were originally gigantic, but following the encroachment of Christianity, they dwindled in size.

The Daoine Sidhe still take great pleasure in fighting, and are also great chess players. Many mortals have lost everything they owned by daring to challenge Finvarra (the high king of the Irish faeries, the Daoine Sidhe included, and also thought by some to be the King of the Dead.) Finvarra is known to have other favorite pursuits, besides doing battle, engaging in feasting, riding, playing a number of games (including hurling), and making music. He is a true womanizer (tho his wife is known to be the most beautiful woman in the world). He frequently abducts mortal women, bringing them into the rath to live.



INTERNATIONAL FOOD

with FAY

by Fay Wouk

IRELAND

Irish cooking is wholesome and uncomplicated. Its appeal comes from the quality of the basic ingredients, rather than from the particular way in which they are prepared. Ireland produces superb beef and lamb, as well as excellent dairy products. The fresh fish is outstanding, especially the salmon & shellfish; Dublin Bay prawns are world renowned. Vegetables are somewhat limited, potatoes, cabbage and onions being most common. In fact, a classic Irish stew has only lamb, onions and potatoes seasoned with salt, pepper, and thyme; any other ingredients (peas or carrots, for example) represent unsanctioned modern variations. The fish dishes are usually fried or broiled, meat roasted, broiled or boiled, and vegetables boiled. Parsley, thyme and bay leaf are the most common seasonings. The prevalence of poaching has led to one interesting refinement, namely mud baking. A poached (stolen) fish or chicken is thickly coated in mud and buried. A fire is built on top. When the fire dies down a few hours later, the chicken or fish is dug up, the mud cracked off with a hatchet (this also removes the chicken's feathers or the fish's scales) and the food is ready to eat!

The traditional Irish day begins with a hearty breakfast of tea, porridge, eggs and bread. The main meal of the day is generally taken at noon, and will include soup, meat or fish, and potatoes. Tea is taken around six, and includes eggs, cold meats, perhaps salad, and always a variety of cakes, scones and breads. Irish baking is more elaborate and varied than Irish cooking and their soda bread, brown bread, and fruit cakes are justly famous.

Given the simplicity of Irish cuisine, I have decided not to include any traditional Irish recipes in this column. Instead, here are two "Irish-American" recipes, using some favorite Irish basic ingredients,

like lamb and potatoes, in new ways.

IRISH-AMERICAN LAMB STEW

2 lbs. cubed boneless lamb
2T oil or margarine
2C water
1/2 C dry white wine
1 tsp salt
1/4 tsp pepper
1/4 tsp dried thyme
3 med potatoes, peeled & halved
2 C peas
1/2 lb mushrooms, sliced
1 C light cream
1/4 C flour

1. Brown lamb in oil in a heavy, big pot with a good lid.
2. Add water, wine, salt pepper & thyme. Bring to a boil, cover and simmer 45 minutes.
3. Skim off excess fat. Add potatoes, onions, cover and simmer for 30 minutes.
4. Add peas and mushrooms and cover and simmer another 15 minutes or until vegetables are tender.
5. Blend cream and flour. Stir into stew, boil one minute, stirring constantly.

NEW WORLD POTATOES

6 lg. potatoes
2 T butter
1 onion, finely chopped
2 lg tomatoes, peeled and chopped
salt, pepper to taste
1/2 C fresh cream
1 C grated Munster cheese

1. Boil potatoes until done. Drain, peel and keep warm.
2. Melt butter, saute onion til soft.
3. Add tomatoes, salt and pepper. Cook, stirring five minutes.
4. Add cream and cheese, cook, stirring until cheese is partially melted.
5. Pour cheese sauce over potatoes. Serve.

ADDENDUM. ANCIENT RECIPES.

SALMON

This fish has been long featured in Irish myth & legend (e.g.: Fionn MacCumhaill and the salmon which ate the hazelnuts from the tree of knowledge and gave that knowledge to the first person who tasted it when cooked). It was the piece-de-resistance at royal banquets, rubbed with salt, and basted with honey and butter, and cooked on a spit.

COLCANNON

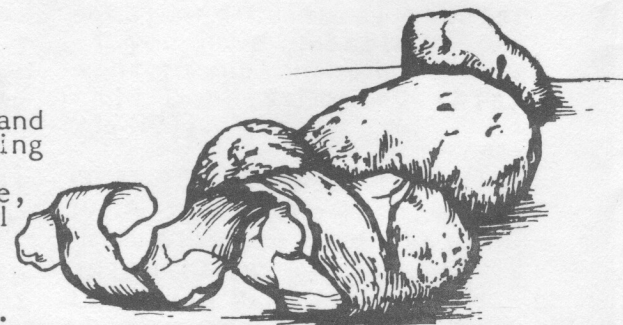
This dish is traditionally eaten in Ireland on Halloween.

Colcannon can be made with kale or cabbage. A plain gold ring, a sixpence, a button or thimble are often put into the mixture. He who gets the ring will be married inside the year, the sixpence will find wealth, the thimble will be a spinster and the button, a bachelor.

1 lb. cabbage salt, pepper
1 lb potatoes 1 C milk
2 sm leeks 1/2 C butter

Cook cabbage & chop well. Boil potatoes. Chop leeks, simmer in milk until soft. Drain potatoes, season and beat well. Blend in cabbage, beating all till fluffy. Make a well in the center and pour in melted butter to fill the well.

(From "16 Centuries with Ireland's Patron Saint Patrick", ed. Alice Boyd-Proudfoot.)



RESTAURANT REVIEW



Remember to send your restaurant profiles to me, Fay Wouk, at 4107 Inglewood Bl., Los Angeles 90066!



IN WEST L.A.

GREAT WALL (Szechuan). 4130 Lincoln Bl., Marina del Rey. (213) 827-1414. Open weekends til 10:45, weekdays til 10:15. Takes Visa & Master Card.

Meat dishes \$6-8, vegetarian \$5. Recommended: homemade dumplings, cold Tan Tan noodles (noodles, chicken and bean sprouts with delicious sesame sauce), Cheng Pe (orange flavor) beef or chicken Dried Fried Shredded Beef in Szechuan Hot Sauce with a Grand Peppercorn (that is really its name), Kung Pao chicken (with peanuts and chilis), Yu Shong Beef or chicken (hot garlic sauce). Not recommended: the Cantonese style food seemed boring and uninspired (but then I usually feel that way about Cantonese food!).

GHION (Ethiopian). 10401 Washington Bl, L.A. (213) 559-6214. Open 7 days a week till 11 pm. Takes Visa, MasterCard, American Express. Meat dishes \$6, vegetarian dishes \$5. For those as yet unfamiliar with Ethiopian cuisine, a short introduction. Ethiopians eat curries which are similar to Indian curries in complexity and in types of spices used. However, Ethiopian curries are not nearly as hot. The food is served on a large plate, over Injera, a giant pancake-like bread that is the sta-

ple of the Ethiopian diet. More Injera is served on the side, to scoop up the food with. Recommended: Sega Alecha (lamb curry), any of the Wat/Wot preparations (chicken, beef or lentil)-this is the Ethiopian national dish, and is found at all Ethiopian restaurants, but this is the best version I think I've ever had. Not recommended: Tibs (beef, onion & bell peppers), which is usually quite spicy, but here tasted like ordinary pepper steak. Note: the menu at Ghion is more limited than at other Ethiopian restaurants, but their Wat makes it worth a trip.

IN CHINATOWN

HONG PHUONG (Vietnamese). 711 1/2 New High St. (213) 972-9573. Takes Visa, MasterCard. Open Sun-Wed til 9, Fri-Sat til 10, closed Thurs. Prices from \$4-\$5. Menu includes a lot of seafood (shrimp, fish, squid, crab), some meat and chicken dishes, nothing is vegetarian. Recommended: Char Broiled Beef Rolls (spicy ground meat patties served with salad and pancakes for a do-it-yourself eggroll), Spicy Chicken with Lemon Grass (hot!), Beef Curry (w/peanuts, a soy based sauce, and maybe a hint of cinnamon). The Fire Pot (cooked at your table) looked lovely but we didn't get to try it.

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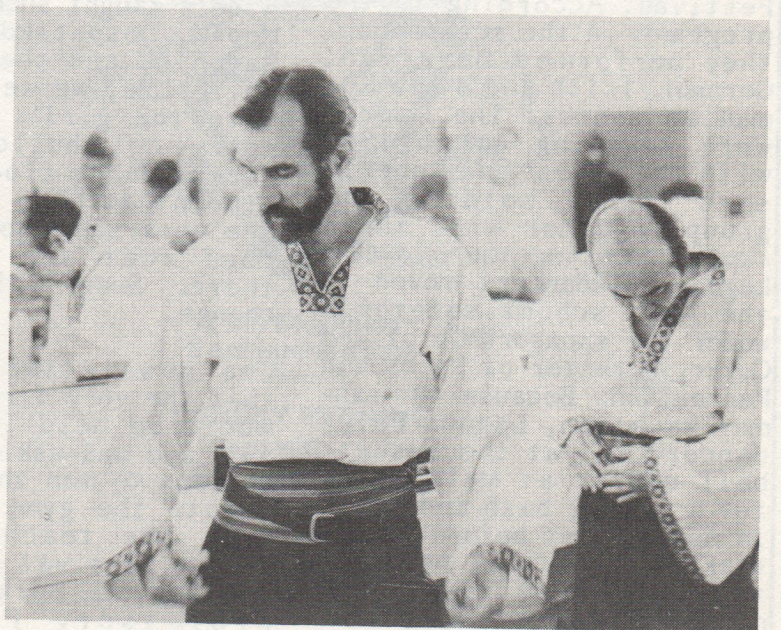
PINBALL!

SHERI COCHRAN D.J.

This is a unique place to dance, meet new people and **HAVE FUN!**

If we all support this new club and have a good turnout for several weeks in a row, we might have an opportunity to extend our folk dance hours on into the evening. This is OUR chance to have a really super place to dance, so.....
BAVNO ON DOWN!!

IN THE DRESSING ROOM



photos by Teri Hoffman

*California's leading
Hungarian dance group*



Hungarian Folk Ensemble

TIBOR TOGHIA, DIRECTOR

IN CONCERT

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inspired by the modern revival
of Hungarian village folklore
and accompanied by live music*

**Saturday, March 30, 1985
8 p.m.**

Wilshire Ebell Theatre

4401 West Eighth Street, Los Angeles

Tickets \$12, \$10, \$7, \$5

*For information, please call (818) 995-7215
or the Wilshire Ebell box office, (213) 939-1128*

I first started attending Laguna in 1982. I noticed that he was always encouraging the camp attendees to share their favorite dance with those of us who could not attend the week long camps.

Donna Tripp is another one of the important people. She is an excellent international teacher and a great source of encouragement for many.

Rounding out our trio, is Carol Epperson. Carol has graciously taught the Wednesday beginner's class for over three years.

Other very special people are Lil Carlson, past president, Frank Cannonito, Festival Chairman for 84 & 85, Joyce Farmer, resident artist for our fliers, Joyce Greeley and Ed Nerad, Nadine Suess, Karen Bassett, Noma Tullius, Ralph Bates, Sarah Ehrenfeld, Eva Darai, and Noel Holly. These people take the time to teach dance for the intermediate teaching and will program at the last minute if someone is ill.

As with most groups, we experience a rise and fall of attendance. Our committees meet often and discuss new dances to be taught, or new teaching times, different parties, and other items. For example, we'll be hosting a potluck party at Veselo Selo on March 9. We have video equipment so that you can watch tapes of past festivals and special workshops.

Now that I'm thru bragging about my group, I hope you will come down to the beach area and dance with us. Have fun in whatever you do, and **KEEP THE LINE GOING!**

Statewide '85 FIESTA FOLKLORICA

Folk Dance Festival May 24-27, 1985

University of California Santa Barbara

SCHEDULE OF EVENTS

EVENT	PRE-REGISTRATION	AFTER MAY 10, 1985
Friday, May 24:		
*8:00pm - 11:00pm Warm-up Party.....	\$2.00.....	\$2.50
Saturday, May 25:		
*12:30pm - 5:30pm Afternoon Institute & Exhibitions.....	\$5.00.....	\$5.50
3:30pm - 5:30pm Exhibitions Only.....	\$2.00.....	\$2.50
*8:00pm - 11:00pm Evening Dancing.....	\$3.00.....	\$3.50
*11:pm - 2:00am Afterparty (Music by NISAVA).....	\$2.00.....	\$2.50
Sunday, May 26:		
10:00am - 12:00pm Installation Brunch.....	\$6.00.....	\$6.00
*12:30pm - 5:30pm Afternoon Institute & Dancing.....	\$5.00.....	\$5.50
3:30pm - 5:30pm Afternoon Dancing Only.....	\$2.00.....	\$2.50
8:00pm - 9:45pm KHADRA Concert in Campbell Hall.....	\$5/\$7/\$9.....	\$6/\$8/\$10
*10:00pm - 2:00am Afterparty (Music by NISAVA).....	\$2.00.....	\$2.50
The above events (except the KHADRA Concert) will be held in Robertson Gym		
Monday, May 27:		
12:00pm - 4:00pm BBQ and Dancing at Oak Park.....	\$6.00.....	\$6.00
*Pre-Registration Package \$15.00 (Before May 10, 1985)		

TEACHING STAFF

JAAP LEEGWATER

Jaap Leegwater is a folkdance instructor and choreographer from Amsterdam, Holland. He studied at the State Choreographers School in Sofia and Plovdiv, Bulgaria and took part in rehearsals of many dance ensembles, both amateur and professional, such as: The State Folksong - and dance ensembles of "Pirin", "Philip Kutev", "Rhodopa" and "Nayden Kirov".

During his dance classes, Jaap likes to work on style and technique, at the same time emphasizing the fun of dancing together and the natural emotions present in the dances and their music, such as: pleasure, happiness, and joy.

INGVAR SODAL

Ingvar has taught folk dancing at all levels in Norway and in the U.S.. Before he moved to Colorado he was a member of the Norwegian National Advisory Board of Folk Dancing and Folk Music for four years, a leader and instructor for exhibition groups in Norway, instructor for the Bolder International Folk Dancers (workshops, regularly scheduled teaching sessions, etc.), leader and instructor for the Scandinavian Folk Dancers at the University of Colorado, and the Scandinavian Performing Group in Bolder, Colorado. He has been an instructor at many camps and workshops throughout the country.

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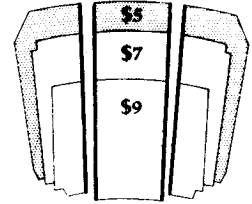
Khadra

San Francisco's International Folk Ballet

8:00pm Sunday, May 26, 1985, Campbell Hall, UCSB

UCSB Arts and Lectures, in cooperation with the Folk Dance Federation South Statewide '85 Festival, is proud to sponsor the first ever Southern California appearance of KHADRA, presenting a diverse program of dance and music from Eastern Europe, Russia, the British Isles, and North America.

Special prices for festival participants are \$9, \$7, or \$5 (see seating chart) until May 10, 1985. To qualify for special rates, tickets must be ordered with your festival pre-registration.



The KHADRA Band will play at the Sunday Afterparty, adding an extra musical dimension to the evening's activities.

With dancers trained in classical European character dance and imbued with a deep appreciation of the world's folk arts, KHADRA boasts a unique international repertoire. The Company excels in rarely seen dances from the Caucasus Mountains of Soviet Georgia. Here the lyrical gliding movements of the women are contrasted by the fiery clashing swords and the technical brilliance of the men's toe dancing. Equally engaging are the whirling couple dances of central Hungary, the quick-stepping quadrilles of Russia, and the spirited Ukrainian "Hopak." Audiences also enjoy the spectacular national dances of Poland, the ancient dances of Scotland, and the lively, syncopated Appalachian "clog dancing" from the back hills of North Carolina. A KHADRA performance, highlighting the exciting dance cultures of the world, has a broad appeal to audiences of all ages.

REGISTRATION FORM

Please use a separate form for *each* person (see other side). Please print clearly in the spaces provided.

Name:

Club:

Address:

City: State:

Zip: Phone:

Please circle events desired:

		Pre-Registration Package \$15.00
FRIDAY	Warm-up Party \$2.00	
SATURDAY	Institute & Exhibitions \$5.00 Exhibitions Only \$2.00 Dancing \$3.00 Afterparty \$2.00	
SUNDAY	Brunch \$6.00 Institute & Dancing \$5.00 Dancing Only \$2.00 Afterparty \$2.00 KHADRA Concert \$5 / \$7 / \$9 (circle one)	
MONDAY	Barbecue \$6.00	
		Total Amount _____

Mail registration with check or money order to: STATEWIDE '85, 488 Devon Place, Santa Barbara, CA 93111

For additional information please contact:

Steve Davis
488 Devon Place
Santa Barbara, CA 93111
(805) 964-5591

Nancy Linscott
40 Glen Drive
Mill Valley, CA 94941
(415) 383-1014

Donna & Art Hurst
20556 Califa Street
Woodland Hills, CA 91367
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The PIPER'S BAG

Joe Carson



Dia duit! In Irish, this is God To You, a lovely greeting from a land of terrible beauty, of poets and music.

In the Ulster cycle of stories of the Red Branch Heroes, part of one tale relates how three heroes are thrown into a pit:

"Without the essentials of life; food, water & music"

I think this illustrates the importance of music to the Gael both then (3rd century C.E.) and now.

Although Ireland was inhabited since the end of the last Ice Age, Celts arrived only around 1,000 B.C.E., and the Gaelic speakers arrived around the 6th century B.C.E. From 540 B.C.E. is a reference about a musician who was looking for a piece

of willow to repair his "cruit". The early cruit was a lyre type of instrument, later to mean a wire strung harp, and today meaning any small harp.

There are stone standing crosses upon which can be seen many lyre type instruments. Some are apparently Saxon (music of evil triumphant, or the damned) and some are native Irish instruments (music of the Heavenly Host). The triangular harp does not make an appearance until after the 9th century C.E.

This early true harp was triangular with an outwardly bowed fore-pillar and metal strings. Some less than 20 have survived time, foolish servants and destructive English soldiers, but

copies have been made and played upon. The tone is that of sweet chimes and bells quite unlike the ordinary harp tone.

Also on the old stone crosses are intriguing depictions of what appear to be fipple flutes of unusually large size (for Western Europe) and possibly conical bore, like a saxophone.

The Medieval Irish harp was well known in Europe because of itinerant Irish harpists. There is a reference from the Crusades by a chronicler that without Irish harpists there would have been no music for the Crusaders. Their music was popular enough that Irish tunes have been found in 14th century C.E. French music manuscripts.

During the 17th century C.E. the English embarked upon wars of cultural genocide against the Irish, and succeeded in destroying the legal system, the social system, and native dress of the Irish. When the Irish failed to become Protestants, they imposed British Catholicism upon them ending the native church that endured for a thousand years.

However, they failed to stop Irish from being spoken, even on pain of death. Hedge school teachers kept the literary tradition and language alive. Harpers were often executed, but music not only survived the English, but continued to develop.

During the 17th century CE the Irish also started development of the Uilleann Pipe, from a Scots instrument that is still played in border areas as the half-pipe. During the mid-18th century C.E. it became known as the Geordie Pipe and was popular in the border areas of Scotland, but died out before 1800.

In about the beginning of the 19th century C.E. the

"traditional" music of Ireland started to develop. The fiddle was common. Itinerant musicians went from hamlet to hamlet, fair to fair, and played for wakes, weddings and general celebrations. In the 1820's the first concertinas and accordions made their appearance with the result that Irish music took to the little button boxes with delight. The concert flute starts being used when they become available cheaply enough for Irish peasants to afford. This flute is different from the modern boehm flute with a conical rather than cylindrical bore and fingering similar to the oboe.

During the late 19th and early 20th centuries C.E., Irish immigrants brought back guitars and banjos. These are still in use although they are less favored since the introduction of a new family of instruments starting in 1974 with the Sobell Cittern.

The Sobell Cittern is a Portuguese guitar body with a banjo neck and octo-mandolin tuning. This has the sustain of the guitar without the overly filled chords of a guitar. Along with the cittern have appeared Irish bouzoukis tuned in fifths, octo-mandolins, and flat mandolins.

The modern traditional orchestra might include any of the following instruments:

Guitar, violin (fidil), 2-row diatonic accordion in B-C (ceol bosca or cairdin), tin whistle (feadog stain), flute (consairt fliuit), neo Irish harp (cruit), cittern, and bodhran (frame drum derived from skin-bottomed tray dailin).

The new instruments have not displaced the older traditional instruments, but have added to the richness of the Irish music.



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FEDERATION CLUBS		FEDERATION CLUBS	
CABRILLO INT'L FOLK DANCERS	7, TH, 7:30-10pm	(619)449-4631 Vivian Woll, Inst.	SAN DIEGO, Recital Hall Balboa Park. Inter, adv dances -Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136	Call for location Int. workshop Int. dancing; some teaching
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	Monday 7:30-10:30pm	(213)478-4659 Beverly Barr, Inst.	WEST L.A., Brookton School, 1309 Armcoast Ave.,
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Viki Inst.	ESCALO SPRINGS, Leisure Center Cerritos & Baristo Rd.
ETHNIC EXPRESS INT'L FOLK DANCE	Friday 8-10:30pm	Ken (702)367-8865 Dick (702)732-4871	LAS VEGAS, Paradise Elem. Sch. 85C E. Tropicana Ave.,
FOLKARTERS	Friday 8-11:pm	(213)338-2929	COVINA, Covina Elem. School, 160 N. Barranca,
HAVERHILL FOLK DANCERS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30pm	380-4355 or 292-5632 Ruth Oser 657-1692	WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Friday 9am-12 noon	(619)238-1771 Sognonarian, instr.	SAN DIEGO, NORTH PARK Rec. Ctr. 4044 Idaho St.
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm	(213)645-7509 Rhea Wenke, instr.	WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente
KIRYA FOLK DANCERS II	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LAGUNA BEACH, Laguna Beach Hi Girl's Gym, Park Ave.
LARIATS	Friday 3:30-6:15pm	(213)322-1280 Tom & Nancy Mazzola	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.
LONG BEACH JEWISH COMMUNITY CENTER	Wednesday 7:30-10:30pm	(714)533-3886	LONG BEACH, Long Beach JC, 2601 Grand Ave. EXIT I-405
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)293-1304 Ask for Frank.	INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30pm	(213)421-9105	LONG BEACH, Hill Jr. High Gym 1100 Inquouis.
NICHEVO FOLK DANCERS	Mon. 7:30-9:30pm Tues. 8-10:30pm	(805)967-9991	SANTA BARBARA, Carrillo Rec Ctr.,
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570	OJAI, Ojai Art Center, 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324	SANTA ANA, Santa Ana College W. 17th St. at N. Bristol
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(213)281-7191	PASADENA, Holliston Methodist Church, 1305 E. Colorado Blvd.
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall, Balboa Park Beg. 8-8:30 Inter 8:30-9

SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	ALL levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929-1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Finnell	Beg. 7-8:15 then club requests
SILVERADO FOLK DANCE CLUB	Wed. 7:30-10:30	(714) 498-2059 (714) 892-1440	MIDWAY CITY, Woman's Club, 8241 Bolsa.	Beg. tching 7:30, PARTY nite last Wed of month.
SKANDIA DANCE CLUB	Feb. 23, 2-5, 8-11pm Mar 16, 3-5, 8-11pm	(714) 533-8667 (818) 798-8726	WOMEN'S CLUB OF ORANGE East L.A. College, Women's P.E. Bldg.	Special Workshop Alix Kordray.
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montevaloa Dr.	3rd Fri of each month DARK PARTY NITE (to be announced)
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 7:30-10:30pm	(805) 642-3931 (805) 985-7516	VENTURA, Loma Vista Elem School, 300 Lynn Dr.	7:30-8 adv tching Edith Sewell 8-8:30 tching by Ann Taylor
TUESDAY GYPSIES	Tues. 7:30-10pm	(213) 556-3791	WEST L.A., Felicia Mahood Rec Ctr., 11338 Santa Monica Blvd	Tchg, int/adv. levels, int'l, old & new; lively, friendly group.
VIRGILIERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director	WEST HOLLYWOOD, Plummer Park, ruler Santa Monica Blvd	ALL request program, tching 8:30 refreshments, inter & adv dances
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213) 478-4659 Beverly Barr.	WEST L.A., BROCKTON SCH., 1309 Armaoost Ave.	Inter level from recent workshops. 7:30 Sopska Raonica. Dancing & fun
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	7:30-8:00 Review Teaching 8:30-9:00 Teach New Dances
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.	Int'l dances. Beg. 9-10
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(818) 343-7621 (818) 998-5682	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	tching 8-9 Mindrele, Bak Mas, Ta'am Haman. Varied programs
WHITTIER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
NON-FEDERATION CLUBS				
BESEDA	Friday 8:30-12 am	(213) 477-8343 Ask for Linda	WESTWOOD, UCLA, Women's Gym, Rm. 200 Meter parking across Ackeman Union.	Teaching 8:30-9:15 pm with danc- ing by request til midnite.
BAY CITIES FOLK DANCERS	Tuesday 7:30-9:30 pm	Sherri Human (213) 931-8478	SANTA MONICA, Bay Cities Jewish Comm. Ctr., 2601 Santa Monica Blvd.	ALL ages and levels welcome.
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.	Teaching 8-9 pm; dancing after. Party last Tuesday of month.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.	Beginners 1-2 pm; Intermediate 2-3 pm.
KAZASKA	Sunday 9 pm	(213) 478-1228; Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	ALL request evening for beginners through advanced.
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg. to inter. levels, Int'l folk and fun dances.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES, 8906 Pico Blvd, CULVER CITY, VA Mem. Aud., 4117 Overland	Int'l, beg., inter. Easy dances 1st hr. Reviews and new dance.
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security	Int'l & beg. tchg.; beg. 8-8:45; Party last Fri. of mo. Free!
YWCA FOLK DANCE CLASSES	Sunday 7-9 pm	(213) 478-1228 Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth St.	7 pm, beginners. 8 pm, inter. KAZASKA Follows at 9 pm.

BEGINNING CLASSES	BEGINNING CLASSES
BEGINNING SCANDINAVIAN FOLK DANCE	CALL FOR LOCATION
SIERRA MADRE FOLK DANCE CLASS	CALL FOR LOCATION
WESTWOOD CO-OP FOLK DANCERS	W.L.A., Emerson Jr.Hi.,1670 Selby, behind Mormon Temple. Beginners can start anytime. Soft soled shoes. Singles welcome.
YUGOSLAV-AMERICAN CLUB	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St. Beginning folk dance instruction.
TEMPLE ISALAH FOLK DANCERS	WEST L.A., Temple Isaiah, 10345 W. Pico This is where newer dancers can go to learn popular dances, old & new.
THOUSAND OAKS FOLK DANCERS	THOUSAND OAKS, Conejo Community Center, at Dover & Hendrix
NARODNI BEGINNERS FOLK DANCE CLASS	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois Soft-soled shoes only, General dancing after class til 10:30
PASADENA CO-OP BEGINNERS CLASS	PASADENA, Holliston United Methodist Ch., 1305 E. Colorado Bl., Scott Mem. Hall Sponsored by Pasadena Co-op.
W. VALLEY BEGINNERS FOLK DANCE CLASS	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, bet. Burbank & Oxnard Sponsored by West Valley Folk Class precedes regular club dance.
KAYSO FOLK DANCERS	SAN DIEGO, 4044 Idaho St., North Park Recreation Center
LAGUNA BEGINNERS FOLK DANCE CLASS	LAGUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Arns.
APPENDUM	APPENDUM
USC ISRAELI DANCERS	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College) Class 7:30 pm, requests 8:30-10:30
CAFE SHALOM INTERNAT'L EVENING	L.A., FAIRFAX AREA, Cafe Shalom, 531 N. Fairfax Ave. 7:30 pm beg. class, requests. 9 pm, int. class, requests.
INT'L RENDEZVOUS FOLK DANCE CLUB	VALLEY, L.A. Valley College Field House, 5800 Ethel Ave. Tchq. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
BNAI DAVID FOLK DANCERS	L.A., Bnai David 8906 W.Pico Blvd. I Block west of Robertson Beg/classes ongoing Tikva Mason instructor
BEVERLY HILLS FOLK DANCERS	BEVERLY HILLS, YMCA 9930 Santa Monica Blvd. Beg/classes starts Feb.5 Tikva Mason instructor.
SANTA MONICA COLLEGE FOLK DANCERS	SANTA MONICA, City College-municipal pool Rec,Room Sponsored by Santa Monica Rec. & Parks, instructor Tikva Mason
BET TORAH FOLK DANCERS	Alhambra. Bet Torah, 225 s. Atlantic. Beg/Inter, classes Starts Feb.4 Tikva Mason instructor

WESTWOOD CO-OP FOLK DANCERS

presents

another fun-filled weekend at

CAMP HESS KRAMER

MARCH 29-30-31, 1985

2 nights — 6 meals

Friday Dinner through

Sunday Lunch

Dancing, Singing, Hiking

Parties, Sports, Snacks

Crafts and

FUN!

MEMBERS—\$55.00

NON-MEMBERS—\$60.00



Early registration appreciated . . . with check for full payment made payable to
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Mail to: Gloria Harris or Wes Perkins

1621 Bryn Mawr, Santa Monica, CA 90405 — 452-1538

Name/Names: _____

Address: _____

City, Zip # _____

Phone # _____ or # _____

At a Glance

MARCH

- | | | | |
|----|--|----|--|
| 2 | TANHAZ Transylvanian workshop.
Evening SLAVEJA performance. | 16 | SKANDIA at E.L.A. College |
| 3 | IDYLLWILD SCHOLARSHIP DANCE,
West Hollywood Playground. | | VESELO SELO Party sponsored by
Laguna Folkdancers, at Veselo. |
| 9 | IRWIN PARNE's INTERNATIONAL
FOLK DANCE FESTIVAL, at Music
Center | 17 | GHEORGHE ZAMFIR at Ambassador
Aud., Pasadena |
| 10 | JIHAD RACY at Morgan-Wixson
Theatre, Santa Monica | 30 | KARPATOK at Wilshire Ebell
Theatre |

APRIL

- | | | | |
|----|---|----|--|
| 11 | THEA HUIJGEN at Narodni | | |
| 13 | AMAN at Beckman Auditorium,
Cal Tech, Pasadena | 20 | HAMBO CONTEST & GAMMALDANS,
sponsored by Skandia, at
California Lutheran College |
| 14 | WESTWOOD CO-OP SPRING FESTIVAL
at Culver City Vet. Mem. Aud. | | |

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