



Folk Dance Scene

NOVEMBER, 1985

VOLUME 20

NUMBER 7



FOR: FOLK DANCERS &
TEACHERS OF DANCE



- ❖ AFTERPARTIES
- ❖ CREDIT - ONE SEMESTER UNIT
- ❖ WOOD FLOORS
- ❖ NEWLY RENOVATED DORM
- ❖ GOOD FOOD
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- ❖ SWIMMING POOL
- ❖ & OUR FAMOUS SURPRISES!

SAN DIEGO STATE UNIV. FOLK DANCE CONFERENCE



JULY 20 - 27, 1986

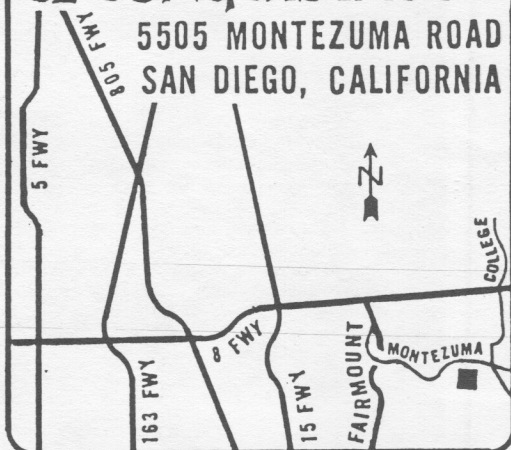


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NOVEMBER, 1985

VOLUME 20 NUMBER 7

Folk Dance Scene

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 Co-Editor
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 Circulation
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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 by one week before the first of the month prior to publication for 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.

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Federation Information (213) 306-7898

From the editor:

 *****HAPPY NEW YEAR*****

CONGRATULATIONS!!

Our relationship is one year old.

In some ways it seems much longer, and in other ways it feels like we just started. Some things like my creative spelling and punctuation are still with us, (the punctuation is deliberate) but other things like poor or dim printing have (thankfully) fallen by the wayside.

I would like to pause a moment to thank those of you who have contributed your time and talents to producing and distributing the SCENE, every month. And to the many people who contributed articles, stories, and photographs I am sending extra special good wishes to you.

Marvin Smith

 THANKS A BUNCH !!!

ON THE COVER:

Audience gives Hawaiian dancer the once over.

Calendar

CALIFORNIA

NOVEMBER

- 11/2 Skandia at Harwood
- 11/2 Haverim F.D. Cabaret Night, Valley Cities JCC, Van Nuys
- 11/9 Fed. Treasurer's Ball & Council Mtg., W. Hollywood Rec. Ctr.
- 11/9 Dunaj-Szeki Wkshop in afternoon; Tanchaz eve., \$3 ea.
- 11/9 Polka Spectacular, DES Hall, 5126 Riverside Dr, Chino, 4pm
- 11/9 Clogging Performance at Japanese Institute
- 11/9-10 2nd Annual Barn Folk Festival U.C. Riverside
- 11/15-17 Skandia-Wkend Wkshops & Party with master Swedish teacher
- 11/17 Martyn Wyndham-Read; Australian Folk Songs, U.C. Riverside
- 11/28-30 Kolo Festival, U.C. Berkely Hearst, gym

DECEMBER

- 12/7-8 Pasadena Dance Theatre, "Nut-cracker Ballet", Claremont Coll.
- 12/15 Federation Beginners' Festival, W. Hollywood Rec. Ctr.
- 12/28 X-Mas & New Year's Party, Skandia
- 12/29-1/1/86 4th Ann. Extended New Year's Folk Music & Dance Residency, Camp H. Kramer, Malibu 818/342-7664
- 12/31 Pasadena Coop New Year's Eve Party, Pasadena 8pm-2am

OUT OF STATE

NOVEMBER

- 11/1 Washington-Seattle; Multi-ethnic Concert, Univ. of Wash.
- 11/2-3 Washington-Seattle, Univ. of Wash., 2 day workshop
- 11/3 Michigan-Flint, "Tammies" at Whiting Aud.
- 11/8 Pennsylvania-Zelienople, "Tammies" at Seneca Valley H.S.
- 11/10 New York-New York, "Tammies" at Carnegie Hall
- 11/15 Delaware-Wilmington, "Tammies" at 3 Little Bakers Dinner

- 11/17 Pennsylvania-W. Mifflin, "Tammies" at W. Mifflin North H.S.
- 11/23 Virginia-Portsmouth, "Tammies" at W. Wilson H.S.
- 11/24 N. Carolina-Thomasville, "Tammies", T.A. Austin Finch Aud.
- 11/25 S. Carolina-Anderson, "Tammies" at Anderson Rec. Ctr.
- 11/26 S. Carolina-Sumter, "Tammies" at Sumter City Exhib. Ctr.
- 11/28-12/1 N. Mexico-Thanksgiving Dance Wknd Abiquiu; info. K. Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104

DECEMBER

- 12/26-1/1/86 Hawaii-Makahiki Hou Camp 1985, 808/528-1259
- 12/26-1/1/86 Kentucky-Berea, Christmas Country Dance School 606/986-9341 ext 453

FOREIGN

NOVEMBER

- 11/8-9 ENGLAND: Alfretton, Derbyshire-Amber Folk Festival (077-385)3428
- 11/16-17 ENGLAND: Gosforth, Newcastle upon Tyne-Newcastle Cloggies Wknd of Clog Dance (091-284)1259
- 11/30 ENGLAND: Bedworth Craft Fair & Folk Day (0203)32861
- 11/10-16 CANADA: Ontario-Festival de la Moisson 519/798-3275

DECEMBER

- 12/1 HUNGARY: Lenti-Folk Dancers' Exhibition Stage
- 12/6-8 HUNGARY: Miskolc-XII Nat'l. Formational Dance Exhib. & Contest
- HUNGARY: Budapest, Dance Anthology

DEADLINE DATES: Calendar Listings

- Dec. 1985 issue due Oct. 18, 1985
- Jan. 1986 issue due Nov. 16, 1985
- Send info to F. Slater, 1524 Cardiff Av, LA 90035
- Magazine Ads, Articles, News Items, Club Listings
- Dec. 1985 issue due Oct. 25, 1985
- Jan. 1986 issue due Nov. 23, 1985
- Send info to Editor, Marvin Smith, 1841 Arlington Ave, LA 90019

YUGOSLAVIAN Festival

Sunday November 10, 1985

1:00 to 6:00 P. M.

folk dancing

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program 3:00 p.m.

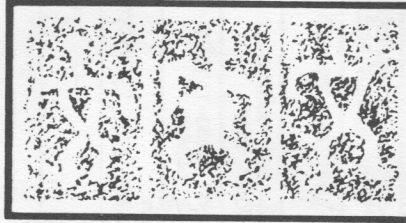
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SPONSORED BY THE INTERNATIONAL FOLK DANCERS OF HAWAII

(*Hawaiian for "New Year")

Dear Marvin:

I read your note in the current Folk Dance Scene about places to dance. While I can't compile a list for you, perhaps you would like to add Solvang Village Folk Dancers to any list you publish.

Solvang Village Folk Dancers meet Saturday evenings at 7:30 in the Old Gym, at Santa Ynez High school, for International Folk Dancing.

However, since we sometimes have engagements to entertain elsewhere on Saturday nights, it would be well to phone to verify that we are dancing. The number is (805) 688-3397.

Chas. L. Heald

Beseda is now THE WESTSIDE INTERNATIONAL FOLKDANCE CLUB. With the new name comes a new address, 9635 Venice

Bld at the Masonic Temple in Culver City.

We have an excellent wood dance floor, good lighting, and comfortable chairs.

Beginning November 22nd, we will have Pot Luck dinners at 7pm on the 4th Friday of each month.

call (213) 459-5314

Letters

To the Editor:

I can't believe you're dropping Preston's Polemic! Especially I can't believe it happening for the reason given in the July/August issue of the Scene!

First of all, I think Polemic says a lot of stuff which needs to be said--loud and clear. Secondly, I think it says things in a very positive, encouraging way.

As a folk dancer for some 20 years, I've seen and done a lot, and I have a lot of related activities to compare. I know comparison of International Folk Dancing with The Square Dance Movement is almost cliché, but it's so striking...Driving home today I saw a car with two clearly visible square dance decals on it; there are flyers advertising square dance club classes at super markets; there has been a continuous flow of square dance bills in Congress; popular movies contain square dance sequences. Propaganda for square dancing is everywhere and almost all the dancers push it hard. They also have specially designated people acting as "angels" to make newcomers feel welcome and help them learn faster, etc. The Square Dance Movement is huge beyond belief, with thousands attending even state-level conventions. By comparison, Folk Dancing as a movement is small, static, low-profile, flaccid; it is often cliquish, self-centered and selfish with regard to newcomers or outsiders.

So along comes Preston's Polemic. It says: "Arise, be constructive, get off your backsides and promote like square dancers do...who knows, maybe we will be as

to the

popular as they are some day." This is being negative?

I just went back and re-read three Polemic articles to see exactly how negative they were. I personally found almost nothing I thought was negative. Critical, yes--but that's how you improve.

At a time when large segments of the International Folk Dance scene are dying because of attrition, and some of the most vibrant, dynamic elements such as the coffee-houses are going out of existence, when someone comes along and tries to help we should listen, applaud, and act. We all need and deserve a kick in the butt. And that's what Preston Ashbourne is trying to do. Too negative? Come on, folks, give me a break.

Most sincerely,

Edward L. Stern
619 N.E. 4th St.
Minneapolis, MN 55413

Dear Editor,

We sure do appreciate and enjoy Preston's articles.

Stan and Jan Cross

Note: Lado will be in Vancouver in 1968. Some of the original ones send their love and thanks for keeping the cultures alive.

They are booked by Columbia Artists. After Canada they will come South - Wash, Portland, San Francisco and out our way. (more info later)

Toni Wright

Editor

Dear sir,

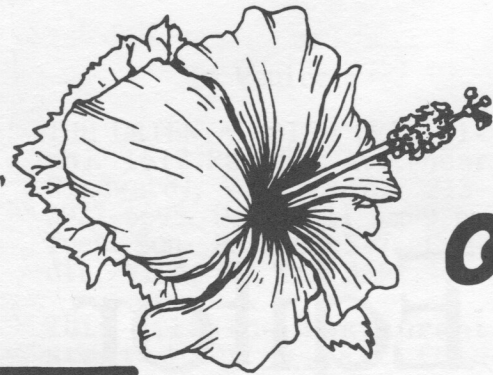
I am an Australian musician who often play for ethnic and multicultural dances in this country. I play Gaida, French bagpipes, Saz, Razzouki, Gittern, Mandora, Bombard etc.

Next year I will be visiting America to promote records by my two bands "Churinga" and "Tansey's Fancy" and multicultural dance instruction tapes and books which we produce over here. While there I would like to make contact with any persons or organisations interested in my field, particularly if these lead to performing opportunities.

I would also be glad to receive letters from any one over there who is interested in multicultural and ethnic folk music and dance. I could also be of assistance to anyone in this field who is considering a trip to Australia or is interested in the thriving scene that we have down here.

Perhaps you could publish this letter to help me make contact with people in America.

Doug Kelly
Complete Festivals Pty Ltd
59 Wellington St
Longford. Tas. 7301
Australia
(003) 911900



on the Scene

Dance on the Water, 1986

1986 will see two "Dance on the Water" cruises, planned by Mel and Paula Mann, members of the Berkeley Folk Dancers. Alaska will again be the destination of the 2-week cruise, leaving Vancouver on July 13, 1986. It is planned that they will dance with local groups in Juneau and Valdez. Anyone signing up for the cruise prior to January 13, 1986 gets a free 3-day vacation in Vancouver, to boot. Included in this 3-day extra is a visit to Expo '86, where 35 nations, including Russia and China will be participants. Also included in the cruise will be on-board dancing, led by Mikki Revenaugh.

The second cruise will be in the Tahitian Islands, beginning on May 10th. It is necessary to obtain round-trip plane tickets to Papeete, the departure point for the tour. Dancing on the Tahiti cruise will be hosted by Beverly and Irwin Barr.

For more information about either cruise, contact Mel Mann c/o Great Escape Travel at 896 The Alameda, Berkeley, CCA 94707, Tel: (415)-526-4033.

INTERNATIONAL DANCE

International Dancing is offered at the Long Beach Jewish Community Center,

3801 East Willow St., Long Beach, on Tuesday evenings from 7:30-10 pm, starting on October 15. The fee is \$2.50 per session. Instruction includes dances from Rumania and Scandinavia.

Karen Codman will teach the class. Ms. Codman has taught dance for 20 years and has a Master's Degree in Ethnic Dance. She has coordinated West Coast tours of several prominent choreographers and has directed three full-length concerts. Ms. Codman is a member of the National Dance Association. She has taught folk dancing at Cerritos College, Cal State Fullerton, and at Veselo and other Southern California coffee houses. For more information, call 426-7601.

GREEK FOLKLORE SOCIETY WINTER DANCE CONFERENCE '86

"We Can Dance if We Want To"

To be held at the Hotel Mediterranean, in Tarpon Springs, Florida. Hosted by the Levendia Society, John Lulias, director. There will be the Dora Stratou instructors from Athens, Greece, as well as folk dancing groups and directors from throughout the United States and Canada. There will be a grand Epiphany Ball held at the Egypt Shrine Temple in Tampa, Florida, and participation in the Epiphany Celebration Services and Glendi.

The dates are January 3-6, 1986, so mark your calendar now!

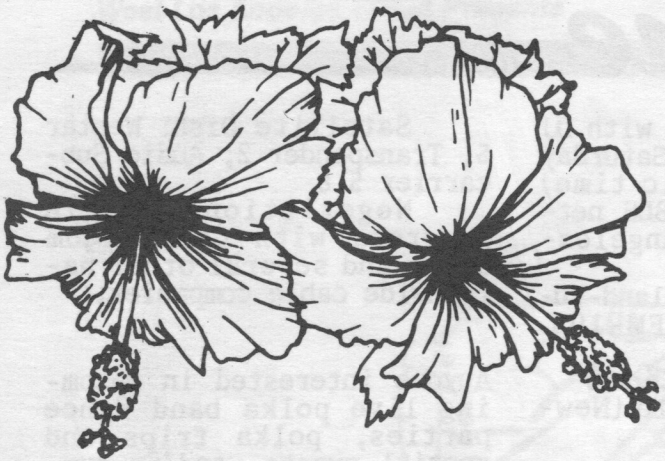
INDIAN ETHNIC FESTIVALS (Information from Donna Hurst)

India Independence Day was August 15th. There is always a big festival near that date. This year's was Saturday, August 27th, on the grounds near the Museum of Science and Industry. There was no participatory dancing but audiences had the chance to see what Punjabi Folk Dances looked like. For more information, contact the Federation of India Assns., P.O. Box 6342, Glendale, CA. 91205-0342. The India-West Guide is published annually by: India-West Publications, 5901 Christie Ave., Suite 301, Emeryville, CA 94608. It costs about \$2 and includes listings of dance classes and "artistes". This is a large and active ethnic community, well worth investigating.

INTERNATIONAL BAZAAR

Sponsored by the Folk Art Council of the Craft and Folk Art Museum, 5814 Wilshire Blvd., L.A

Over 35 craftsmen and importers of ethnic arts will showcase their wares in the Culver City Veteran's Memorial Auditorium, 4117 Overland Ave., Culver City, on



December 1, 1985. Hours are 11:00 a.m. to 5:00 p.m. Free parking is available in the MGM lot across the street.

The Bazaar presents an opportunity to purchase folk toys, ethnic arts and crafts and costumes from all over the world that have been carefully selected by travelling members of the Folk Art Council.

The \$2.00 admission fee plus 15% of the sales of the Bazaar will go to benefit the Craft and Folk Art Museum.

FOR THE GREEK AFFICIONADOS

A new Greek folk dancing club has been formed in the Pasadena area. It meets every Friday night. For more information, call 1-818-798-5042.

There are two interesting new Greek programs coming up on radio. On KPFK (90.7 FM), Charlie Kyriacou, director of the Panegyri Folk Dance Ensemble, will be joining Mario Casetta at 10a.m. on the last Monday of each month, to share music from different regions of Greece. In the Pacific Grove area, there is now a program aired every Tuesday at 10 a.m. (on KAZN, 90.3 FM), called "The Greek Adventure Hour", hosted by Maxine Meyer. It broadcasts popular, traditional and contemporary music from Greece.

THE ASSOCIATES OF ETHNIC ARTS at UCLA Present:

"Kalidoskopio" of Greece on Saturday, November 2. This includes an afternoon performance and a reception after the show with the members of the 'cast'. Tickets are \$18 for both.

On Saturday, December 14, the Associates are hosting a Posada, a children's search in song and music for a place for Mary and Joseph to stay. The event includes the tasting of Mexican foods and the drinking of "chanpurado", a special Mexican beverage with a chocolate flavor.

For more information about either of these events, or for tickets, contact The Associates of Ethnic Arts at U.C.L.A. 308 Westwood Plaza (or Box 154), Los Angeles, CA. 90024

CAJUN DANCE

On the first Friday of every month, the Louisiana Cajun Trio presents a Cajun Dance. Included are old time waltz dances, one steps, two steps and zydeco dances. They are all taughts at the Masonic Temple Hall, 9635 Venice Blvd., Culver City. For information, call (714) 638-1466 or (213) 596-7003. Admission is \$4. Teaching begins at 7:30 p.m. Kitchen opens at 6:30 p.m. for gumbo.

ENSEMBLE INTERNATIONAL

In January, 1986, the performing group, Ensemble International, will be twenty years old. Jules DiCicco was instrumental in organizing it as a performing arts group co-sponsored by the City of Sunnyvale, and later to be directed by Ned and Marian Gault.

To celebrate this anniversary, there will be a 20th Anniversary arty on January 19 at the Auditorium of the Sunnyvale Community Center, 550 East Remington, Sunnyvale. Festivities will start at 4 p.m. with folk dancing mixed with free-style waltzes, polkas and schottishes. From 5-7 p.m. there will be a catered buffet supper with wine included. There will be displays of Ensemble International memoirs, costumes, a continuous slide presentation, and entertainment. Dancing will be continuous from 4-9 p.m., and the donation for the evening will be \$10.00 per person. Advance reservations are needed and can be made by calling 408-395-8026.

California's MODERN POLKA TIMES

Polka Radio Shows

1. KPCC 89.3 FM. 1570 E. Colorado, Pasadena, CA. 818-7231.

on the Scene

(CONT.)

Every Saturday:

10 am-1 pm, Polka Parade and German/American Program. DJ: Tibor Paul.

1-3 pm, Polish American Hour. DJ: Marty Cepielk.

Sunday:

7-11 am, European Music Box. DJ: Tibor Paul.

2. KUOR 89.1 FM, 1200 E. Colton Blvd, Redlands, CA. 714-792-0951

Saturday, 6 am-noon. DJ: Hal Richards.

3. KCKY 1150 AM, P.P. Box 2555, Glendale, A7 85301, 602-252-8730.

Sunday, 5-6 pm and Friday (winter only) 3-4 pm. DJ: Frank Raczkowski

4. BIG HORN CABLE RADIO

presents Polka music with DJ Dick Sinclair every Saturday from 4-6 pm (Pacific time) on the following CABLE networks in the Los Angeles-Anaheim area:

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Falcon Cable, Ch. 10
King Video Cable (Newhall)-?.

Storer Cable-?
Valley Cable: Ch 12, 30 + 56.

American Cable, Ch 7
Sammons Cable, Ch 19, 88 + F

Rogers Cable (Orange County), Ch 3 + 13
Group W (Sierra Madre - Arcadia), Ch 17, 31, 33, 34 + 35

Group W (Buena Park - Fullerton) - ?

Satellite Dish: Westar 5, Transponder 2, Audio Sub-carrier 5.8

Negotiations are in progress with Communicom Cable and several other nationwide cable companies.

Anyone interested in upcoming live polka band dance parties, polka trips and special events, and/or summer/fall Polka Festivals can send a self-addressed, stamped envelope to:

Helga Grahl
1375W. San Bernardino Rd.
#249
Covina, CA 91722

or phone at:
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The PIPER's BAG

BALKAN FOLK MUSIC

Joe Carson

Balkan folk dances are special favorites of international folk dancers, and the dances of Bulgaria and Macedonia are especially loved for their great variety and challenge. The music also holds a special interest for lovers of folk music because of its complex rhythms and melodic patterns. Like most areas of the world, the instruments are specially suited to the music and often are highly developed while showing clear signs of their ancient lineage. One group of instruments in the southern Balkans is the tambura family.

Around 605 C.E. the Slavs threw off the Avars and invaded southward, penetrating as far as central Thessaly in Greece, even taking part of the Peloponnesos. Around the same time, the Utigur Huns and the Kutigur huns merged north of the Sea of Azov to form the Khanate of Greater Bulgaria. In 679 the Danube Bulgars rose from the original Khanate. By the end of the 8th century C.E. they were separated from the Volga Bulgars by the rising Magyar nation and in turn separated the southern Slavs from their northern kin. In 1018 C.E. the Byzantine Empire swallowed up the Bulgars and the Serbs, while the Croats escaped conquest. In about 1200 C.E., the Byzantine Empire crumbled into over a half dozen squabbling little states and the Bulgarians and Serbs finally freed themselves from the Byzantines for a time before the Turkish conquests.



During the time from their conquest in 1018 until they freed themselves around 1200 the Turkic speaking Bulgars adopted the language, religion and customs of their neighbors, the Slavs, who were the direct ancestors of today's Macedonians. In turn, the Bulgars introduced the Central Asiatic long necked lutes that are depicted on some medieval Bulgarian carvings.

Although the Slavs of the Southern Balkans were familiar with long necked lutes by the end of the 12th century C.E., the modern tamburas were developed from other long necked lutes introduced by the Turks after their conquest of Bulgaria in 1371 C.E. It is my guess that at least an early tuning pattern survives in the a,d pattern of the two course forms of the Tambura, although the physical layout of the instruments original-

ly derive from Turkish instruments.

In the Rhodopes, the local form of the tambura shows a close relationship to the Turkish saz family. The body still has a small hole drilled on the left side as the Albanian Cifteli and Sharki which are obvious saz derivatives, with the sharki even maintaining the saz tuning pattern. The Rhodope tambura uses string for frets tied around the neck or partly around the neck and through holes in the neck.

In Bulgaria generally, the tambura is usually made from maple with three courses of strings tuned DD, aa, dd. It has inset metal frets in a raised fingerboard, a moderately large sound hole, a shallow body and usually a tear-drop shaped face. Sometimes it is made with four courses of double strings tuned DD, GG, bb, ee.

In Yugoslav Macedonia, the tambura is made with a lozenge shaped face and a deep rounded body, often with a dark red-brown lacquer finish. It has a veneer pick-guard glued above the sound hole and the fingerboard is flush with the face. Some older ones have the staple frets seen on tamburicas but the newer ones use standard metal frets. It is strung in two double courses tuned aa, dd. Sometimes it will be made with three double courses tuned DD, aa, dd.

In the Balkans, the original musical tradition was mostly solo or a single instrument with voices and some-

times a drum. More recently, the ensemble concept has taken hold in Bulgaria, although modern instruments; i.e. clarinet, accordion, guitar, string bass, have usually been used in ensembles. In Macedonia, the use of traditional instruments in ensembles has not quite caught on although some musicians like Pece Atanovski have actively promoted Macedonian music in ensemble form.

Hopefully, now some dancers will know a bit more about the charming string instruments of the tambura family heard in traditional music from Bulgaria and Macedonia.



Let's Dance

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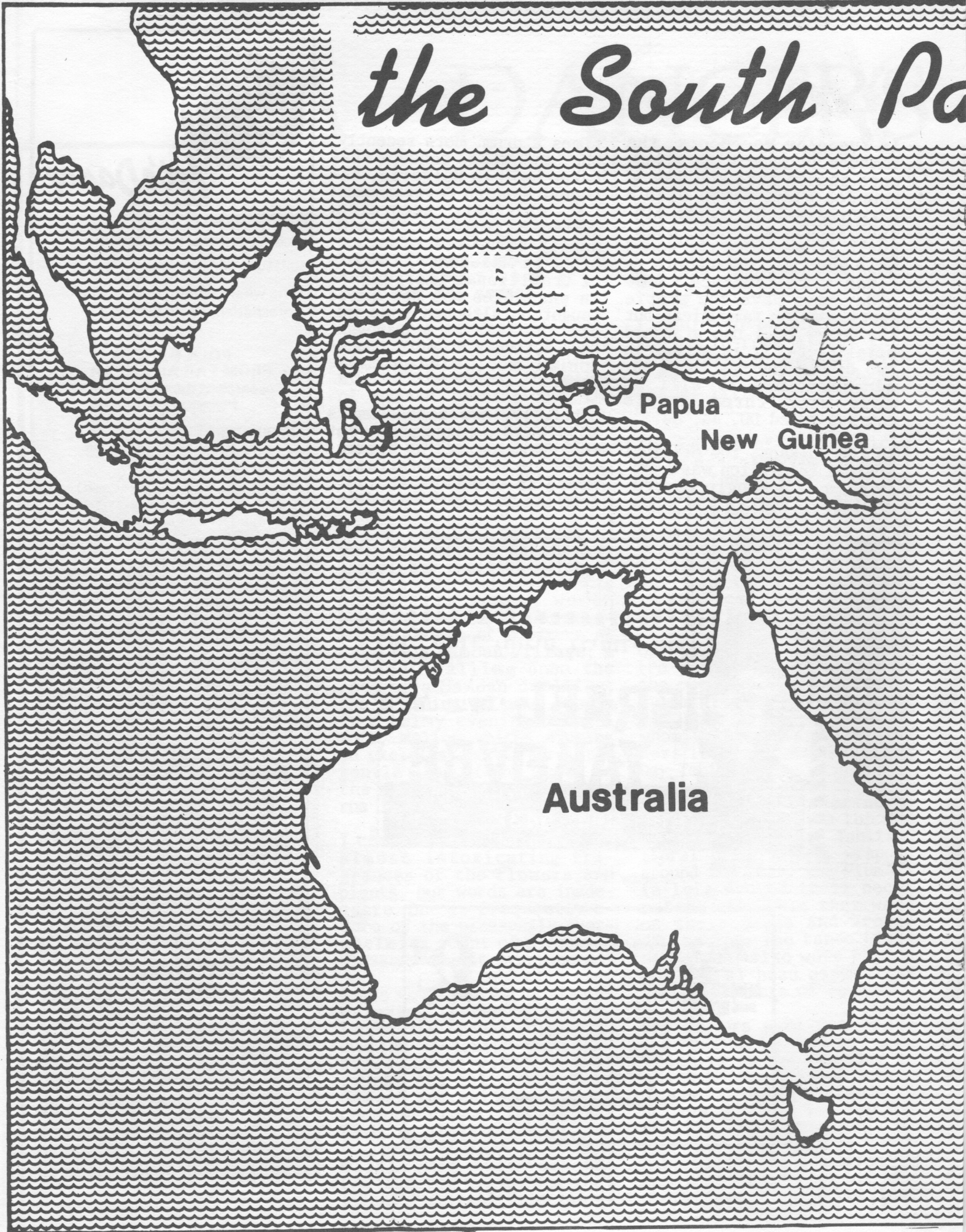
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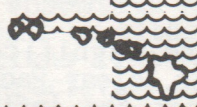
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A DANCER'S

Shari Lipson



When it comes to telling about the South Pacific Islands, I never know where to begin. The islands are a feast for the senses.

The sights are magnificent: the sparkling, clear Pacific waters reflect the infinite blue of the skies; the miles of coconut plantations; the abundance of untamed, lush, green tropical growth enhanced by flowers that bloom in every hue of the rainbow; the brown-skinned islanders, with their special smiles.

Maybe I should tell you about the sounds of the islands: the exciting pulse of the hte pahu and toere drums of Tahiti; Tongan women pounding out tapa; the crowing of dozens of roosters at dawn in a Samoan village; a coconut falling onto the roof of a Samoan dwelling; the swishing of palm fronds in a balmy evening breeze; soft, mellow voices singing to ukeleles and guitars; the gentle slap of the waves on the shore at night on Toberu Island, Fiji.

I could try to describe the almost intoxicating fragrances of the flowers and plants, but words are inadequate. One is frequently aware of the pleasantly overwhelming scent of Plumeria blossoms almost everywhere.

Let's not ignore the mouth-watering tastes of the islands: the French Polynesian cuisine of Tahiti that combines sauces with freshly-caught sea delicacies; the Samoan sua esi (papaya and coconut cream) for breakfast; or their palusami (taro leaves steamed in coconut milk). Then there are the Fijian tea cakes and that Island's curried delectables

influenced by the Indian culture there. Finally, all over the islands are fresh bananas, papayas, mangoes and pineapples.

I could go on and on, but you could read all of this in a travel brochure (which I would gladly write). The travel literature does not exaggerate.

The intent of this article is to describe the dances I was fortunate enough to observe and, in some cases, to learn to do. I traveled with a specially created tour group of people who wanted to study Polynesian dance. Our tour leader, Dick, was an American, but an expert on South Seas cultures.

Our journey began in Papeete (Pa-pa-yeh-tey), Tahiti. In the evenings, we were royally entertained by a variety of dance troupes, some of whom were recent prize winners in the annual Bastille Day Tahiti Fete.

The vahines (vah-hee-neys) wore a matching bra top and pareo (pah-rey-oh), Tahitian floral print fabric wrapped around the hips) The Plumeria leis around their necks matched the heis they wore on their heads and around their hips. The tanes (tah-neys, men) also wore pareos and floral head pieces but their leis were of leaves.

The dancers were performing the Aparima (Ah-pah-ree-mah) which is an action song to which both male and female dancers move their hands to act out a story. To keep the rhythm, the women sway or ami (ah-mee, rotate) their hips while the men usually tap one foot. Most of the story themes are about love

PARADISE

or are scenarios of daily life. One Aparima, Te Manu Pukarua (The Blackbird), tells about a fisherman who, after netting a big catch, decides to take a nap. As he snoozes, a mischevious little blackbird carries off the catch, fish by fish. The fisherman awakens just in time to see the little devil in the act and threatens to put the bird in a potato stew.

Enough of the tame stuff! The Tahitian dance that most readily comes to mind is the super-speed Otea (Oh-Tey-Ah) which is done to the beat of drums. The drum "orchestra" consists of a pahu (pah-hoo, large drum), a toere (toh-eh-rey, log drum) and an empty gasoline can (a contemporary instrument, common to the islands). The dancers stand in rows facing the audience. The women, wearing skirts of stripped Hibiscus bark and bras of coconut shells, sway very fast. The skirts undulate and the hip tassels swirl wildly. In contrast, their torsos are so stationary that if you look from the waist on up, it looks as if they are standing still. The feet are planted firmly on the ground (good dancers do not lift their heels). The women hold an i'i (pompom made of the same material as the skirt) in each hand. The i'i are usually flipped or waved.

The men have their own step. Basically they wave their knees together and apart while stepping in place or traveling from side to side. When dancing with a partner, they might do this step, moving around the woman. The men also do little short kicks and jumps.

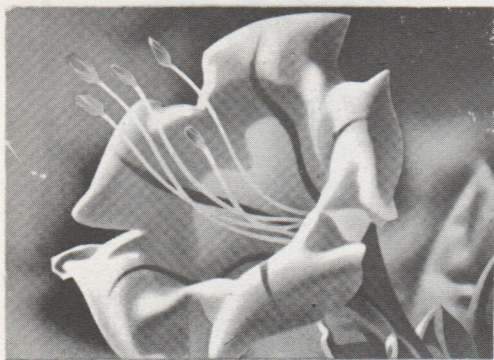
According to what I heard and read, I understand that the Otea was originally done as a flirtation. A young vahine would dance. If a tane was interested, he would join her. The movement was sensual; the eye contact was intense. Soon the happy couple would run off together to get better acquainted!

After saying Maururu (mow-roo-roo, thank you) to our Tahitian hosts, we bid farewell to Tahiti and said "Talofoa" (Tah-loh-fah, hello) to Western Samoa. After consecutive trips by prop plane and pick-up trucks, we arrived at our next "home" on our tour, in Lalomalava Village, on Savai'i. Our host, Tavita, showed us to our sleeping quarters, a fale (fah-ley, dwelling with a mat-covered floor, mostly open walls and a roundish roof thatched with pandanus or palm leaves). The mattresses on the floor were covered with bright Samoan fabrics and separated so that the men could sleep on one side of the fale while the women were on the other side. At night, mosquito netting was hung from lines strung across the ceiling, forming protective tents around each bed.

We saw and did many interesting things on Savai'i, the most outstanding being a one day boat excursion to a small island called Manono, where we swam, snorkeled, ate fresh pineapple and participated in an impromptu beach party which the local people started when they learned of our presence. The dancing and singing went on for several hours.

Later, back at the village, we were summoned by drums to

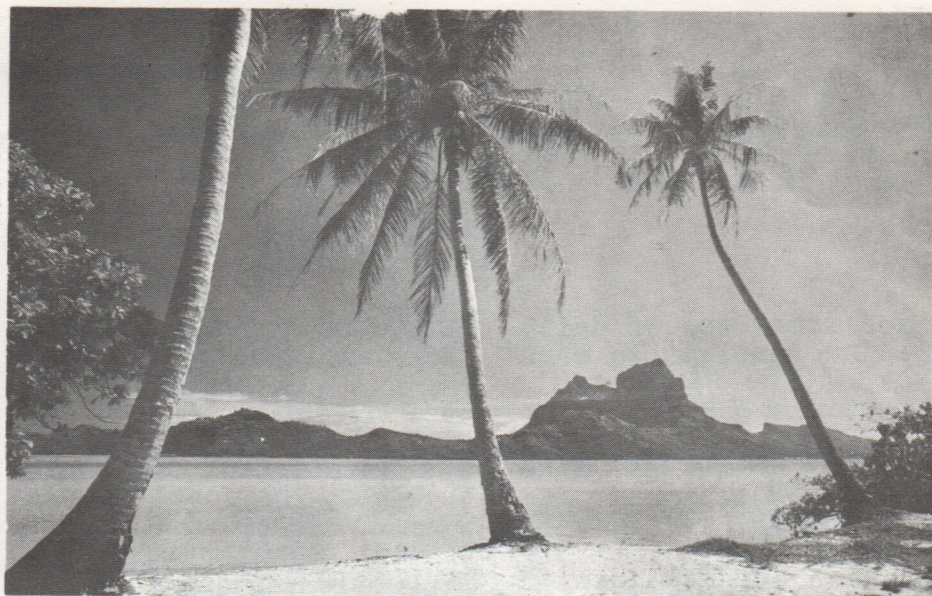




the dining fale to eat and to observe and participate in Samoan customs and dance.

First was the Kava Ceremony, a welcoming ritual. Kava is a drink made from water and ground pepper root. The person who makes the kava is usually a Taupou (tow-poh, a chief's daughter) or other woman of high rank. She wears a costume of tapa (tapa, cloth of mulberry bark and decorated with natural dyes) wrapped around her body from under the arms to below the knees. On her head is a crown decorated with feathers and what appears to be a blondish wig coming down from the sides. She also wears a necklace of boar teeth, a symbol of purity.

She sits cross-legged before a wooden bowl the size of an average kitchen sink, and passes a coconut fiber strainer through the combined liquid and pepper root to filter out the sediment. Every so often she hands the strainer to a young man who goes out behind the fale and shakes out the residue, then places the strainer back into her waiting palm. After the filtering process, the kava maker stirs the mixture. When the kava is ready she holds her palms, face down, above the bowl. The



chief makes a welcoming speech. Then, the taupou dips half a coconut shell into the kava. She hands it to a man, the server. He faces the person he is about to serve, then walks quickly and directly to him. The recipient takes the shell, spills out a little kava, says "Manuia tato aso," (mah wee-ah tah-toh ah-soh, a toast meaning good fortune) and drinks the kava. The serving continues in this manner. The men are served according to their importance in the village. The women are not served. This is "fa'a Samoa", the Samoan way. Although I did not taste the kava, I did later try a similar Fijian drink, yaqona. Yaquona looks and tastes like dishwater and works like novocaine. It numbs the mouth and is supposed to produce a euphoria, although it is not a narcotic. Though my mouth got numb, I felt no other sensation, but some others said that they did.

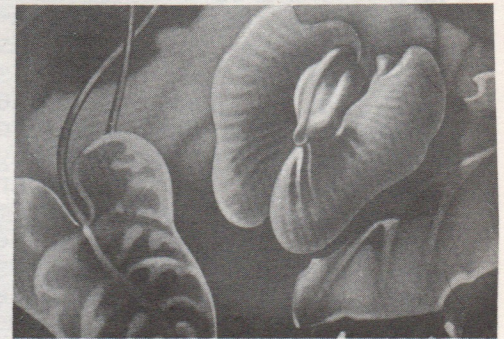
After the Kava Ceremony, the entertainment began. First, the men, dressed in formal black lava lavas (wrap arounds), performed a Sa Sa. The Sa Sa is a seated dance done to the beat of the pate (pah-tay) or gasoline can. To begin the dance, all sit cross legged. There is a drum roll and the leader shouts "Talolo!" (bend over) The dancers lean forward

from the waist while the leader walks around with mock sternness to make sure everyone is complying. In this instance he even carried an ax as if to behead anyone who was misbehaving. The Samoans thought this was very funny. At first, we were not quite sure...

Though exaggerated for humor the leader's actions made sense. The majority of Samoan dances demonstrate the Samoan value of doing things for the good of the group rather than drawing attention to one's own expertise. The Sa Sa, which looks like a precision drill, is a good example of this concept.

Back to the dance description. After the leader is satisfied that all are at attention, he yells "Nofo!" and all straighten up again. The drums begin a fast steady beat: and-a-one, and-a-two, etc. The dancers, still seated, begin bouncing their knees vigorously while simultaneously slapping them. Then, keeping the rhythm, they clap twice, one pati (pah-tee), a flat-handed clap, and one po, a cupped-hand clap, and shout the Samoan greeting, "Talofa!"

As the dance progresses, our host explained that they were acting out the making of kava, a common dance theme. We could recognize



that the dancers' hands were doing the motions for this task. They knew when to stop one motion and begin the next, because there was a slight change in the drum beat to signal them. Then the regular beat would resume. Each new movement was preceded by a pati and a po and the movement would continue until they heard the changing signal again. To finish the dance, the performers stood up and ran in place, continuing some of the clapping and slapping. They exited, running and yelling "Ch'hoo!" (their equivalent of "hopa!").

The women, dressed in their puletasis (Poo-ley-ta-see, matching lava lava and overblouse) with feather belts around their waists, showed another type of dance, the Ma'ulu'ulu. This is a standing dance in which the dancers interpret the content of a song with their hands, while the heels of the feet move apart and together. This movement is called the siva step. One of the dances we saw was called "Pea E Siva". The song says that a Samoan woman is very special when she dances.

Aside from being a dance step, the Siva, itself, is a dance. Its uniqueness lies in the fact that it is a dance which expresses one's individual style rather than

expressing the importance of the group effort. The Siva, done by both men and women, is much like the Ma'ulu'ulu because one does it to a song or to instrumental music rather than to a drum beat. However, the Siva is more of a freestyle interpretation and is a solo dance, even though several may be doing it at once.

Men and women do the same foot movement, i.e. the Siva step. The basic hand movement is a flick of the fingers. The women do this gracefully, while the men have a more staccato movement. Traditionally, when a young girl does the Siva, several men will join her. They dance around her and make a lot of noise, trying to fluster her. She is supposed to be obvious about ignoring them and continue dancing. This is to demonstrate her growing poise.

All too soon, we had to say "Tofa, Samoa," and "Fa'afetai (thank you) to Samoa, and head for Viti Levu, the largest of the Fijian Isles.

The first Fijian expression I learned was "Bula", (mboolah, the greeting word). The second was "Lakotani, vuaka!" You see, we had to share our bure (Fijian dwelling) with a hen and a pig. We didn't mind the occasional cackles of the hen, but the pig fre-

quently ambled through the bure, walking all over our sleeping bags and luggage. So, we asked some kids how to say, "Get out, pig!" They gleefully taught us, "Lakotani, vuaka!" You'll have a hard time finding that one in the phrase books!

Soon after dark, some of these children came to our bure, bearing flashlights, to take us to the meke (mey-key, dance). The meke was held in the community hall. There are separate men's and women's mekes. In this particular village (near Suva), the women's mekes were done only by the very oldest women. I asked why and learned that the younger women must wait to be invited to learn and perform the meke. Although the answer was no more specific than that, I had the impression that the girls had to reach a certain stage of maturity or responsibility to be asked.

A meke, similar to many Polynesian dances, is primarily an inter-hand dance. Often, the women's meke is performed seated, with the knees bouncing very slightly (not wildly, like the Samoans) to the rhythm of the guitars, ukeleles, lali (log drum), and the derua (ndee-roo-a, a hollowed-out bamboo pole, one end of which is struck on the ground). Each verse of the

meke is usually begun with clapping, followed by the appropriate hand gestures. These motions are very simple with little embellishment except for an occasional turning of the hands or rolling of the fingers. Generally, the movement begins close to the body and moves outward. For instance, the smelling of a flower would be shown by first placing the hand near the nose, then moving it out and away from the nose. To emphasize the moving away, the dancers lean their torsos in the same direction in which the arm is extended.

It was difficult to learn the meanings of the traditional mekes. The singing that accompanies the orchestra is done in a mumbling monotone that even many of the Fijians do not understand. Only the performers know the meaning. However, the villagers taught us a simple, contemporary meke called "makosoi," about a flower that has a pleasant scent and produces an oil that feels good on the skin.

We did not see a men's meke until the next day. It was our good fortune to be on hand for the Festival of the Pines. A year ago, they had begun a pine forest with some imported Australian Pines and now they were celebrating their first anniversary. The festivities, all outdoors, included some games such as a tree stump chopping contest and a tug of war. Since there were other villages in attendance, there was also a dance competition.

Most of costumes here fit into a general pattern. The women wore long skirts of tapa or fabric with overskirts of similar material. Many of the women wore a short sleeved peasant blouse though some of the tapa costumes covered most of the body and didn't require a blouse. The leis were made of brightly colored straw-

like material. The men had several kinds of costumes. The simplest was a sulu, a bright print fabric wrapped around the waist and reaching the knees. For war dances, they wore a multicolored hibiscus bark skirt (similar to the Tahitian's) and carried spears and shields.

The women did several standing mekes that day. One type looked something like a line dance. During parts of it, they used a shoulder hold and did some step-togethers from side to side. A very interesting meke was the fan dance. They used a small fan decorated with feathers and moved it about. Sometimes they shook, wiggled, waved or clapped with it.

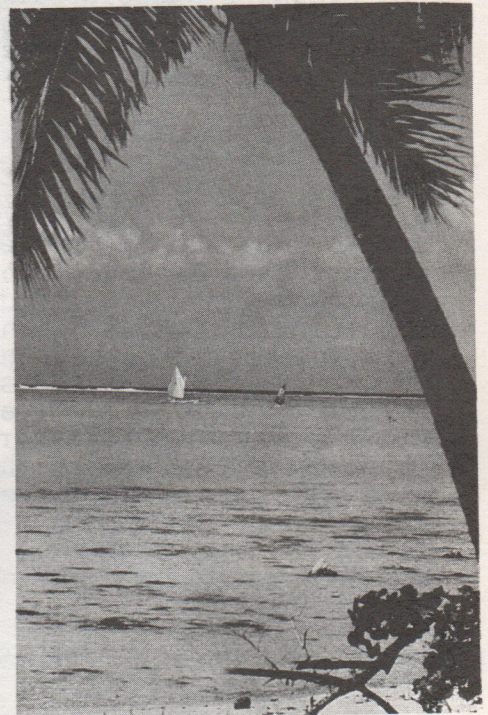
The men performed a spear meke. They entered in two opposing lines, one from the right and one from the left. They pointed their spears at each other. Their posture was very aggressive: knees bent in a semi-squat position, bodies leaned slightly forward from the waist. The steps were mostly advancing or retreating flat footed steps. Sometimes they would pause and point a spear toward the audience and make a war-like grimace. It was almost comical. At one point, the men laid down on the ground and shortly rose up again. One of the villagers told us that this was a hunting dance and that after the animal had been slain, his spirit rose up.

That evening we learned an easy dance that could be a part of an international folk dance repertoire. The name of the dance is "Tuiboto" (Too-em-boh-toh). Dancers stand in single file with their hands on the waist of the person in front of them. They begin with feet together. The basic step is a touch to the right with the right foot; then bring it back and step on to it next to the left foot. Then the same step is done

with the left foot. That's the dance. When you hear the shout, "Ova!", you do an about face so you are facing the opposite direction and your hands are on the waist of the person who was in back of you before. The dance now continues in this new direction until the leader calls "Ova!" again.

The Tuiboto reminded several of us of our own American Bunny Hop, so we taught it to our Fijian friends. If you ever happen to be in the Fijian village of Naivuruvuru, you might just see some Fijian villagers doing the Bunny Hop, to Fijian music!

This article does not begin to, or claim to, cover it all. I do hope it gives you some idea of the nature of Polynesian dance. If you want to know more or just discuss it, I invite your questions and comments. I also have many sound movies of the dancing and of village life. If you are interested, please contact the Folk Dance Scene.





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A WORD ON HAWAIIAN

According to a recent article in the L.A. Times educators fear that the Hawaiian language may fade from use and become like Latin, a language only a few scholars can use.

tewart Taggart of the Associated Press reported that enrollment in high school and college-level Hawaiian language courses has dropped more than 40% since 1978. and that only a dozen students have graduated from the University of Hawaii's Hawaiian language program in five years.

Mr Taggart's article goes on to say that educators estimate there are only one to two thousand native Hawaiian speakers among the one million islanders. About 300 people live on the private island of Niihau, where

Hawaiian is spoken almost exclusively and visitors are not allowed. John Charlott, a researcher with the East-West Research Center says that there must be a certain number of speakers and they have to get the next generation to speak the language, for Hawaiian to remain a living language.

Taggart said that educators have been working to draw Niihau residents and other native Hawaiian speakers into classrooms to introduce young people to the language and culture of Hawaii.

Hawaiian was an unwritten language for centuries before the arrival in 1778 of Capt. James Cook, an English explorer and the first Westerner to reach Hawaii. Gradually, Western missionaries devised a 112-letter

alphabet for Hawaiian.

In 1978 Hawaiian was recognized as one of the two official languages of Hawaii. It is related to Tahitian, Samoan and Maori, and is a flowing language in which individual words run together. Each syllable ends in a vowel, and inflections can change the meaning of a word. For example Mr Taggart said that the word Kaua can mean rain, a reference to two people, a class of slaves in old Hawaii or a war depending on the inflection.



TAHITI-RANGIROA-HUAHINE-RAIATEA/TAHAA-BORABORA-MOOREA-TAHITI-RANGIROA-HUAHINE-RAIATEA/TAHAA

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A Fijian Feast

Fay Wouk

Thousands of islands lie scattered across the Pacific Ocean, ranging from tiny nameless coral atolls to mountainous islands produced by volcanic activity. Life on the smaller islands is materially simple, and food consists of fish, coconuts, breadfruit and very little else other than the occasional can of corned beef. The larger islands and archipelagos produce a more elaborate material culture, with a more varied diet.

The cuisine of Fiji probably is the most varied in the central Pacific, due to the nature of the population. In the 19th century the British brought in large numbers of Indians to work the sugar plantations. 50% of modern Fiji's population is of Indian origin, and most of the sugar crop is still grown by the Indian population, who speak a dialect of Hindi, dress in saris, and eat hot curries with rice. The other half of the population is native Fijian. They grow coconuts (Fiji's other main food crop), speak Fijian, dress in sarongs, and eat milder stews with taro or cassava root.

Of course, Fijian cuisine has been influenced by that of their Indian neighbors, as well as by the British. Fish and chips shops are common, as are bakeries which specialize in scones and hot cross buns. Most restaurants are curry shops. Fijians often prepare curries at home as well, but a Fijian curry is much milder than an Indian one. Contact with Polynesia has introduced some Polynesian dishes. One popular one is palusami, the Samoan answer to stuffed grape leaves: taro leaves

stuffed with rice mixed up with fish or corned beef, cooked in coconut milk. The most typical Fijian meal is still fish or shellfish cooked in coconut milk, seasoned with onions, salt and a bit of chili, accompanied by a steamed starchy root like cassava or taro, or a starchy fruit like breadfruit or plaintain. Greens (some like spinach, others like fiddlehead ferns) are cooked in coconut as well. Dessert is usually fruit, probably one of Fiji's 15 varieties of banana.

KOKONDA
(Pickled Fish)

1 lb skinless & boneless fillets of firm white fish
juice of 2 limes
1/2 tsp salt
1 fresh red or green chili, seeded, thinly sliced
1 sm. onion, finely chopped
1 sm. tomato, chopped
1/2 C coconut milk
1/2 tsp freshly grated ginger

1. Cut fish into 1 inch squares. Rinse and drain.
2. Put fish in bowl (not plastic!). Mix lime juice & salt and pour over fish. Mix well. Cover and refrigerate for 6-8 hours. Stir once or twice.
3. Drain fish. Rinse and drain again. Combine with all other ingredients. Mix well and serve.

FIJIAN BEEF CURRY

1/4 C water
3/4 tsp chili powder
1/4 tsp ground cloves
1/4 tsp black pepper
1/2 tsp ground cardamom
1/2 tsp ground cinnamon
2 onions, sliced
1 T oil
1 lb stew beef in 1" cubes
2 C coconut milk

salt to taste

1. Combine spices and water to form a paste.
2. Saute onions in oil until translucent. Add meat and spice mix. Saute 5 more minutes or until meat browns.
3. Add coconut milk and salt. Simmer over low heat until meat is tender and liquid reduced to half. If the liquid becomes reduced before the meat is tender, cover the pot well. Add more water if needed.

VAKASOSO
(Baked Bananas)

4-6 whole bananas, peeled
2 C thick coconut milk
1/4 C brown sugar
toasted coconut (optional)

1. Put bananas in greased baking dish. Sprinkle with brown sugar. Pour on coconut milk.
2. Bake at 350 degrees for 15-20 minutes. Sprinkle with coconut. Serve.

Note: To make coconut milk, see the January 1985 issue of Scene (p.22) or send a SASE to: Fay Wouk, 4107 Inglewood Blvd., LA 90066.





RESTAURANT REVIEW

Fay Wouk, Preston Ashbourne



In Venice:

THE ORIENTAL DISH (Filipino). 1512 Pacific Ave. (near Windward), Venice. Tel: 213-3922-6695. Hours: 11 am-9 pm Tues.-Sun. Prices: 5-7. Credit: VISA, MC, DC, AmEx.

This Filipino restaurant started out a fast food joint, and the front room still has nice-looking take-out Filipino food, including pansit (Filipino fried noodles), lumpia (eggroll) and chicken adobo (stew). The newly-opened dining room has a completely different, and quite elegant menu best described as nouvelle Filipino. Dinners come with rice, and a delicious invented-in-LA salad of pasta, almonds, apples and strawberries in a honey-cinnamon sauce (reminded me of charoshes). The roasted half chicken with orange and coconut sauce was a delight, with a touch of chili and a whisper of orange. The baby back ribs were sweet and tender, not at all dry, but the chili mentioned in the description of the marinade was put in with such a light touch that we weren't aware of it. The menu also included an intriguing chicken with black sesame and watercress sauce, catfish in four different preparations, fried rice and fried noodles. Desserts are excellent, and include homemade ice cream (the night we were there the choices were Mango, Coconut, Sesame and Jackfruit), banana lumpia (banana, raisins and walnuts wrapped in pastry and fried crisp) and a wonderful, rich, creamy, lemony flan.

IN CHINATOWN

CHIU CHOW RESTAURANT, 935 Sun Mun Way (between Hill & Broadway), (213) 628-0097. Hours: 11 am-11 pm every day. Credit: MC, Visa. Prices \$0-8. Validated parking. This restaurant is a bit hard to find, since it's located in the maze of little alleys just east of College Street, but a visit is well worth the effort of finding the place. Chiu Chow is a region of China, on the southern coast. The food is not particularly hot, black pepper being preferred to red. The coastal origin leads to an emphasis on fish and shellfish. One can get shrimp, lobster, clam, squid, crab and abalone, as well as fresh caught fish from the restaurant's fish tank. Recommendations: chiu chow style duck, deliciously steamed in soy sauce with a wonderful garlic-flavored dipping sauce; shrimp with black bean sauce, seasoned with more black pepper than the Cantonese version; very fresh steamed whole fish with soy sauce; chinese broccoli with beef in a slightly sweet brown sauce; szechuan chicken, which is actually not szechuan style, but chiu chow style, with black pepper; stir fried 'watercress' (not listed on the menu and which looked nothing like American watercress but was quite excellent).

GOLDEN DRAGON, 900 Broadway, Los Angeles, (213) 626-2059. Hours: brunch 10-3, dinner 3-10:30 every day. Credit: Visa, MC. Prices: dim sum \$1.20-5.50. Recommendations: I haven't eaten

dinner here, but this restaurant serves Chinese brunch, otherwise known as dim sum. That translates as a selection of dumplings, tea cakes, noodles, steamed buns and other Chinese snacks and sweet or a fascinating, delicious and sometimes mysterious nature, which are served from wheeled carts like a mobile buffet. The waitresses can usually resolve the mysteries with a word or two. Some of the offerings may seem too exotic, but you can just pass the duck's feet by, and stick to the bbq spareribs and chicken, shrimp balls, steam noodles, sesame buns and other less challenging offerings. If you've never experienced it, you should try some time. If you have, you know how much fun it can be. The selection at Golden Dragon is excellent; there were at least 30 types of dim sum, to appeal to both the adventurous and the timid. It's best to go in groups that are multiples of three, since most selections come in threes.

IN ORANGE COUNTY

KRAKUS POLISH DELI, 16027 Brookhurst Ave Unit 1 (at Edinger), Fountain Valley, (714) 859-1710. Hours: Mon 10:30-6 pm, Tues-Fri 10:30-8 pm, Sat 9:30-6 pm, Sun 10:30-4 pm. Sausages, pastry, breads, pierogi, homemade soup and sandwiches. Recommendations: Basia Dzielwanowska recommends the poppy seed cake, pierogi and delicious soups.

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II

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III

BULGARIA, GREECE & TURKEY
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At Wilson High School Gym, 8th & Ximeno, Long Beach
For more details, call Gene (714) 537-0436 or Teri, (213) 653-2923



| FEDERATION CLUBS | | FEDERATION CLUBS | |
|------------------------------------|----------------------------------|---|--|
| CARRILLO INT'L FOLK DANCERS | 7, 14TH 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 | Int. workshop Int. dancing; some teaching |
| CONEJO VALLEY FOLK DANCERS | Monday 7:30-9:30pm | (805)498-2491 Ask for Gene | |
| CRISTWOOD FOLK DANCERS | Monday 8:15-10:30pm | (213)478-4659 Beverly Barr, Inst. | New basic beg. class for the new dancer. Can start anytime |
| DESERT INT'L DANCERS | Mon. 7-10:30pm | (619)343-3513 Sam & Vicki Inst. | Beg. 7-8, int. 8-10:30 pm; Ya'akov Eden co-teaching! |
| ETHNIC EXPRESS INT'L FOLK DANCE | Sunday 8-10:30pm | Ron (702)732-8742 Dick (702)732-4671 | Int'l fg & teaching Members \$1, others \$1.50 |
| FOLKARTISERS | Friday 8-10:pm | (213)338-2929 | Beg. teaching 1st hr; int/adv. request follows. |
| HAVERTM FOLK DANCERS | Monday 8-10:30PM | (818)786-6310 John Savage, instr. | |
| HOLLYWOOD PEASANTS | Wednesday 7:30-10:30pm | 380-4355 or 292-5632 Ruth Oser 657-1692 | |
| INTERMEDIATE FOLK DANCERS | Friday 8-10:30pm | (213)397-5039 | |
| KAYSO FOLK DANCERS | Fri. 9am-12 noon Sat. 12:30-3pm | (619)238-1771 Sognomorian, instr. | Beginners Sat. 12:30-1:15pm |
| KIRYA FOLK DANCERS I | Wednesday 10am-1:30pm | (213)645-7509 Rieba Wenke, instr. | Int. 10-11:45am Adv. Beg. noon-1:30pm |
| KIRYA FOLK DANCERS II | Tuesday 10am-1pm | (213)645-7509 Rieba Wenke, instr. | 10-11:30am adv. 11:30am-1pm, beginners |
| LAGUNA FOLK DANCERS | Wednesday 7:15-10:30pm | (714)494-3302, 559-5672 | 3/20 & 3/27 Review Festival Dances |
| LARIATS | Friday 3:30-6:15pm | (213)322-1280 Tom & Nanoe Mazzola | Int'l. folk/square/social. Grades 1st-high school |
| LONG BEACH JEWISH COMMUNITY CENTER | Wednesday 7:30-10:30pm | (714)533-3886 | Inter, class 7:30-9pm. Adv. workshop 10pm with Donna Tripp. |
| MORE THE MERRIER FOLK DANCERS | Thursday 8-10pm | (213)293-1304 Ask for Frank. | Featuring Teaching of Summer Camp Dances. |
| NARONI DANCERS OF LONG BEACH | Thursday 7:15-10:30pm | (213)421-9105 Lucille (714)892-9766 Laura | Beg. tching some requests. Beg. & Inter. tching 1st hr. |
| NICHEVO FOLK DANCERS | Mon. 7:30-9:30pm Tues. 8-10:30pm | (805)967-9991 | |
| OUAI FOLK DANCERS | Wed. 7:30-10pm | (805)649-1570 | |
| ORANGE COUNTY FOLK DANCERS | Fri. 9-11:30pm | (714)557-4662 (213)866-4324 | |
| PASADENA FOLK DANCE CO-OP | Fri. 8-11pm | (213)281-7191 | Beg 8-8:30 Inter 8:30-9 |
| SAN DIEGO FOLK DANCERS | Mon. 7:30-10pm | (619)460-8475 Evelyn Prewett | |

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| 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 & Fimell | Beg. 7-8:15 then club requests |
| SKANDIA DANCE CLUB | Oct. 19 3-5, 8pm Nov. 15-16-17/p | (714) 892-2579 (818) 795-4343 (714) 533-8667 (213) 459-531 | ORANGE, Women's club 121 center. WESTCHESTER 8750 Lincoln Blvd | Special tchr. Nov. 15-16-17 call (714) 533-8667 for details |
| SOUTH BAY FOLK DANCERS | Fri. 7:30-10:30pm | (213) 375-0946 (213) 541-1073 | RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr. | Party (Halloween) 8pm nov. 1 tching Dorothy Dow, dark 29th |
| TCHAIKA FOLK DANCE CLUB OF VENTURA | Thur 8:00-10:30pm | (805) 642-3931 (805) 985-7316 | VENTURA, Loma Vista Elem School, 300 Lynn Dr. | 8:00-8:45 tching Edith Sewell Review S.B. symposium dances. |
| TUESDAY GYPSIES | Tues. 7:30-10pm | (213) 556-3791 Dave Slater, Instr. | WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd | Tchg. New & Review dances including camp dances. |
| VIRGILIERS FOLK DANCE GROUP | Tues. 8-10pm | Josephine Civello Director | WEST HOLLYWOOD, Plummer Park, Fuller 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, (213) 202-6166 Beverly Barr. | WEST L.A., BROCKTON SCH., 1309 Almadost Ave. | Int. level- New dances from recent camps-Erly tch 7:30 Schottish. |
| WEST VALLEY FOLK DANCERS | Fri. 7:30-10:30pm | (818) 347-3423 (818) 887-9613 | WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Stoup 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, 9-10:45 Inter level Dance Program. DARK Thanksgiving.. |
| WHITTIER CO-OP FOLK DANCERS | 2nd, and 4th Sat. 7:30-10:30pm | | WHITTIER, SORENSEN PARK, 11419 Rosemead Dr. | Tching 7:30-8pm |
| NON-FEDERATION CLUBS | | | 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. | ALL NON-FEDERATION CLUBS CONTACT THE SCENE (213) 735-0535 YOUR LISTING WILL NOT RUN UNTIL WE HEAR FROM YOU. |
| 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 8:30-9:15 pm with danc- ing by request til midnite. |
| DEL MAR SHORES INT'L FOLK DANCERS | Monday 6:45 & 8:15 | (619) 475-2776 Geri Dukes | DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar. | 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. | Start Sep 23 8wk session. Beg at 6:45 & Inter at 8:15pm |
| KAZASKA | Sunday 9 pm | (213) 478-5968; Edy Greenblatt | WEST L.A., Japanese Inst., 2110 Corinth, W.L.A. (near Sawtelle & Olympic) | Beginners 1-2 pm; Intermediate 2-3 pm. |
| KYPSELLI | Friday 7:30-midnight | (213) 463-8506 (818) 798-5042 | PASADENA, Vasa Hall 2031 E. Villa | Join us for enthusiastic request evening |
| LONG BEACH INT'L FOLK DANCERS | Tuesday 7:30-10 pm | (213) 434-0103 Herb Offner, | LONG BEACH, Unitarian Church, 5450 Atherton | Tching 7:30-8:45 ALL levels welcome |
| TEMPLE BETH HILLEL DANCERS | Wednesday 10 am - 12 pm | (213) 769-3765 Trudy Bronson, | NORTH HOLLYWOOD, 12326 Riverside Dr. | Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month. |
| TEMPLE B'NAI DAVID | Wed/7:15-10 pm Thurs/9:30 am-1 pm | Miriam Dean (714) 391-8970 | LOS ANGELES, 8906 Pico Blvd, CULVER CITY, VA Mem. Aud., 4117 Overland | Beg. to inter. levels, Int'l folk and fun dances. |
| UNIVERSITY OF RIVERSIDE F.D. CLUB | Friday 8-11:30 pm | (714) 369-6557 Sherril | BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security | Int'l, beg., inter., Easy dances 1st hr. Reviews and new dance. |
| ROYAL SCOTTLISH COUNTRY DANCE | Mon 7:30-9:45pm Thur 7:30-9:45pm | (714) 856-0891 Frank Cannonito | IRVINE, HUNTINGTON BEACH, call for location | Int'l & beg. tchg.; beg. 8-8:45; Party last Fri. of mo. Free! Beg. & Int. Shirley & Jan tchers. Beg. & Int. Jan & Bob tchers. |

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| YWCA FOLK DANCERS | Sunday 7-9 pm | (213) 78-5968 Edy Greenblatt | WEST L.A., Japanese Inst., 2110 Corinth | 7 pm, beginners. 8 pm, inter. KAZASKA follows at 9 pm. |
| BEGINNING CLASSES | | | | |
| CULVER CITY BEGINNERS CLASS | Thur. 7:30-9:30 pm | (213) 202-5689 | CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave. | Session begins July 11. 10 wks. start at square one. |
| CRESWOOD FOLK DANCERS | Monday 7-8:15 pm | (213) 478-4659 Beverly Barr Inst. | WEST L.A. Brookton Sch. 1309 Armcoast Ave. | New Class!! Beginners start anytime O.K. to stay for Interm program |
| SAN DIEGO INT'L FOLK DANCE CLUB | Wed 7:00-8:15 pm | (619) 422-5540 Alice Stirling | SAN DIEGO, Balboa Park club, Balboa Park, | precedes regular club dance. |
| BEGINNING SCANDINA- VIAN FOLK DANCE | M/7:30-10 Wed 7:30-10 | (714) 533-8667 (818) 795-4343 | ANAHEIM, Cultural Ctr., 931 Harbor, CULVER CITY, Peer Gynt, 3835 Watséka, | Tchrs Ted Martin, Donna Tripp Bob Olson starts 9/9/85 |
| SIERRA MADRE FOLK DANCE CLASS | Monday 8-9:30 pm | (818) 441-0590 Chuck Lawson, | CALL FOR LOCATION | |
| WESTWOOD CO-OP FOLK DANCERS | Thursday 7:30-9 pm | (818) 343-7621 (818) 998-5682 | W.L.A., Emerson Jr.Hi, 1670 Selby, behind Mormon Temple. | Beginners can start anytime. O.K. to stay for interm. program.. |
| YUGOSLAV-AMERICAN CLUB | Monday 7:30-10 pm | (213) 832-6228 Anne Turkovich, | SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St. | Begining folk dance instruction. |
| SOUTH BAY BEGINNERS DANCE CLASS | Fri 7:30-8:45 pm | (213) 375-0946 (213) 541-1073 | Rancho Palos Verdes Unitarian Church 5621 Montenalaga | after classes join South Bay dancers until 10:30 dark 8, 29th |
| TEMPLE ISATAH FOLK DANCERS | Tuesday 8-10:30 pm | (213) 478-4659, Beverly Barr, | WEST L.A., Temple Isaiah, 10345 Pico | Beg. and Inter., dances taught old and new. Good place to learn. |
| THOUSAND OAKS FOLK DANCERS | Thursday 7:30-9 pm | (213) 498-2491 Gene Lovejoy, | THOUSAND OAKS, Conejo Community Center, at Dover & Herdrix | |
| NARONI BEGINNERS FOLK DANCE CLASS | Thursday 7-8 pm | (213) 421-9105 (714) 892-9766 | LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois | Soft-soled shoes only. General dancing after class til 10:30 |
| PASADENA CO-OP BEGINNERS CLASS | Friday 8:00-8:30 pm | (818) 281-7191 | PASADENA, Holliston United Methodist Ch., 1305 E. Colorado Bl., Scott Mem. Hall | Sponsored by Pasadena Co-Op. |
| KAYSO FOLK DANCERS | Saturday 1-3 pm | (619) 238-1771 Sogromonians | SAN DIEGO, 4044 Idaho St., North Park Recreation Center | |
| LAGUNA BEGINNERS FOLK DANCE CLASS | Sunday 7-10:30 pm | (714) 553-8667, (714) 494-3302, | LAGUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Anns. | |
| ADDENDUM | | | | |
| USC ISRAELI DANCERS | Tuesday 7:30-10:30 pm | (213) 478-5968, Edy Greenblatt, | LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College) | Join our enthusiastic, friendly group |
| ETHNIC CONNECTION | 2nd Saturday of the month | (213) 478-5968 (213) 478-1228 | W.L.A., Japanese Institute 2110 Corinth (Olympic & Sawtelle) | Nov 9th Clogging performance & instruction 8pm Int'l dance party 9:45 |
| INT'L RENDEZVOUS FOLK DANCE CLUB | Saturday 8-11 pm | (818) 787-7641 (818) 988-3911 | VALLEY, L.A. Valley College Field House, 5800 Ethel Ave. | Tchg. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli. |
| ENAI DAVID FOLK DANCERS | Monday 10:00-11:30 am | (213) 276-9269 | L.A., Enai David 8906 W.Pico Blvd. 1 Block west of Robertson | Beg/classes ongoing Tikva Mason instructor |
| SANTA MONICA COLLEGE FOLK DANCERS | Wednesday 7:30-9:00 pm | (213) 458-8323 | SANTA MONICA, City College-municipal pool Rec, Room | Sponsored by Santa Monica Rec. & Parks. Instructor Tikva Mason |
| BET TORAH FOLK DANCERS | Monday 7:30-9:00 pm | (213) 283-2035 | Alhambra. Bet Torah, 225 s. Atlantic. | Beg/Inter, on going Tikva Mason instructor |

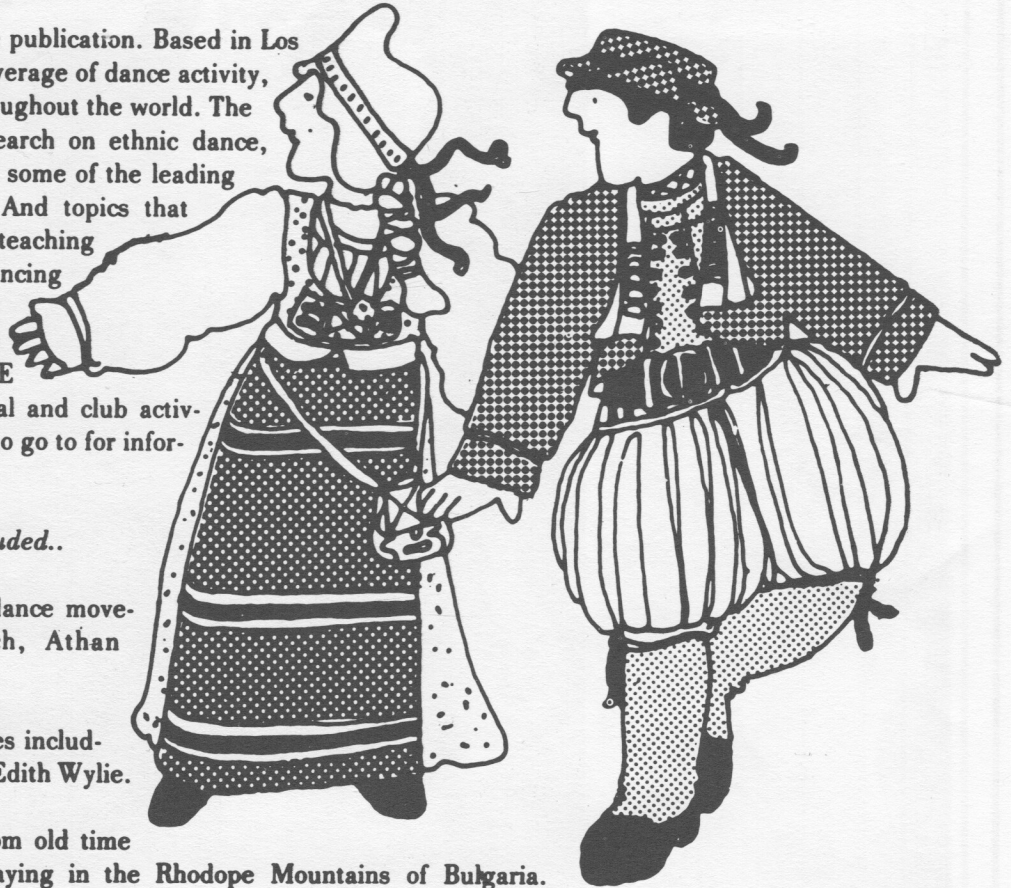
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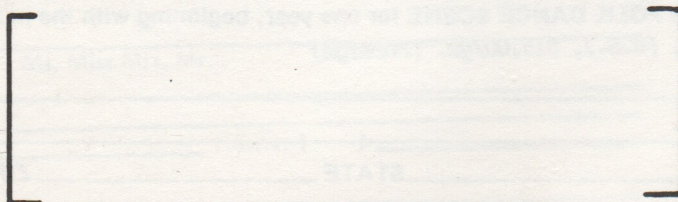
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