



# Folk Dance Scene

DECEMBER, 1985

VOLUME 20 NUMBER 8







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DECEMBER, 1985  
VOLUME 20 NUMBER 8

# Folk Dance Scene

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

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

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

MANUSCRIPTS AND NOTICES: The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors 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 \$8.50 per year (\$15 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.

Folk Dance Federation of California, South Officers (1985-86)

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Vice President	<b>Fran Slater</b>
Treasurer	<b>Karen Fink</b>
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Federation Information: (213) 306-7898

*from the editor:*

*We will start this new year off with a new editorial address. The address is 1611 S. Curson St. L.A. Ca. 90019. Please send all articles, ads, club news, to this new address, five weeks prior to publication.*

*Thank you for the great response to our call for listings of places to dance. Unfortunately it creates an additional bit of work for us so if your listing doesn't get printed immediately don't feel that we have rejected it. We will print it as soon as possible, bear with us or better yet help us...call and volunteer.*

*Thanks  
Marvin  
Smith*

*ON THE COVER: Father Christmas on the traditional goat and carrying his wassailing bowl.*



# PASADENA FOLK DANCE COOP

Presents Its

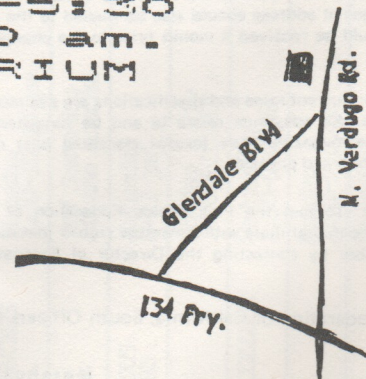


# WINTER FESTIVAL

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# Calendar

## CALIFORNIA

### DECEMBER

- 12/7-8 Pasadena Dance Theatre, "Nutcracher Ballet" Claremont Coll.
- 12/7 Folk Dance Training Workshop, Polish Steps & Styling, Sonoma Vets. Mem. Bldg., Sonoma
- 12/8 Treasurer's Ball, Sonoma Vets. Mem. Bldg., Sonoma
- 12/15 Beginners' Festival & Fed. Council Mtg., W. Hollywood Rec. Ctr., West Los Angeles
- 12/28 Christmas & New Years Party, Skandia
- 12/29-1/1/86 4th Annual Extended New Years Folk Music & Dance Residency, Camp H. Kramer, Malibu 818/342-7664
- 12/31 Pasadena Co-op New Years Eve Party, Pasadena, 8pm-2am

### 1986

### JANUARY

- 1/12 Pasadena Co-op Festival & Fed. Council Mtg., Glendale Civic Aud., Glendale
- 1/17 Celtic Music Extraordinaire, University Club, UC Irvine
- 1/21 Peking Acrobats from China, Claremont Coll., Claremont
- 1/23 Fr.-Canadian Folk Music, Heritage Rm., UC Irvine
- 1/24-26 "Festival '86", Palo Alto
- 1/25 Parnes Int'l Festival, Los Angeles

### FEBRUARY

- 2/14-16 Leguna Folk Dance Festival Weekend, Laguna Beach

### MARCH

- 3/21-23 Ojai Folk Dance Festival Weekend, Ojai

### APRIL

- 4/5 Lech Lamidbar Festival, China Lake F.D. Club, Ridgecrest
- 4/12 Hambo Contest, Thousand Oaks
- 4/27 Westwood Co-op Festival, Culver City Vets. Mem. Aud., Culver City

## OUT OF STATE

### DECEMBER

- 12/1 N. Carolina-Raleigh, Duquesne "Tammies", N.C. State Univ.
- 12/7 Virginia - Alexandria "Scottish Christmas Walk"
- 12/23/27 Charlottesville, "Merrie Olde England Christmas Festival"
- 12/26-1/1/86 Hawaii-Makahiki Hou Folk Dance Camp, 808-528-1259
- 12/26-1/1/86 Kentucky-Berea, Christmas Country Dance School 6-6/986-9341xt453
- 12/26-1/1/86 N. Carolina-Brasstown, Winter Dance Week
- 12/31 Pennsylvania-Pittsburgh, "Tammies" at Carnegie Music Hall

### 1986

### JANUARY

- 1/17-19 Arizona-4th Annual Arizona Polka Festival, Ken & Diane Trusiak

## FOREIGN

### DECEMBER

#### HUNGARY

- 12/1 Lenti- Folk Dancers' Exhibition Stage
- 12/6-8 Miskolc-XII National Formational Dance Exhibiton & Contest  
Budapest - Dance Anthology

#### ENGLAND

- 12/7 Haddenham Folk Day, Aylesbury, Bucks' (0296) 85995

#### CANADA

- 12/28-29 Ontario-No. York, Scottish New Year Celebration 416/225-9146

## DEADLINE DATES

### FOR CALENDAR LISTINGS:

- For Jan. 1986 issue - Nov. 16, 1985  
For Feb. 1986 issue - Dec. 14, 1985

Send to Fran Slater, 1524 Cardiff Av, LA, Ca 90035

### FOR ARTICLES, ADS, CLUBS, NEWS ITEMS, ETC.:

- For Jan. 1986 issue - Nov. 23, 1985  
For Feb. 1986 issue - Dec. 21, 1985

Send, with any money due, to Editor Marvin Smith, 1611 S. Curson St. L. A. Ca., 90019





# **BEGINNERS'** Folkdance **FESTIVAL 85**

Sun., Dec. 15, 1985

West Hollywood Playground  
647 N. San Vicente Bl.  
West Hollywood

1:30 – 5:30pm                      \$4

Federation Council Meeting 11am

# **COME & DANCE!**

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# RESTAURANT REVIEW



Fay Wouk, Preston Ashbourne

In Beverly Hills:

The Greek Connection, 401 N. La Cienega, Beverly Hills, 213-655-7214. Hours: 11 am - midnight weekdays, 11 am - 2 am weekends. Prices: \$8-16. Accept MC, Visa, AmEx, DC.

The Greek Connection does its best to create a Greek atmosphere in Los Angeles. The walls are whitewashed plaster, the front room is open to the street, the service is leisurely, the music live, and breaking of plates is permitted and even encouraged. So is dancing, although the two activities are not fully compatible. Dancing on broken plates on a tile floor is a bit like dancing on ball bearings. However, the broken plates were on the floor only for part of the evening; eventually, they were swept so that serious dancing (a zambekiko by the owner-manager, complete with wine glass in teeth) could continue. The dancing space is small: two or three people can have a good time, but more becomes crowded, especially as the waiters have to walk across it going to and from the kitchen. The "highlight" of the evening, a belly dancer, was rather disappointing. She seemed more interested in working the room, collecting dollar

bills stuck into her costume than in doing a great deal of dancing.

The menu lists as many appetizers as main dishes, and making a decision can be difficult. To aid the indecisive, there is "The Feast" available to 2 or more people at \$22 each. This buys you: salad, pita, four appetizers, 3 main dishes, and potatoes. If you order it, you'll be grateful for the leisurely service - it takes a long time to eat this much food. (In fact, the leftovers provided a complete dinner the next night.) The appetizers were all excellent. The tarama (fish roe dip) was mild but flavorful. Satsiki (yoghurt dip) and hommus (chickpea dip) were also good, and the deep fried kalamari (squid) were tender and delicious. The roast lamb and roast chicken were both flavorful, although they were overcooked to my taste; the chicken breast was actually dry. The mous-saka was a disappointment; it consisted mainly of zucchini and carrots and had an unpleasant flavor.


Overall, I would say the food at the Greek Connection was good, but not as good as the Aegean Isles. And the dance floor is considerably smaller. But there is something special about the ambience of a restaurant where the owner breaks plates on the floor that makes the Greek Connection a special and worthwhile experience for small groups of Greekophiles.

Southbay

Kebab Curry (Indian), 25332 Crenshaw (at PCH), Torrance, 213-539-0171. Hours: Sun-Thurs till 10 pm, Fri-Sat till 11 pm. Credit: MC, Visa. Prices: \$7-10.

Kebab Curry doesn't have a lot of atmosphere, but it has good food, fabulous desserts, and a bargain of a

special dinner. Like most Indian restaurants, almost everything is a la carte, so that to get a proper Indian meal, with all the side dishes and condiments becomes quite expensive. However, the special dinner, at about \$9 a person, includes a whole tandoori chicken (bbq), the briyani (pilaf) of your choice, Indian bread and salad, yoghurt salad and chutney. A pretty good deal! We chose the lamb briyani, and enjoyed it. But the desserts are the really outstanding thing here Rassmalai, a kind of Indian cheese cake ball in cream sauce, which is rare on restaurant menus, is both available and excellent. Gulab jamun, the same cheesecake ball in a syrup, is easier to find, but one as good as Kebab Curry's is not. Wonderful, wonderful desserts.



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# ON THE

## KARPATOK

Karpatok just returned from a successful month's tour of Hungary. We are told that they have some new and exciting material for not just their performing group, but also for future workshops and tanchaz'. Also, plans are being made to bring some extraordinary talent to the United States in the next year.

## SLOVENIAN DANCE

On December 31st, there will be a olka Dance Party at the Slovene Hall, 8425 Cypress, in Fontana, California. The party will include live polka music by the Fred Mlakar Orchestra. Other events are held throughout the year at this hall. For those interested, write to Lorene Richtar at 8634 Emerald in Fontana. Watch the Scene for other announcements.

## SEAL BEACH FOLK DANCE CLUB

Hof Shalom, a folk dance club located in the Rossmore Center of Seal Beach, is open every Saturday night from 8:15 p.m. to midnight.

The club features Israel Yakovee as a regular teacher and has a list of guest teachings planned throughout the year. Guest teachers will include Mihai David, Tom Bozigian, Ya'akov Eden, Shlomo Bachar, Shlomo Maman, and many others.

For information, call Ramon at (714) 962-4988 or Israel at (818) 994-5432.

## CIVELLO LEGEND

Gee, what's all that slurpin and munchin that I hear?

Oh, that!!!

That's the feast put out by Josephine Civello and her trusty side-kick, Tony, in honor of the 25th anniversary of the VIRGILEERS.

Where? When? Who?

Why, it was held on October 8, 1985 at Plummer Park, deep in the heart of West Hollywood.

Forty-five people showed up to partake of the food and beverages got up (or gotten up) by the Civellos.

## INTERNATIONAL ORGANIZATION OF FOLK ART

Athens Office  
12, Hatjimichali Str.,  
GR-10558, Athens, Greece  
TEL. 3231671

Early in 1984, a regional IOFA office was opened in Athens, Greece. It has no legal status, but acts solely as an information and documentation center.

The first task undertaken by the Office is to compile an archive of information on all matters relative to Greek folk dance. The contents of the Archives include:

### 1) List of Folk Dance Groups.

The number of dance groups in Greece is estimated to be about 600. The number belonging to Greek or-

ganizations equal another 500. In addition, there are about 1000 dispersed around the world.

These groups are in the process of being listed with as much information as possible about their activities and make-up.

### 2) List of Folk Art Museums and Collections.

Over 200 such collections exist in Greece in public or private hands. A list of those museums has been compiled in order to be able to direct folk art researchers to them.

### 3) List of Village Celebrations

Places where genuine local dancing can be experienced. Several thousands of villages in Greece preserve the custom of holding a yearly feast on the day of their patron saint. On this date, local musicians play in the village square and the people dance local dances. To amateur folk dancers, this is a chance to see authentic local style in its natural setting.

### 4) List of Institutions

Places that carry out ethnographic research exist in Greece.

### 5) List of Tavernas.

Places that feature folk music and dancing are scattered all over Greece. Generally their addresses are difficult to find, as they cater to restricted local groups and do not seek the general public. However, they are one of the best places for an amateur to practice his (or her) dancing.

# SCENE

6) List of Musicians' Cafes  
Dance groups need to have the addresses of these cafes, so they can find musicians who still play traditional instruments and preserve village style in their playing.

7) List of Costume Makers

8) List of Traditional Instrument Makers

9) Bibliography on Greek Dance

Books and articles giving information on local dances are important for dancers and researchers who want to study the cultural setting and authentic execution of dances. The Archive

collects all relative books and periodicals, as well as copies of passages in rare books giving descriptions of dance scenes in old time villages.

10) Discography of Greek Music

Many records have been published with Greek music but few of them feature careful recordings played by true folk musicians. Most of the outstanding records have circulated in limited numbers and are difficult to find, so this list helps by indicating the original sources.

11) Other Collections

Photographs of dance groups and village scenes,

old engravings, pictures of ancient vases and Byzantine paintings, addresses of folk musicians, etc.

Based on these Archives, a book will be published in 1985, containing the major part of the Archive for general use by Greek dance enthusiasts.

The first part of the book will have historical and ethnographic and research methodology chapters. It is to be published in the Greek language first. In the future, publication in English and other languages is envisioned, as well as subsequent revised editions.

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

## DANCE ON THE WATER

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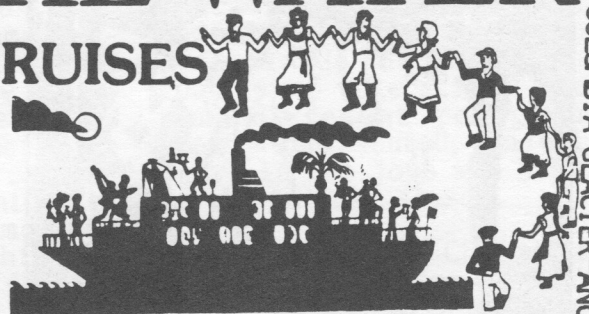
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## FOLK DANCES FROM BULGARIA

VOLUME 3

Learned and collected in Bulgaria by JAAP LEEGWATER

A 1985 BY STENO



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This is the first in what I hope will be a regular series of notes from the President about what is happening in the Folk Dance Federation. I want to share areas of concern and areas of success that I hear about at many meetings, both formal and informal.

There is still some confusion about our new insurance program. In the past our insurance covered individuals. If you were a member of a federation club, you or your club paid an insurance premium for YOU, your name was kept on file and you were issued a card. Because the individual only needed to be insured once, it didn't matter at how many different places he danced. This year we had to get a new insurance company. We no longer insure the individual person; you do not receive a card and your name is not kept on file. Instead, we insure the club. The premium

is based on the average weekly attendance. If you dance at more than one club, you contribute to each club's weekly average. So each club must pay a premium which counts you as a dancer.

Currently under discussion at the council are changes in membership rules. One consequence would be the creation of an associate group membership category. We hope that non-dance groups interested in knowing what is going on in the folk dance movement will use this avenue to stay in touch.

Dave Slater announced that the special teacher training institute that he and Dick Oakes were conducting for the Federation was filled to capacity. That's great news and means that we can expect more opportunities to improve teaching in the area.

The Hess Kramer Institute weekend, located in Malibu, was also a success.

The Federation, like any organization, needs money to function. Our membership dues from the clubs are very modest and do little more than cover the costs of the minutes, etc. The Treasurers Ball, conceived as a fund raiser, does not generate much excess over cost, what with the rising costs of printing, hall rental, etc. In the past, before I joined the Federation, the Federation made some income by dancing at Universal Studios and at Alpine Village, to name a few places. Does anybody have contacts or ideas for fund raisers today? We really could use your help and it is a way to become really involved in the Federation and the folk dance movement. Please contact the Federation Office (213-306-7898) if you can help.

Marshall Cates  
President

Folk Dance Federation  
California - South

Start the New Year dancing!

# DANCE PARTY

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# The PIPER'S BAG

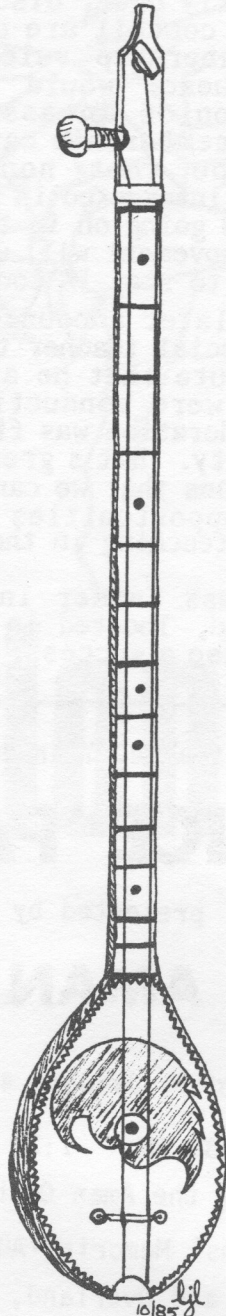
Joe Carson

In the last issue, I started to cover the long necked folk lutes of the Balkans and give a short thumb nail sketch of how some of the people who inhabit the region came to settle there. In this issue I will touch on some more of these instruments and the people who use them.

The tamburas that are used by the Bulgarian and Macedonian peoples are apparently derived from older Turkish models, probably the nearly obsolete bozuk saz and çifteli. The bozuk saz is now played almost exclusively by Turkish Kurds and is a direct descendant of the older Persian Khorasani-i-tanbur. However, the Slavic peoples of the Balkans did not leave them alone, but restrung and retuned them to suit themselves. It is my conjecture that when the Bulgars arrived from their Central Asiatic homeland, they brought the ancient komuz with them. This is a long necked lute related to the Turkish saz family and still to be found amongst some of the Central Asiatic peoples. It has only two strings in its simplest form and is tuned in fourths G & C. The oldest form of tambura that still survives in the Rhodope region has two courses of double strings and is also tuned in fourths, A & D. This is only one step above the Central Asiatic komuz and possibly reflects the original tuning, if not necessarily the original construction of the instrument.

Although the Rhodope instrument still carries archaic

Turkish characteristics, (T-shaped pegs, two on the top of the neck perpendicular to the face, and two at a 45 degree angle from the face along the left side. String used as a primitive string-



Çifteli

guide holding the playing strings against the nut. Two small holes, one in the middle of the face and one along the left side of the body.) it is clearly ancest-

ral to the more developed Macedonian tambura and Bulgarian tambura. The Macedonian tambura still shows a kinship with the more archaic Rhodope model, but the Bulgarian tambura has evolved to the point that little of the original form survives, it has developed a raised fingerboard with fixed metal frets, three and sometimes four courses of double strings, a modern machine operated peghead and a style of playing quite different from the earlier style of droning one course while playing melody on the main string.

The Yugoslav tamburica family was descended from a type of tambura resembling the Macedonian type. The first was the brač, then the others were developed to fill out the four part harmonies that the music required. In time they took on the form of guitars except for the bass berde, and small prim which still retains the original tambura outline.

In Greece, the bouzouki was developed from the bozuk saz rather recently, taking on the mandola body only about the turn of this century. An early form is almost extinct in Albania, but does survive and is the 1870's Greek model. Like the Bulgarian tambura, it has evolved to the point that little of the original form or style of playing has survived in modern bouzouki music.

In Albania, the clearest evidence of Turkish ancestry is found in the çifteli and sharki. Çifteli is from the Turkish çifteli (a pair of strings) and sharki is from the Turkish sarki (song). The çifteli has only two strings usually tuned G,C but the second string can be retuned so it will be in unison, seconds, thirds fourths, or fifths. It is fretted in a fixed microtonal scale without acci-



dentials. In Albania the frets are fixed metal, but in Jugoslavian Kosovo they use tied wire frets.

The Sharki resembles the çifteli except it is larger and tuned quite differently. It has five strings tuned FF,C,GG. The style of playing is unusual and is similar to the Turkish aşiksaz style. The player strokes all strings at all times, using thumb to damp the F strings when the G strings are open and the thumb is also used to play on the F strings when the scale requires an A or A partial flat. In Albania, it is fretted with metal frets in a western scale unlike the çifteli, but in Kosovo it is tuned to the same microtonal scale as the çifteli.

Both the çifteli and the sharki have the archaic small hole in the center of the face and the small hole in the left side of the body. Both have primitive pegs atop the peghead perpendicular to the face and at a 45 degree angle along the left side. In Albania they are lightly decorated with burn patterns along the edge of the face and smoothly finished. In Kosovo they are heavily decorated on the face, body and neck with deep burns and is not usually finished but left in white wood.

I hope these articles have helped sort out the confusion that some people have expressed to me about the string instruments in the Balkans, and perhaps I may go into more detail about some of them in the future for those who have an interest.

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A Delightful Tape For Children Of All Ages  
Composed And Performed By  
Leonard Ellis – Piano and Vocals  
With Accompaniment On Fiddle, Bass,  
Flute, English Horn and Recorder

*The Bear Behind* is a charming song about a boy and his magical bear that will instantly have you singing along. And the *Winter Waltz* is a romantic instrumental tune that is excellent for dancing.

Cassette tape – \$4 *postpaid*

Leonard Ellis Productions  
P.O. Box 66002 Los Angeles, CA 90066

### MUSIC REVIEW:

"The Bear Behind and Winter Waltz"

by Leonard Ellis

Reviewed by Preston  
Ashbourne

This tape consists of just the two title songs, the first of which is a children's song sung by Leonard, and the second an instrumental waltz which Leonard dedicates to his grandmother. The Bear Behind (get it?) has more sophisticated lyrics than I've heard in a children's tune before, with words like "Sanity" and "Serenity" in it. Kids are more sophisticated nowadays anyway. The lyrics are included inside the cassette case. Leonard plays lead on the piano, and he's backed up by an excellent combo: Miamon Miller on fiddle, Tom

Pedrini on bass, Jamie Pedrini on flute, Salvador Spano on English horn and Janet Green on recorder.

Both pieces are very danceable, but be forewarned, the Bear Behind shifts from its 4/4 rhythm to 3/4 after each chorus for a few bars. But if you can handle a Zwiefacher, it's a cinch. The 4/4 part works well as Foxtrot, Schottisch, or Polka, so it's pretty versatile music! The Winter Waltz is a terrific waltz tune, in a moderate Viennese tempo.

As a parent who believes strongly in the importance of music in a child's education, I recommend this tape for young'uns as a superb intro to really good music.

My advice: grab a couple of copies, give one to your favorite kid(s) this holiday season, and keep the other for yourself!



# Idyllwild 1986

## Folk Dance

### Workshop



WEEK - JUNE 20-27, 1986  
 WEEKEND - JUNE 20-22, 1986

Dance in the mountain greenery of the ISOMATA campus at Idyllwild, CA., and enjoy fresh mountain air and beautiful scenery.

Hiking trails, swimming pool, great afterparties in an intimate setting, and fun Party Nights.

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 MICHAEL GINSBURG - Serbian & Croatian  
 GLENN NIELSEN - Transylvanian  
 ELINOR VANDERGRIFT - Scottish  
 DICK OAKES - Reteach Dances from previous camps and institutes

#### APPLICATION

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WEEK: (Per Person)  
 Off Campus-Tuition only \$150 \_\_\_\_\_  
 Campsite-Tuit. only, no meals \$155 \_\_\_\_\_  
 Dorm-Room, Board & Tuition \$290 \_\_\_\_\_  
 Semi-Private-Rm., Board & Tuit. \$325 \_\_\_\_\_

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WEEKEND: (Per Person)  
 Off Campus-Tuition only \$ 95 \_\_\_\_\_  
 Campsite-Tuit. only, no meals \$ 95 \_\_\_\_\_  
 Dorm-Room, Board & Tuition \$143 \_\_\_\_\_

\*Roommate: \_\_\_\_\_

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

To help in room assignments, please complete:  
 Age: 16-25 \_\_\_\_\_ 25-40 \_\_\_\_\_ 40+ \_\_\_\_\_  
 Non-Smoker \_\_\_\_\_ Smoker \_\_\_\_\_ Quiet Wing \_\_\_\_\_

MEALS: Regular \_\_\_\_\_ Vegetarian \_\_\_\_\_  
 For Campsite & Off Campus living, meals are available at an additional fee.

A \$5- deposit will hold a reservation for ONE PERSON.

Enclosed is check/money order payable to IDYLLWILD F.D. WORKSHOP for \$ \_\_\_\_\_. Depoist will be refunded ONLY if notification of cancellation to FRAN SLATER is RECEIVED PRIOR to MAY 23, 1986.

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



# INTERNATIONAL FOOD

## with FAY

### COOKING IN BULGARIA

#### Fay Wouk

Bulgarian culture and cuisine show the influence of Russia, Greece and Turkey. The Turkish influence on food is especially obvious. A fondness for baklava and halva, and a tendency to use rice and nut or rice and fruit stuffings all point towards Turkey. So does the liberal use of yoghurt. Bulgaria is the Eastern European center for yoghurt production, and yoghurt is served as a side dish at virtually every meal. Bulgarian yoghurt is said to be the best in the world; Bulgarians (especially those who live in the mountains) attribute their longevity to it.

Bulgaria is also noted for the quality of its vegetables, which are considered to be some of the best in Europe, and for its imaginative vegetable recipes. Desserts, on the other hand, are simple, usually puddings or compotes of dried fruit.

Meats are most often stewed, and seasoned heavily with garlic and hot peppers. Ground meat is also popular, especially kebabche, charcoal grilled ground meat kebabs served with chopped raw onion. Sarmi, or stuffed pickled cabbage, is a common winter time dish; whole cabbages are pickled in the fall, and the leaves used all winter long.

Bulgarian breads are rich, being made with cheese or yoghurt. One unique Bulgarian custom is to dip bread in cuibritsa, a mixture of powdered tarragon and other herbs and spices, before eating it.

#### Bulgarian Fish Stuffed with Rice and Nuts

3 T olive oil  
1 med. onion, chopped fine  
1 fresh chili pepper or jalapeno  
salt  
2 T lemon juice  
1 C cooked rice  
1 C roasted and coarsely ground hazelnuts  
1-3 lb whole bass, carp or pike  
1/4 tsp basil  
1/4 tsp rosemary  
1/4 C lemon juice

1. Chop chili pepper fine (use 1/4 tsp, more if you like food spicy, less if you like it mild).
2. Saute onion and chili in 1 T oil until pale golden and then cool.
3. Combine onion, chili, salt, 2 T lemon juice, rice and nut.
4. Wash fish and pat dry with paper towel. Sprinkle inside with basil and rosemary. Stuff with nut mixture and close opening with skewers.
5. Pour 1 T oil into long baking dish. Put in fish and pour remaining oil over it. Bake in 350 oven for 30 min.

Pour lemon juice over fish. Bake another 10-15 minutes, or until fish flakes easily. Serve with pan juices and more rice.

#### Bulgarian Spinach, Zagora Style

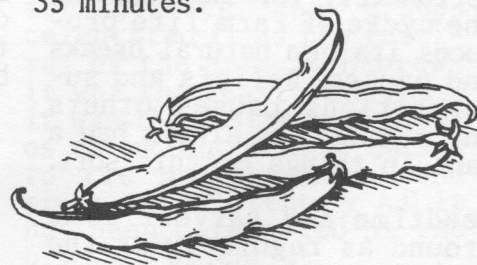
1 T melted butter  
3 10-oz pkgs frozen chopped spinach, thawed and well drained  
2 cloves garlic  
1 1/2 C sour cream  
1 C coarsely chopped walnuts  
3 T grated Parmesan cheese  
1 T minced onion  
salt & pepper to taste

1. Preheat oven to 350. Butter a 1 1/2 quart baking dish.
2. Squeeze excess moisture out of spinach.
3. Combine all ingredients and mix well. Pour into baking dish.
4. Bake 30 minutes and serve immediately.

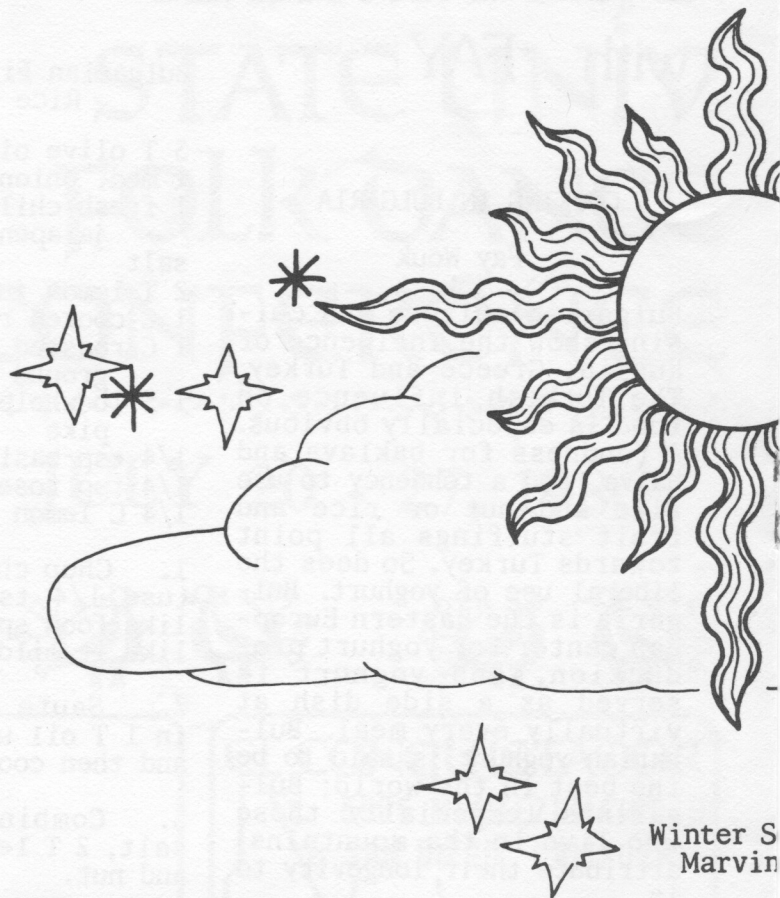
#### Bulgarian Green Bean Casserole

2 lbs green beans  
2 thinly sliced onions  
2 minced bell peppers  
2 crushed cloves garlic  
1 C coarsely chopped walnuts  
salt, pepper to taste  
1/4 C olive oil  
1/4 C water  
1/2 C milk  
1/2 C yoghurt  
3 T dill  
2 thinly sliced tomatoes  
2 T olive oil

1. Combine onions, bell peppers, garlic, walnuts, salt and pepper. Mix well.
2. Grease a large casserole. Place half the beans in a layer on the bottom. Put half the onion mixture over the beans. Repeat with other half of beans and onion mixture.
3. Beat together 1/4 C oil and water, milk, yoghurt and dill. Pour into casserole.
4. Top casserole with the tomatoes. Sprinkle with 2 T olive oil.
5. Bake in a 350 oven for 35 minutes.







Winter S  
Marvin

In village fields, outlined by hedges the European peasant ploughed and hoed and harvested. Down the roads they drove their cows and sheep to pasture. The woods provided them with nuts and firewood and their pigs foraged for acorns. On the moors and downs their sheep grazed during short summer months.

They went to bed and arose early. Usually working from half an hour before sunrise to an hour after sunset. The only break in this severe routine came on Sunday. That was the day everyone went to church.

Fortunately for the peasant, the cycle of farm life produces its own natural breaks and pauses. Beliefs and superstitions causes others and weather has always had a hand in things of this sort.

Seedtime and harvest come around as regularly as the spokes on a rolling wheel.

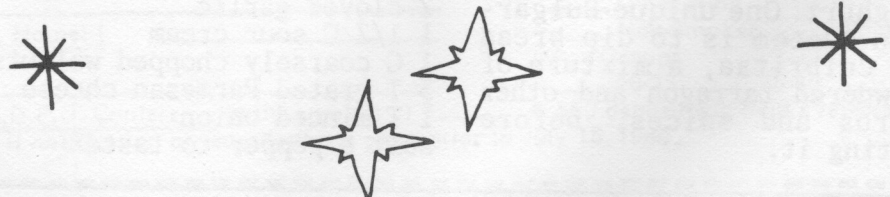
So, too do hay-making, sheep shearing and the mating of the sheep. Observance and celebration of these natural breaks in the normal cycle of activities of rural life, form the basis of the pastoral calendar.

The first of February was set aside as a lambing festival, a time when a new crop of lambs were born. This day was called Imbolc. Beltane marked the date of May first, when new grazing land would be ready. Lughnasad fixed the date of August first for fairs to exchange stock; and Samhain on the first of November was the date for rounding-up the flocks and herds. These dates not only mark important dates in animal husbandry they turn out also to

be the Celtic quarter days.

Quarter days are days that mark off the quarters of the year. These quarters are called seasons: Spring, Summer, Autumn, and Winter.

Another important aspect of these days is that they denote the time when the sun crosses the plane of the earth's equator, making day and night equal length all over the earth. This happens twice a year. Once in the Spring, (Vernal equinox) and once in the Fall, (autumnal equinox). And also of equal importance, these days mark either of the two times a year when the sun is at its greatest distance from the celestial equator. According to the ancients the sun







lstice  
Smith

stops in its course. (summer and winter solstice),.

The pastoral calendar lost its identity largely through being absorbed by the later agricultural calendar. The old feast days were taken over and remembered under different names. Imbolc became Candlemas Day; Beltane became May Day; Lughnased into Lammastide and Samhain became Martinmas, (the eve before Martinmas is Halloween)

The agricultural calendar in due course was itself absorbed and lost its identity to the ecclesiastical calendar and a renaming of important dates was again in order. Candlemas was now to become the anniversary of

the Purification of the Virgin Mary; Easter, (retained the name of an old Norse goddess) celebrated Christ's resurrection; Halloween became All Saints Day and the winter solstice was made the special mass or festival of Christ himself.

The composite calendar which resulted was very complex because all or almost all of the pastoral holidays and festival days coexisted with the agricultural festival days while all being a part of the ecclesiastical calendar. The complexity defies a clear understanding of why certain festivals were held on certain dates but nevertheless they served their purpose well. By retaining the pagan holidays the peasantry could continue

their festivals at the traditional times without offending the priest.

The main turning point in the cycle of the year is the winter solstice. The significance of the winter solstice has been celebrated since Ancient Rome. At that time it was a festival dedicated to Saturn, the god of agriculture, and was called Saturnalia. This was a week-long midwinter feast, when masters and men changed places and laws were suspended. From this we inherit our custom of decorating our homes with evergreens.

The Romans were not the first to celebrate the winter solstice. Many groups celebrated it as the festival of the sun; to Hebrews it was the feast of lights; it was the festival of Cronos to ancient Greece; Sacaea to the Mesopotamians and since the 4th century A.D it has been celebrated as the birthday of Christ.



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JULY 20 - 27, 1986

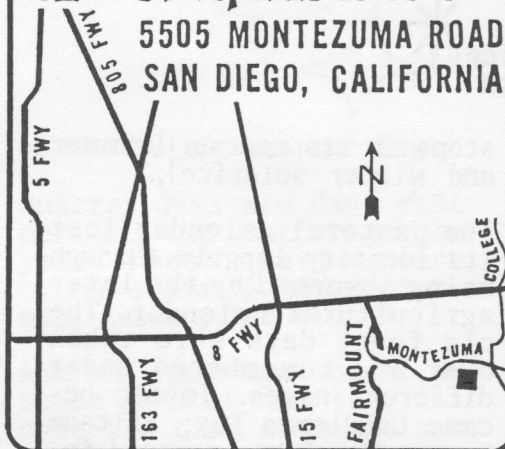


STAFF:

*To Be Announced*

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Ms. Miss Mrs. Mr.

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CITY, STATE, ZIP: \_\_\_\_\_  
PHONE: Day: ( ) \_\_\_\_\_ Home: ( ) \_\_\_\_\_

● BADGE NAME: \_\_\_\_\_  
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● ROOMMATE: \_\_\_\_\_

NO. OPTION

- \_\_\_ DOUBLE ROOM
- \_\_\_ SINGLE ROOM
- \_\_\_ TUITION ONLY
- \_\_\_ SYLLABUS

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, 1986.

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



# the EVOLUTION of AMERICA'S SANTA CLAUS

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The custom of gift-giving around the time of the winter solstice has been around since pagan times. Gifts were exchanged during the Roman festival of Saturnalia and in the north, the god Woden would ride across the ice and snow on a sled to bring presents to his followers in mid-winter.

With the coming of Christianity, the custom remained. However, the Church could not reconcile the idea of a pagan god bringing gifts with the teachings of the church. It was necessary to change the identity of the gift-bearer. St. Nicholas, the patron saint of Russia, of thieves in the Middle Ages, of boys, and of children, fit the role perfectly. As legend has it, St. Nicholas learned of a family so poor that it could not gather together a proper dowry for its three daughters. Because of this, the father was about to sell the poor girls into prostitution. St. Nicholas (in a 'nich' of time) came secretly in the night, and deposited three bags of gold on the windowsill so that the girls would have their dowry.

Now, December 6 is celebrated as St. Nicholas' Day. At first, he would walk in the front door on this day with a big bag full of goodies. He would ask the children if they had been 'naughty or nice' during the past year, and if they were going to be good during the next one. If their answers pleased him, he would distribute cookies



---

and fruits, and promise that more would come on Christmas. In later years, the custom changed so that this day was dedicated by children to the writing of letters to ask for the presents they wanted. In Bavaria, St. Nicholas was seen primarily as a messenger. He would take these letters to heaven and present them to the 'proper authorities'. Then, on Christmas morning, a representative of The In-

---

fant Jesus called Christkind (or, Dear Christ Child) delivered presents. In Switzerland, he was called Christ Kindli, and he arrived on a sleigh drawn by six reindeer. In the United States, the name was transformed to Kriss Kringle.

After the Protestant Reformation in Europe, it became increasingly less popular to worship saints, Saint Nicholas included. Gradually, his image merged with that of another figure -- that of Father Christmas. Father Christmas was a well-known personality, mainly from his role in the mummer plays of the era. He was a red-faced (due to too much wine-drinking?) pagan, wearing a phallic-looking crown of holly and an open-necked red robe, often seen swinging a club.

This character was a mite too rakish for the American tastes of the time. So, with the help of such personalities as Thomas Nast, St. Nicholas/Father Christmas underwent yet another metamorphosis. Taking the poet Clement Clarke Moore's version of St. Nicholas as a base, Nast produced a series of drawings of the new St. Nicholas for the Harper's Illustrated Weekly magazine (beginning in 1863, and continuing, with modifications, for several years), renaming the fellow 'Santa Claus'. On his debut, he wore a fur jumpsuit and hat, had a full beard and whiskers, and rode a sleigh drawn by reindeer. Our present-day Santa evolved from this character.

Teri Hoffman

# CHRISTMAS in SWEDEN

Anita Anderson

The Christmas season in Sweden is elaborate and festive, a welcome respite from the gloom and darkness of midwinter. The emphasis is on bright color, abundance, and light. Swedes bring out all the traditions they remember--the crafts, foods, ceremonies, songs, and dances--for this special time. Almost every aspect of Christmas involves families, and everyone plays a part in preparation and celebration.

In former times, preparations for Christmas started in mid-fall, when the hog butchering took place, for ham and sausage were important items on the Christmas menu. Candles were made too, enough for several months. Particularly talented housewives made special three-pronged candles that symbolized the trinity and were used exclusively at Christmas. Houses were cleaned top to bottom, and everything that could be taken out and washed was laundered.

Once these preparations were finished, the baking could begin. In northern Sweden, bread was baked only a few times a year, and one of these times was just before Christmas. In any case, large quantities of baked products were made--everything from knäckebröd (crisp bread) of the coarsest grain to soft saffron buns of white wheat flour--and stored for the holidays. Bread dough was made in such large quantities on farms that the men were called in to help handle it; those who balked were admonished with an old saying that "those who don't help can jolly well eat the table."

Housewives of this earlier time also made their own beer, hoping that it would "take" and the bottles would

not explode -- you could never be sure, and it would not do to not have enough beer on Christmas.

Nowadays many of these preparations are either not necessary or much easier, and Christmas can be said to start a little later. One of the first events of the season in Lucia Day, December 13. Whenever the ceremony takes place, Lucia gets up at dawn and dresses in white with a candlelit crown. She is the centerpiece of a ceremony that includes serving coffee and buns and singing. Lucia can be six years old or twenty-two; she can take the coffee and buns up to her parents' bedroom to wake them up at dawn, or she can be part of a group of Lucias and attendants at school. She can come alone or have "star boys" (also part of another, later Christmas ceremony) accompany her. She can be Lucia by virtue of being the only girl in the family, or she can win the equivalent of a beauty contest against other young girls for the privilege of being that year's Lucia.

Though Swedes have been using greenery in the house during the holidays for a long time, the idea of a decorated tree came from Germany fairly recently. The Christmas tree doesn't go up until December 23, but decorating starts much earlier with the creation of paper, straw, and baked ornaments. When the tree comes, however, the whole family goes into action decorating it. In many places in Sweden people still use candles on the tree, but they only light them on Christmas Eve.

Sweden has a long and rich tradition of supernatural

creatures, whether beneficent or nasty, large or small, powerful or just crafty. The tomte, for example, which considers itself the real owner of the site a house or farm is built on, is basically friendly toward the human owner; he can be provoked to play nasty tricks, however, though it is usually easy to placate him so that he will promote generous harvests and other kinds of good fortune. In earlier times, it was especially important to please the house's tomte around Christmas to insure a peaceful holiday; a plate of porridge with a lump of butter in it was always set out on Christmas Eve where he could find it. When Santa Claus and all his relations (St. Nicholas, Father Christmas, etc.) became popular in Europe and the U.S., then, the tomte was a natural for the Swedes to transform. He became the jultomte, discarding his drab work clothes for bright red or blue suits, improving his disposition and bringing presents and varying his size so that even adults could put on tomte suits and fake beards and hand around the goodies.

Christmas Eve, not Christmas Day, is the climax of the holiday season. A sheaf of wheat is put outdoors for the birds, and everyone bathes and dresses up for the evening's festivities. Church services are first, in the late afternoon, and then everyone comes home for a huge dinner. The famous lutfisk is served at this time -- dried fish that has been soaked in lye, rinsed, and cooked. But those who don't care for lutfisk will have plenty of other choices -- pork, pickled herring with several kinds of sauces, liver pate, red cabbage, lingon sauce, potatoes, tur-



nips, meat balls, rice pudding, breads of every description, and many varieties of sweets. After dinner the Christmas tree is lit up and the jultomte comes with presents which often have riddles or rhymes attached. Everyone stays up late opening their presents, watching other family members open theirs, and figuring out the riddles.

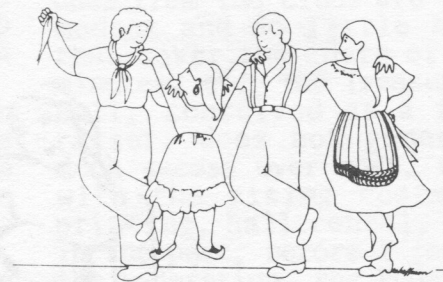
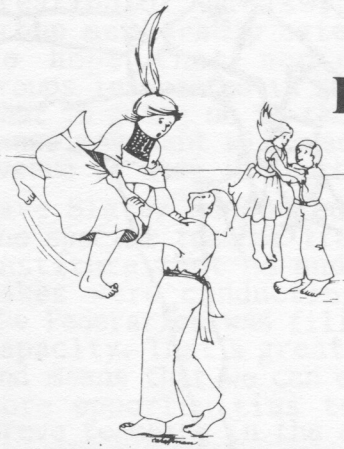
Christmas Day is quiet. There is an early morning church service, julotta, but for the most part, people stay home, rest up from the night before, and enjoy their presents and each other's company.

On the day after Christmas, (St. Stephan's Day), however, the real socializing begins and everyone goes visiting or attends parties -- special parties for children, dance parties for the adults.

New Year's Eve is also a time for parties, as it is here, but the Christmas season doesn't end there -- there's still Twelfth Night, January 6, when the star boys (based on characters from medieval liturgical dramas) dress in white robes with conical hats, form a procession, and sing carols. The same star boys often appear on Lucia Day.

The last event is St. Knut's Day, January 13. This is the day to "dance Christmas out" with children's parties (mainly designed to plunder the Christmas tree of any remaining goodies), house-cleaning, and the ceremonial removal and burning of the Christmas tree once the children have had their fun with it. The decorations are taken down, the pine needles swept out of the house, and the Swedes know that they've made it through the darkest part of the year and can look forward to longer days and the return of spring.

in time  
for the holidays



## Folk Dance Cards

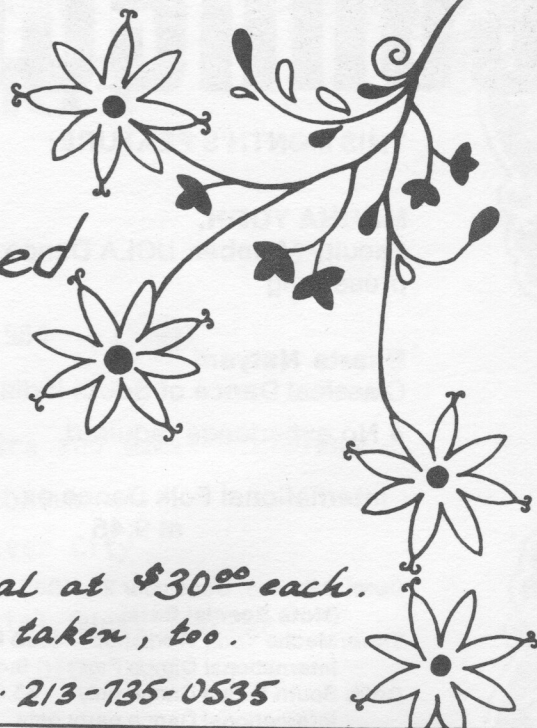
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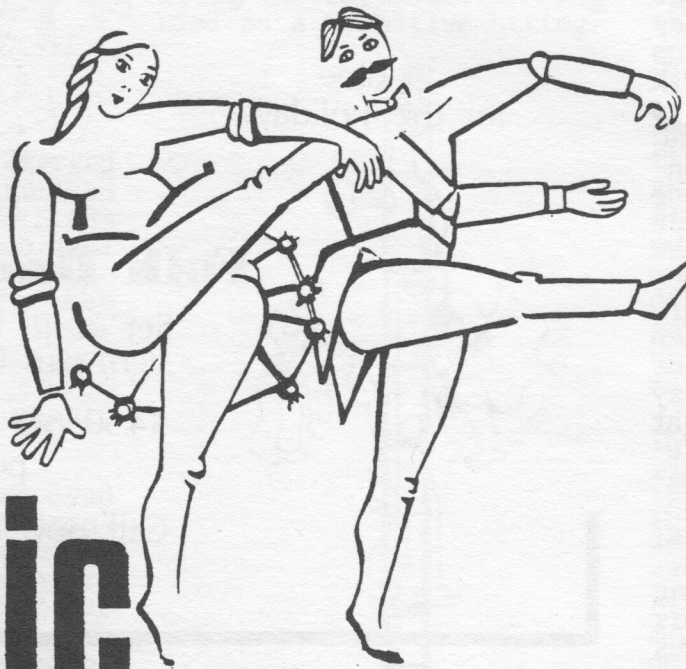
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One block west of Sawtelle  
Half block north of Olympic

For more information  
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## THIS MONTH'S FEATURE:

**MEDHA YODH,**  
Faculty Member, UCLA Dance Dept.  
presenting

**Bharta Natyam**  
Classical Dance of South India

- No experience required

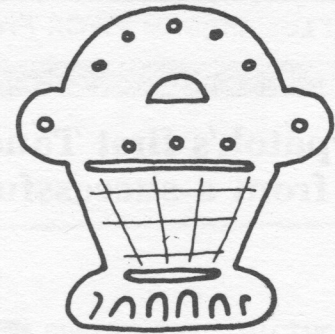
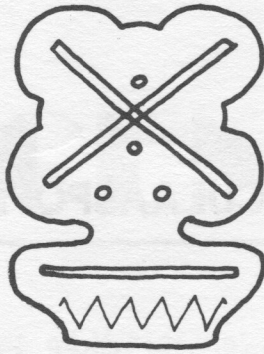
International Folk Dance party follows  
at 9:45

**Date:** Saturday, December 21, 1985  
(Note Special Date)

**Time:** Medha Yodh Workshop 8:00 PM  
International Dance Party 9:45 PM

**Cost:** South Indian Dance only \$5.00  
International Dance party only \$4.50  
Entire evening \$7.50

With I.D., YWCA members, students & Sr. Citizens  
receive a \$1 discount



## CHRISTMAS in the NETHERLANDS

In the Netherlands, the most exciting time of the Christmas season occurs early in December, with the visit of St. Nicholas to Holland. The feast day of Saint Nicholas is December 6th, and the evening before that day, "Sinterklaasavond," is the traditional Dutch time for gift-giving and merrymaking. The Dutch nickname for Saint Nicholas is "Sinter Klaas," from which is derived our "Santa Claus."

According to the Dutch tradition, Sinter Klaas comes to the Netherlands from Spain and travels through the country on the evening of December 5th. Like Santa Claus, Sinter Klaas brings gifts for all the children. There is even some similarity between the two figures: both are dressed in red and white and have white beards. But Sinter Klaas is dressed as a medieval bishop, complete with mitre and golden crosier, and is outweighed by Santa Claus by a good 100 pounds. Instead of in a sleigh drawn by reindeer, Sinter Klaas travels on a white horse. He is accompanied by his Moorish assistant Zwarte Piet (black Pete), who is typically a teenaged boy, dressed like a medieval page, carries a large empty sack, and looks like he would like to do nothing better than to get into a little mischief.

So, on the evening of December 5th, every white horse

in the country is rented out and the streets are full of Sinter Klaases and Zwarte Piets, going to visit the children of Holland. Upon arriving at a home, Sinter Klaas and Zwarte Piet argue in front of the children about whether or not they have been good that year. The Saint takes the positive side, extolling the child's virtues and recommending a gift, while Piet argues the negative, enumerating the child's faults and recommending that the child be put into his sack for transport back to Spain. (For those whose Dutch history is hazy, the Lowlands were ruled by Spain for a considerable period of time during the Late Middle Ages, and this occupation is remembered unfavorably to this day.) Younger children are typically driven to tears by this debate and promise to be good for the rest of their lives, after which the Saint wins the argument by consensus. That night, the children leave food for the Saint's horse in their shoes (alas, no longer wooden), and the next morning, the presents have appeared.

Gift giving occurs among adults on Sinterklaasavond as well. The presents are not supposed to be expensive or extravagant, but are supposed to be an expression of friendship and affection. Gifts are given anonymously, with credit given to Sinter Klaas. Gifts are wrapped e-

laborately and deceptively; indeed, the wrapping is often far more painstaking and expensive than the gift therein. Instead of a card, the gift is accompanied by a verse, which humorously points out some foible of the recipient. This verse must be read aloud by the recipient to the assembled company before the gift is opened. All of the preparations for this gift exchange are elaborate, and the weeks before December 5th find people working at mysterious tasks about which one dare not ask.

Christmas itself is a quiet, religious celebration in the Netherlands, dominated by a spirit of peace, good will, and family togetherness. The Netherlands has long been a country of toleration, with many different religious groups represented, and all share in the joys and hopes of the holiday season.

The Dutch have Christmas trees in their homes. They are decorated with handmade decorations, many of which are edible. The tree stays up until New Year's Eve, when, according to common tradition, it is taken out into the street to join a bonfire that brings in the new year. With the bonfires come fireworks (which may only be purchased in Holland during the week between Christmas and New Year's), and the renewal of the year's cycle.

Jim Kahan



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# **Andor Czompó**

**Sunday, December 8, 1985**

Recreational workshop taught by Andor Czompó 10:00-12:30 PM

Cycle workshop taught by Tibor Toghia 2:00-4:30 PM

Táncház dance party with live music 6:00-8:00 PM

**UNITED HUNGARIAN HOUSE**  
1975 W. Washington Blvd., Los Angeles

*(Santa Monica Freeway, Normandie offramp, north to Washington and west to Ardmore)*

Recreational \$5, Cycle \$4, Táncház \$4, Package, \$10

Free parking, wooden dance floor, bar, Hungarian food

For information or dinner reservations, phone (818) 995-7215

## **SPECULAASPOPPEN**

Perhaps the most popular Dutch Christmas treats are the Speculaaspoppen, or gingerbreadman-like cookies, which come in all different shapes and sizes. The following is a typical recipe, although the seasonings do not exactly duplicate the "speculaaskruiden" that are available in Holland:

- 1 C softened, sweet butter
- 2 tsp. vanilla
- 1 C white sugar
- 1 1/4 C dark brown sugar, packed
- 2 lg. beaten eggs
- 3 1/2 C all purpose flour, sifted
- 2 tsp. baking soda
- 2 tsp. cinnamon
- 1 tsp. nutmeg
- 1 tsp. ground cloves
- 1/2 tsp. ginger
- 1/2 tsp. ground anise seed
- 1/8 tsp. salt

Combine the sugar, butter, and vanilla and beat. Add eggs and blend together. Add the remaining ingredients and mix. Then, form cookies.

If you have "speculaasplanken" (wooden forms), you will have true Dutch shapes; otherwise, fake it. Put the dough on a greased cookie sheet and bake in 350 degree oven 10-15 minutes. Let cool and then eat some, and save the rest to put on your Christmas tree.





# HUNTING THE SIXPENCE

Shirley H. Coleman

---

*Christmas is coming  
the geese are getting fat.  
Please put a penny in the  
old man's hat.  
If you haven't got a penny,  
then a ha'penny will do,  
and if you haven't got a  
ha'penny then God bless you!*

---



So goes the old rhyme that always pops into my head about this time of year, whenever I see collectors for the Salvation Army and other charities stationed hopefully by supermarket entrances - a much pleasanter task here in balmy Southern California. December often lays over Britain a chill damp foggy mantle that seems to creep into one's bones, and those hardy souls would stamp their fur-booted feet, as they rang their bells and cheerily greeted the Christmas shoppers who sent coins clinking into their kettles and cans.

Back home in the kitchen, Mother would be mixing the ingredients for Christmas puddings in a huge yellow bowl. When everything was in, everyone in the family took turns stirring the stiff fruity batter, while making a secret wish. Then half a dozen pudding basins would be filled with batter, and into each, mother would drop a foil-wrapped sixpenny piece. Then she tied cloths over the tops so they looked like a row of ladies with

kerchiefs on their heads. That evening the kitchen grew warm and steamy, as the puddings bubbled away for hours on the big range. Then they would be stored on a high shelf in the larder to await their grand entrance.

The next baking project would be the fruit cakes. The largest of these would be designated as The Christmas cake, baked, then covered first with almond paste, and then a thick layer of stiff glossy white frosting, the kind that set up so hard that it almost required hammer and chisel to break it, and a kid could nibble on big chunks of it for hours. Each year Mother would create a different scene to decorate this cake - little figures skiing, ing or building a snowman, Hansel and Gretel at the gingerbread house and the like, all crafted with frosting, candies, and other edibles to delight us.

Like children all over the world, we looked forward to

a visit from Father Christmas, and one evening would be devoted to writing letters that hoped he and Mrs Claus were well, and listed all the things we hoped to find in our stockings. Then we would gather round the living room fireplace where our letters were quickly scanned "for spelling mistakes" and tossed up into the chimney, where the draft from the flames would carry them (we were promised) all the way to Santa at the North pole.

A favorite tradition for English children at Christmas time is a visit to the Pantomime. This is a theatrical production loosely based on a popular fairytale, and incorporating lots of music, jokes, slapstick, and audience participation. There was always a lovely heroine, a principal boy (played by a girl) a comic old lady (played by a man) and a drastardly villain whose every appearance was greeted by energetic boos from the audience. Each year



we were treated to a different story, and my favorites were Aladdin and Cinderella. Sometimes the entire show was performed on ice, which added to the magic and sparkle.

A typical Christmas Eve is celebrated in Britain much as it is among Anglicans in America. The decorated and illuminated tree is admired by friends and relatives who visit to exchange gifts and a glass of Christmas cheer. Groups of Carol singers are welcomed in to warm themselves by a blazing fire, and a sprig of mistletoe is hung over the door to sanction the stealing of kisses by the bold, and encourage those of the timid! Later, stockings are hung by each child's bed. Then the family attends an 11pm Midnight Mass, or else the Christmas morning service next day at churches splendidly decorated with trees, garlands, red berried holly leaves, and a creche with the figures of the holy family. My favorite service was the traditional "Nine lessons and carols" where the first lesson was read by an angelic looking choir boy, and some of the other lessons by members of the congregation, and we could join in the familiar songs of the nativity with all our hearts.

Then back home on Christmas morning for the opening of gifts, and preparation for the big meal of the day. While the ladies busy them-

selves in the kitchen, the children play with their new toys, and the uncles and grandpas pour themselves a glass of sherry or egg-nog well laced with brandy. Then comes Christmas dinner, and it is always a magnificent party. When everyone is seated at the table, the first requirement is for children and adults alike to each pull a shiny red and green Christmas cracker with his or her neighbor. These are designed to come apart with a tremendous BANG, shooting their contents all around.

Each cracker holds a colorful paper paper hat, a toy and a motto, such as are found in fortune cookies. When everyone has on a funny hat, and all the mottoes have been read out amid much hilarity, the meal begins. Usually a goose or a turkey with chestnut stuffing takes the place of pride, accompanied by roast potatoes and all the trimmings. For dessert the Christmas pudding makes a spectacular entrance. Lights are dimmed, and the pudding, piping-hot and doused with brandy, is set alight and carried in, blue flames dancing around it, to the oohs and aahs of the family. (on one memorable Christmas Day my uncle carried in a magnificent pudding this way, but entering the dining room he tripped on a furry rug and down it went with flaming morsels splattered all over the rug to a chorus of groans The

dogs got an unexpected treat that year!)

The pudding is eaten with large dollops of brandy butter, and both are so delicious I could never decide which I liked best. Whoever finds the sixpence in their portion is King or Queen for the rest of the day, and I'm sure my mother engineered the servings so that this honor always fell on one of the children.

After dinner we listened to her Majesty the Queen, as she broadcast her annual message to the nation, and mince-pies and crystallized fruit would be passed around for anyone not already satiated.

The final custom takes place on the following day. This is a National Holiday for all workers, and is known as Boxing Day, because this is the time when the tradesmen are remembered. Each family puts outside the door gift "boxes" (usually a check these days) for the trash collector, the milkman, the newspaper delivery man and the mail carrier who go from house to house every day in all weathers.

Although I live in California now and my family is American, we celebrate an English Christmas every year, and my little girl hunts for the dime in the pudding as eagerly as I hunted for the sixpence when I was her age.

# Polskie Iskry

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# Christmas in Eastern Europe

skat

placed in the corners of the farm house, and a layer of hay is often strewn over the dining table. In Bulgaria, holiday tradition has been strongly influenced by Russia. The holiday is celebrated according to the Eastern Orthodox calendar in January, 13 days after Christmas on the Roman calendar.

Large meals are one of the highlights of the holiday season, in Eastern Europe as elsewhere, and special holiday dishes are prepared. In Hungary the piece de resistance is often a roast goose or turkey, and side dishes may include apples or plums stuffed with nuts and simmered in red wine. Dessert is usually walnut or poppyseed strudel. In Yugoslavia, the most consistent item on the table is a honey cake filled with raisins, figs and walnuts. The main dish is usually spit roasted, but might be turkey, goose, a huge carp, suckling pig or even a goat, depending on the part of the country. In Bulgaria the festive meal always includes kutya, a cooked wheat porridge with honey, poppyseeds and nuts. Roast quail stuffed with currant rice is also eaten during the holiday season.

In Czechoslovakia, roast goose stuffed with sauerkraut, with bread dumplings on the side, is a favorite holiday dinner. The Christmas cake is a braided yeast bread, made with spices and dried fruit.

Fay Wouk

The Christmas traditions of Eastern Europe were nothing but memories in their native countries for many years after the war. However, in the past decade or so many customs have been revived. Gift giving, festive meals, and decorated trees are once again flourishing. The celebration does not always occur on Christmas day; in many places holiday celebrations have been relocated to the secular occasion of January 1st.

In most of Eastern Europe children receive gifts from the Christmas angel (how that squares with secularism I'm not sure), but on Yugoslavia's Mediterranean coast line it's St. Basil who brings the gifts, travelling in a boat. Torches are placed in front of the houses to guide St. Basil to them. In Bulgaria both the gifts and the Christmas tree are brought by Father Winter.

In Hungary the tree is traditionally decorated with ropes of popcorn, as well as sweets and gingerbread cookies. In coastal Yugoslavia the favored decorations are anchors, boats and letters of the alphabet. In Rumania, paper cut outs, baked angels and snowflakes, and decorated eggshells are popular. In Czechoslovakia, figures of country life, gingerbread cookies and marzipan trees are used as ornaments.

The cake tree, originally a Transylvanian wedding custom, is found in much of Hungary at Christmas. The "tree" is actually a well-shaped branch, with a central post and many branches, small enough to fit into a large oven. The bark is removed, and the tree sanded smooth. The branches and post are well covered with sweet rum-flavored pastry dough, and the whole thing is baked. Next it is stuck into a pot filled with dirt, and decorated with cookies, gingerbread, honey cakes, marzipan candy and ribbons. Children break off the branches, eat the goodies, and finally eat even the layers of dough covering the branches.

Some Rumanian customs strongly resemble Christmas practices in Poland. On farms, sheaves of grain are



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FEDERATION CLUBS	update 11/85	FEDERATION CLUBS
CARRILLO INT'L FOLK DANCERS	T. 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 Call for location Int. workshop Int. dancing; some teaching
CONETO VALLEY FOLK DANCERS	Monday 7:30-9:30pm (805)498-2491 Ask For Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESWOOD FOLK DANCERS	Monday 8:15-10:30pm (213)478-4659, (213)202-6166 Beverly Barr, Inst.	WEST L.A., Brockton School, 1309 Armbost Ave., Int'l -Int. level new dances from recent camps. closed 12/30
DESERT INT'L DANCERS	Mon. 7-10:30pm (619)343-3513 Sam & VIKKI Inst.	PALM SPRINGS, Leisure Center Cerritos & Baristo Rd. Beg. 7-8, int. 8-10:30 pm; Ya'akov Ben co-teaching!
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm Ron (702)732-8743 Dick (702)732-4871	LAS VEGAS, Cinnamon Ridge Rec. Rm. 3601 S. Cambridge (near Twain) Int'l fd & teaching Members \$1, others \$1.50
FOLKARTERS	Friday 8-10:pm (213)338-2929	COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave Beg. teaching 1st hr; int/adv. request follows.
HAVERTIM 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 or 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	Fri. 9am-12 noon Sat. 12:30-3pm (619)238-1771 Soghamanian, instr.	SAN DIEGO, Casa Del Prado Rm 206 Balboa Park. on Sat. 4044 Idaho st. Beginners Sat. 12:30-1:15pm
KIRVA FOLK DANCERS I	Wednesday 10am-1:30pm (213)645-7509 Rhea Wenke, instr.	WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente Int. 10-11:45am Adv. Beg. noon-1:30pm
KIRVA FOLK DANCERS II	Tuesday 10am-1pm (213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airborne 10-11:30am adv. 11:30am-1pm, beginners
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 & Nance Mazzola	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A. Int'l. folk/square/social. Grades 1st-high school
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
NAFONI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm (213)421-9105 Lucille (714)892-9766 Laura	LONG BEACH, Hill Jr. High Gym 1100 Inouebis.
NICHEVO FOLK DANCERS	Mon. 7:30-9:30pm Tues. 8-10:30pm (805)967-9991	SANTA BARBARA, Carrillo Rec Ctr., Beg. tching some requests. Beg. & Inter. tching 1st hr.
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

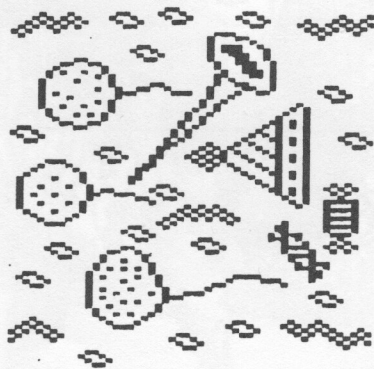


SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	ALL levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929 1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Fimmell	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	Oct 19 3-5, 8pm Nov. 15-16-17p	(714) 892-2579 (818) 795-4343 (714) 533-8667 (213) 459-5314	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.	
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 7:30-10:30pm	(805) 642-3931 (805) 985-7316	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 Dave Slater, Instr.	WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd	Tchg. New & Review dances dark Dec. 24 & 31 start 1/7/86
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 Armadost Ave.	Int. level- New dances from recent camps-Erly tch 7:30 Scottish.
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, 9-10:45 Inter level Dance Program.
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				
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.
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619) 475-2776 Geri Dukas	DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar.	Start Sep 23, 8wk session. Beg at 6:45 & Inter at 8:15pm
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; Ely Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	ALL request evening for beginners through advanced.
KYPSELI	Friday 7:30-midnight	(213) 463-8506 (818) 798-5042	Pasadena, Vasa Hall 2031 E. Villa	Tching 7:30-8:45 ALL levels welcome
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 Men. 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 Sherril	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!
YMCA FOLK DANCERS	Sunday 7-9 pm	(213) 478-1228 Ely Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth	7 pm, beginners. 8 pm, inter. KAZASKA Follows at 9 pm.
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Cannonito	Irvine, call for location Huntington Beach, call for location	Beg. & Int. Shirley & Jan Inst. Beg. & Int. Jan & Bob Inst.

BEGINNING CLASSES		BEGINNING CLASSES	
CULVER CITY BEGINNERS CLASS	Thur. 7:30-9:30pm	(213) 202-5689	CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave. Session begins July 11. 10 wks. start at square one.
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213) 478-4659 Beverly Barr Inst.	WEST L.A., Brookton Sch. 1309 Almacost Ave. New Class!! Beginners start anytime O.K. to stay for Interim 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 SCANDINAVIAN FOLK DANCE	M/7:30-10; Wed 7:30-10	(714) 533-8667 (818) 795-4343	ANAHEIM, Cultural Ctr., 931 Harbor. Tchns Ted Martin, Donna Tripp CULVER CITY, Peer Gynt, 3835 Watseska, 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 interim. program..
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich,	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Falos Verdes St., corner of 17th St. Beginning folk dance instruction.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga after classes join South Bay dancers Dark 3rd Friday each month
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, (213) 202-6166 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 & Hendrix
MARQNI 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 Soghamonians	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. Ams.
APPENDUM			
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 747-9135 (213) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College) Class 7:30 pm, requests 8:30-10:30
ETHNIC CONNECTION	2nd Saturday of the month	(213) 478-5968, Edy GreenbLatt,	W.L.A., Japanese Institute 2110 Corinth (Olympic & Sawtelle)
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. Tchng. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
BNAI DAVID FOLK DANCERS	Monday 10:00-11:30pm	(213) 276-9269	L.A. Bnai David 8906 W.Pico Blvd. 1 Block west of Robertson Tikva Mason instructor Beg/classes ongoing
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8323	SANTA MONICA, City College-municipal Pool Rec,Room Instructor Tikva Mason must be pre-registered
BET TORAH FOLK DANCERS	Monday 7:30-9:00pm	(213) 283-2035	Alhambra. Bet Torah, 225 s. Atlantic. Beg/Inter, on going Tikva Mason instructor
ISRAELI FOLK DANCERS	Thursday 8-10:45pm	(213) 652-8706	L.A., Sinai Temple Young Adults 21-35 led by Tikva



# NEW YEARS EVE PARTY



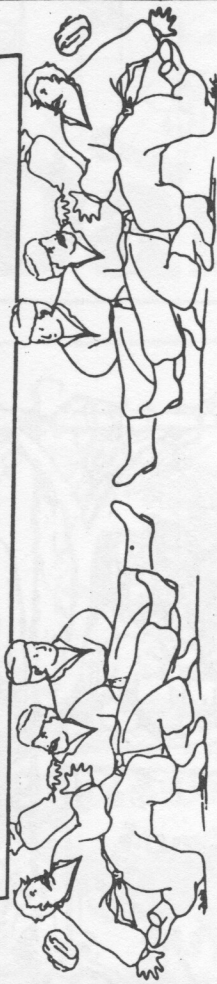
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Admission: Class(es) and Request Dancing \$4.25

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**(213) 478-1928 or (213) 478-5968**

8 p.m. - Intermediate Class  
7 p.m. - Beginner Class



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