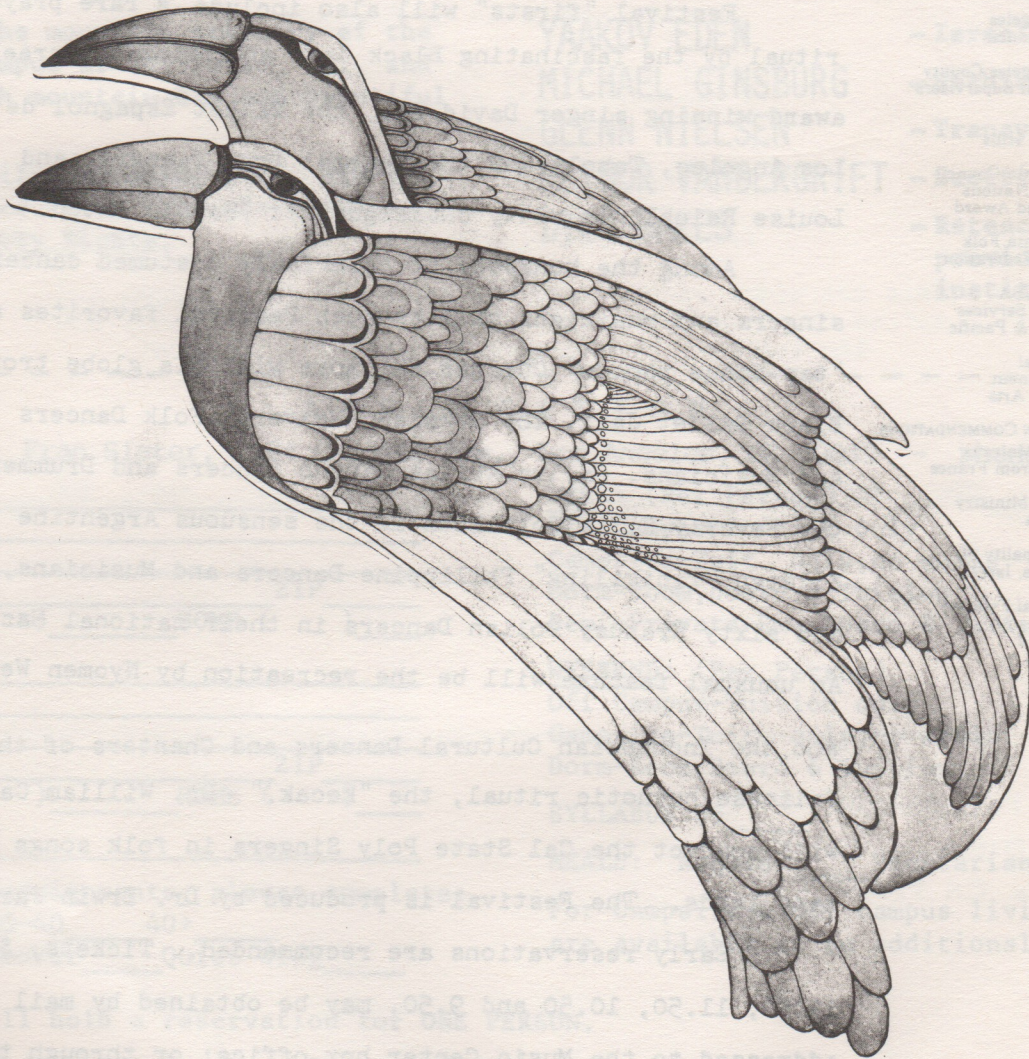




# Folk Dance Scene

JANUARY, 1986

VOLUME 20 NUMBER 9



# INTERNATIONAL CONCERTS EXCHANGE

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Gypsy dancers Marina and Sasha Kalinin, formerly of Moscow's famed Moiseyev; the National Folk Ballet of Martinique, Highland Fling champion Clare Lawson with her Red Thistle bagpipe and drum ensemble, the high kicking Basque Folklorique Dancers and Marching Band, and U.C.L.A. ethnomusicologist Dr. Ali Jihad Racy with his Near Eastern Musicians and Dancers will make their International Folk Dance Festival debuts in a spectacular thirty-ninth annual production to be narrated by Mr. Ray Bolger Saturday evening, January 25, at Dorothy Chandler Pavilion of the Los Angeles Music Center beginning at eight o'clock.

Festival "firsts" will also include a rare prayer ritual by the fascinating Black Jews of Ethiopia, Israel's award winning singer David Tal, the Ballet Espagnol de Los Angeles, Tabola and the Senegal Drum Dancers, and Louise Reichlin's witty choreographed "Tennis Match."

Among the hundreds of colorfully costumed dancers, singers and musicians will be such Festival favorites as "tap dance phenom" Chester Whitmore with his globe trotting Black Ballet Jazz, the Swedish "Weavers" Folk Dancers and Musicians, Carlos Avilas Gaucho Dancers and Drummers, the Beverly Hills Cotillion in the sensuous Argentine tango, Silayan "Tinkiling" Philippine Dancers and Musicians, and sixty Krakusy Polish Dancers in their national Mazurka. An unusual feature will be the recreation by Nyomen Wenter and the Indonesian Cultural Dancers and Chanters of the Balinese hypnotic ritual, the "kecak." Dr. William Carter will conduct the Cal State Poly Singers in folk songs from many lands. The Festival is produced by Dr. Irwin Parnes.

Early reservations are recommended. Tickets, \$13.50, 12.50, 11.50, 10.50 and 9.50, may be obtained by mail orders addressed to the Music Center box office; or through the Teletron charge lines, (213) 410-1062 and (714) 634-1300. Reduced group rates are available through the sponsoring International Concerts Exchange, (213) 272-5539.



JANUARY, 1986

VOLUME 20 NUMBER 9

# Folk Dance Scene

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Teri Hoffman

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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

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Director of Extension Laura Sauter  
Director of Publicity Wendy Wetzel  
Historian Kayso Soghomonian

Federation Information (213) 306-7898

from the editor:

As editor there are a number of things that are within my power to change. I can alter articles, omit important details, delete or add bits and pieces of information for your reading enjoyment, sometimes I can design a beautiful issue with great articles and get everything right, or make some changes and have everything turn out wrong. I can even send the issue to the printer on time, but, unfortunately I have no control over what happens after that.

Of course as editor I am responsible for the Scene as a whole and so even though my authority ends there my responsibility does not. Many months ago I changed the deadline for all materials submitted to the Scene because I could not process it and get it to the printer on time. Since then with one exception I have met the printers deadline.

In an attempt to understand why some readers get their Scene on time or early and others are chronically late, I contacted the Post Office and was told that each postal branch has its own way of handling bulk mail but basically the hierarchy of mail processing is: express mail, 1st class, 2nd class, 3rd class. Our mailing permit is 3rd bulk, so we are the last processed at all post offices but some are either less busy or better organized.

What can be done?

Our alternatives are: 1. live with erratic or chronically late mail delivery. 2. change to a 2nd or 1st class permit. 3. mail the issues earlier.

If we wanted to mail the issue earlier we would have to have an earlier deadline. (Magazines have deadlines as much as 6 mos ahead)

A 1st class mailing would cost \$0.70 postage per issue.

There is a lot of work and many regulations in getting and keeping a 2nd class mailing permit. We are only volunteers here at the Scene and cannot devote any more time.

The only feasible action seems to be to continue as before but rather than do nothing, contact your post office and your mailman. They are the ones with the power to change when you get your Scene.

*Marvin Smith*

Snow Doves

From an original painting by Laurel Burch, 1981

FOR: FOLK DANCERS &  
TEACHERS OF DANCE



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

# SAN DIEGO STATE UNIV. FOLK DANCE CONFERENCE



JULY 20 - 27, 1986

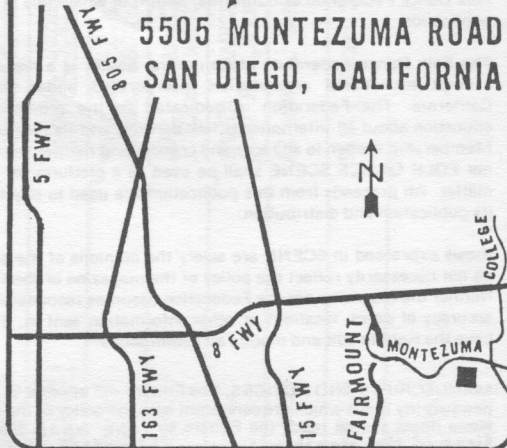


STAFF:

*To Be Announced*

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MAIL TO: Valerie Staigh, 3918 Second Ave., Los Angeles, CA. 90008 • INFORMATION: 213 292-4030

● BADGE NAME: \_\_\_\_\_  
Ms. Miss Mrs. Mr.

ADDRESS: \_\_\_\_\_

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Ms. Miss Mrs. Mr.

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\_\_\_ Non-Smoker \_\_\_ Smoker

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\_\_\_ 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.

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## Folklore Tours 1986

All programs include Koprivschitsa Festival. Ask for brochures and air quote.

### the BALKANS

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|-----|--------------------------------|--|-----------|
| I   | YUGOSLAVIA<br>BULGARIA         | • 19 days, July 24/August 11<br>ZAGREB FESTIVAL  | \$ 989.   |
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# ON THE

## A NEW COFFEE HOUSE

North Hollywood now has a coffee shop which really IS a coffee shop. It's called the Magyar, and is run by Michael and Judith Toth, second generation Hungarian-Americans. The Magyar carries many varieties of coffee, teas, spices and non-alcoholic brews. The small nook-and-craney tables are imprinted with chess boards and they carry a variety of board games, from backgammon to pente. The mood is relaxed and intimate like the coffee houses of the sixties but with the folk flavor of reminiscent of the Intersection. They are located at 6313-B Laurel Canyon (they actually do not face Laurel itself, but rather the parking lot which can be reached from Sylvan, 1 block south of Victory). For more information, call (818) 508-6313.

## 1986 SAN BERNARDINO COUNTY EVENTS

Here's some info on upcoming events in San Bernardino County, California Regional Parks. More details will be published as the events draw closer.

March 21, 22 & 23:  
Palm Sunday Weekend)  
CALICO PITCHIN', COOK-  
IN' & SPITTIN' HULLABALOO,  
at Calico Ghost Town, Yermo,  
Ca. Three days of stew cooking,  
flapjack racing, and horseshoe  
pitching. Also includes World  
Tobacco Spitting Championships,  
campfire programs and gunfights.  
Camp sites available. For more  
details and admission, call  
(619) 254-2112 or (619) 780-  
8810.

May 9-11, 1986 (Mothers  
Day Weekend)

CALICO SPRING FESTIVAL,  
Calico Ghost Town, Yermo, CA  
Bluegrass hootenany including  
two day fiddle, banjo, guitar  
and band contest, clogging,  
square-dance and ragtime  
entertainment. For details,  
call (619) 254-2122 or (714) 780-8810.

## UCI DANCE CLUB

The UCI Dance Club has risen from the ashes and is meeting again on Sundays from 7 to 10 p.m. at the UCI Arts Village, Dance Studio #128.

They start slow and teach and review dances until 7:30 p.m. After that, the tempo picks up with requests from the original UCI collection (Bulgarian, Yugoslav, Greek, Rumanian, Israeli, etc.)

Last, but not least, in this age of increasing costs, the evening is FREE.

For additional information, call (714) 854-9767.

Len and Lenore Pecki

## HIGH SCHOOL FOLK DANCE CLASSES IN LAS VEGAS

Las Vegas High School has two classes of dance that include International Folk Dancing. These classes have introduced about 30 students in each class to folk dancing on the beginner's level. The teacher, Mrs. Judy Roberts, contacted the president of the Ethnic Express International Folkdancers, Dick Killian, to see if dances other than modern, jazz and aerobics, could be

presented to her classes. There followed weekly instruction of both classes and a workshop for Mrs. Roberts, so that she can continue on her own to review the material presented each week. So far, the young people love it!

## 39th ANNUAL INTERNATIONAL FOLK DANCE FESTIVAL

Gypsy dancers Marina and Sasha Kalinin, formerly of the U.S.S.R.'s Moiseyev; the National Folk Ballet of Martinique, Highland fling champion Clare Lawson and her Red Thistle Troupe, the Yngojo Phillipine Folklorique Ensemble of San Francisco, and ethnomusicologist Dr. Ali Jihad Racy and his Arabian Orchestra and Dancers, will be featured on Saturday, January 25, at the Dorothy Chandler Pavilion of the L.A. Music Center, in the 39th Annual International Folk Dance Festival program.

Other performers include the Senegal Drum Dancers, the Basque Dancers and Marching Band, the Ballet Espanol de Los Angeles, Chester Whitmore ("tap dance phenom") and his Black Ballet Jazz, Israel's Menasha Gadish, the Krakusy Polish Dancers, the Swedish Weaving Dancers, and many more.

For more information and/or tickets, contact the Music Center box office or International Concerts 'xchange at (213) 272-5539.

# SCENE

## NAMA

Save the date Saturday, March 8, 1986, for the NAMA Orchestra's 12th Anniversary Folk Dance Party, at the United Hungarian House in LA. More info next month!

## SCANDINAVIAN WEEK AT BUFFALO GAP

Announcing the first annual week of Scandinavian music and dance at Buffalo Gap! The week is being organized by Judy Barlas and Bruce Sagan. Bruce will be teaching classes in Swedish fiddle techniques, as well as organizing all musical events at camp.

One special part of the music program will be lessons in playing the Norwegian hardingfele, taught by a fiddler from Norway.

Staff for the dance portion of Scandinavian Week include Karin Brennesvik, teaching

material from either Telemaark or Valdres, Ingvar Sodal and Sharon Weiss, who will teach dances from Denmark.

The camp will run from Sunday, June 29 to Sunday, June 6, 1986. It will cost about \$295. For more information, contact Judy Barlas or Bruce Sagan, 611 Railroad Ave., Haverford, PA 10941, (215) 642-6381.

## PATTERNS FOR DANISH COSTUMES

A short listing of sources for patterns of Danish costumes for men and women has been compiled by Rose and Wes Cretney. For additional sources and/or information, contact:

Wes Cretney  
P.O. Box 903  
Lompoc, CA 93438  
(805) 736-9512

LandsforeningensSalgAf  
Dragtmateriale:  
Bestilles Hos:

Gitte Nodsksov, Vallerbaekvej  
82,7470 Karup

Tel. 07-10 1561  
Man's Vest & Pants:  
Syvejledning Til Lang Vest  
Med Snitmonster; 3 Storrelser...KR 25.-+Moms og Porto

-Syvejledning Til Knaebukser  
Med Snitmonster; 3 Str. KR 25 --+Moms og Porto

## BOOKS:

"The Cut of Women's Clothes 1600-1930", Norah Waugh, Faber & Faber, London & Boston, 1968-1978. ISBN 0/571-0859 4/6.

"The Cut of Men's Clothes", Norah Waugh, 1964-1977. ISBN 0571 05714 4.

"Sketch Book 76", Robert L. Klinger & Richard A. Wilder, pub., 44505 N. 20th St. Arlington, VA 22207. Library of Congress Cat. # 67-7563. UC 483-K5.

# Polskie Iskry

THE Polish Music and Dance Ensemble

JOIN US AT A REHEARSAL ANY MONDAY NIGHT, 7:30 p.m.

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



## NOTES FROM THE PRESIDENT

One of the strengths of the Federation is the great variety of member clubs. If you want a vigorous fast dancing group you can find it. If you want a group which dances primarily couple dances, you can find it. Many groups try an even mixture. We need to remember there are all kinds of folk dancers.

Recently I visited the More the Merrier group in Inglewood. It was a very enjoyable evening. The people were friendly and the Havlac's always serve refreshments and decorate. This group has been able to hold on to a lot of dances that have been lost to most other groups. In the mad dash to learn more and more new

dances, we discard so many others. Of course, if like me, you haven't been folk dancing all your life, an old dance can be a new one.

The Treasurer's Ball in November was attended by about 150 dancers. We should try to make this a major event. We could have four times that many people there. Next year watch for the Treasurer's Ball and make this the biggest event of the year. If you have an idea how to increase attendance at this event, write to the Scene and let us know.

The last council meeting was mostly spent defining membership requirements for new groups. But one item will be of interest to the teachers

in the audience. In order to be listed in the directory, you will need to have your name resubmitted by your club or yourself, if an associate member, each year. When you read this, the next festival will be in Glendale on January 12, sponsored by the Pasadena Folk Dance Co-op. This is usually one of the largest festivals of the year with an even mix of line and couple dances, new and old. The Glendale Civic Auditorium is a very large hall and could easily hold 600 people. Festivals are one of the things that makes folk dancing so much fun. You, too, will enjoy yourself. Please come!

Marshall Cates            President  
Folk Dance Federation, South

# **BEGINNERS' CLASS**

**SPONSORED BY WESTWOOD COOP**

**EVERY THURSDAY EVE 7:30 to 9 pm**

**START ANYTIME NO PARTNERS NEEDED**

**MEET AT EMERSON JR. HIGH, BEHIND THE  
MORMON TEMPLE, 1 BLK NORTH OF  
SANTA MONICA BLVD. ON SELBY AVE.**

**for info call: DAVID (818) 343 7261**

**LEON (213) 316 7513**



CALENDAR

CALIFORNIA

JANUARY

- 1/4 Aman Dance Party, Vet.Mem.Aud., Culver City 7:30pm-1:30am
- 1/12 Pasadena Co-op Festival & Fed. Council Mtg., Glendale Civic Aud. Mtg. Hall; Festival 1:30pm
- 1/17 Celtic Music Extraordinaire, Univeristy Club, UC Irvine
- 1/17 Peking Acrobats, Marsee Aud., El Camino College
- 1/18 Music & Dance Ensembl INCA: The Peruvian; Orange Coast College, Costa Mesa
- 1/21 Peking Acrobats, Claremont Coll., Claremont
- 1/23 French-Canadian Folk Music, Heritage Room, UC Irvine
- 1/24-26 "Festival '86", Palo Alto
- 1/24-26 Les Ballets Trockadero de Monte Carlo, Royce Hall, UCLA
- 1/25 Parnes Int'l. Festival, Los Angeles

FEBRUARY

- 2/2 Gloria Newman Dance Theatre, Orange Coast Coll., Costa Mesa
- 2/6-7 Oakland Ballet, Claremont College, Claremont
- 2/7-9 7th Annual Dance Ethnology Forum, UCLA; L.Yudin 653-6812
- 2/14-16 Laguna Folk Dance Festival Wknd., Inst. Fri.eve & Sat.p.m.; SDSU Valentine Party Sat.eve.; Fed. Council Mtg. Sun.am; Festival Sun.pm
- 2/15 Trisha Brown Co., Wadsworth Theater, UCLA
- 2/22-23 "Rhapsody in Taps" LTD/Unltd. Dance Co., Japan American Theatre, Los Angeles
- 2/22-23 Tulsa Ballet Theatre, Wadsworth Theater, UCLA
- 2/28 Murray Louis Dance Co, Royce Hall, UCLA
- 2/28 Cinderella Ballet, Marsee Aud., El Camino College
- 2/28 Shale Dance Co., Orange Coast College, Costa Mesa

MARCH

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

JANUARY

- 1/3-6 Florida-Tarpon Springs; Celebration of Epiphany; for info. write Kathy Polipopoulos, 6 Golden Star, Irvine, CA 92714
- 1/17-19 Arizona-4th Annual Arizona Polka Festival, Ken & Diane Trusiak
- 1/17-28 New York-Martin Luther King Birthday Wken; K.Finger 718/783-0500
- 1/27-28 Illinois-Carlinville; Berea College Country Dancers, Blackburn College

FEBRUARY

- 2/14-17 New York-Washington's Birthday Weekend; K.Finger 718/783-0500
- 2/28-3/2 New York-4th Annual Karl Finger Folk Dance & Folk Music Festival Weekend, 718/783-0500

SQUARE DANCE

JANUARY

- 1/12-19 7th Bermuda Square Dance Convention; info 617/963-0713
- 1/30-2/1 Hawaii-Annual 21st Aloha State Square Dance Convention; info. 800/323-2222

DEADLINE DATES

FOR CALENDAR LISTINGS:

- For Feb. 1986 issue - Dec. 14, 1985
- For Mar. 1986 issue - Jan. 17, 1986

Send information to:

Fran Slater, 1524 Cardiff Ave.  
 Los Angeles, CA 90035  
 213/556-3791

FOR ARTICLES, ADS, CLUB ACTIVITIES, NEWS ITEMS:

- For Feb. 1986 issue - Dec. 21, 1985
- For Mar. 1986 issue - Jan. 24, 1986

Send information to: Marvin Smith, Editor

# LETTERS TO THE EDITOR

Dear Marvin:

I have been doing something that may be of interest to your readers.

About 2 months ago I started teaching a class of fourth graders (9 & 10 year olds) international folk dances. So far they have learned 6 dances and seem to retain them well and are beginning to find it easier to learn as they go along.

To keep our movement going, I think the public schools is a good place to start to expose prospective dancers. Certainly in Junior and Senior high schools. Also in boys and girls Clubs. Of course I realize that it must be on a volunteer basis and those of us who are not committed to having to earn our daily bread.

I think there is great potential in those above mentioned schools.

Ralph Gordon

P.S. I teach the kids at Lincoln School in Escondido.

Dear Editor:

I'm newly introduced to folk dancing. I love it and love the magazine, BUT for all that, I've completely lost patience with the fact that the magazine arrives too far into the month. Just got my November issue on the 15th. It should arrive in ADVANCE OF THE MONTH. I will not resubscribe if this continues. It must be in advance or its usefulness is nil. This is the only publication I receive where that is necessary. I don't need it after the events.

Edie Fox  
Burbank, CA.

Dear Folk Dance Scene:

Enclosed is my renewal check. Unfortunately, I had to take time to consider if I really wanted to renew my subscription. Once again the publication has lapsed into late delivery--last month I did not receive "FDS" until the 20th of the month and as of yet I have not received this month's issue. In a publication with information of time value it is of the utmost importance to get that information to the subscribers in time to be of use. The late delivery problem also brings up the question of whether or not it is worth advertising an event that falls in the middle of the month (understanding that early month events should be advertised in the previous issue) if the subscribers get their issues that late. If you are aiming to be the more professional and commercial publication the editors talk about, then the editors will have to work harder to see that the publication is consistent and regular in delivery to the subscribers, preferably before the month dated.

Please shape up as I would like to continue to support the Folk Dance Scene.

Joann Koppany

Dear Readers:

We are very sorry to hear all the complaints about the late deliveries on the Scene to your homes. Unfortunately we, as editors, have very little control over that. After we deliver the magazine to the printer, we can no longer influence the rate at which the process proceeds.

One definite source of the problem is with the post office. Our third-class mailing permit puts us low on the totem pole of priorities there. Individual post offices deal with third class mail in distinctly different ways. We know of people who consistently receive their Scene early or on time and of others who just as consistently receive it late. Please do check with your local branch.

Dear Editors:

We want you to know why we are not renewing. Because of the 2 month in advance calendar submissions requirement (longer in advance than for your articles!). The Calendar no longer lists the folk dance events that are happening in and around town. We would rather have a cut & paste Xeros of what's happening in LA than a fancy computer-generated non-informative magazine. As far as we're concerned, the Scene is no longer fulfilling its primary function, which is to let people know about the Scene.

Amy Mandelker

Dear Amy:

Sorry to hear you're so unhappy with the Scene.

In case you hadn't noticed, in practically EVERY issue this year, there have been requests, from the editors to our readers, to send us information on upcoming local events. These requests have appeared in "From the Editor", in "For Your Information" and on the Calendar page itself. If you and your friends do not send us information, we certainly cannot print it!

As for our "2 month in advance Calendar submissions requirements", if you read a

## LETTERS (cont)

little more carefully, you would see that the due date is one month—two weeks prior to the date of publication (only one week earlier than that for articles and ads). The reason for this is that Fran Slater has graciously taken over compiling the Calendar and has to get it to us in camera-ready form by our normal deadline.

Surely, most local groups know far in advance when they will have special events. True, all the details may not be worked out, but at least the name of the group, and the place and the date of the event are known. Details can be listed as "To Be Announced", with a name

and phone number to contact for those interested.

There are several places in the Scene to find information on upcoming events, in addition to the Calendar section. For example, in the Club Activities, there is a column in each listing where the groups can list special events. There is also "On the Scene", and there are ads scattered throughout the magazine.

I hope that you have great regenerative powers, so that you can grow a new nose to replace the one that you just cut off to spite your face.

The Editors

## Greek Food • a preview

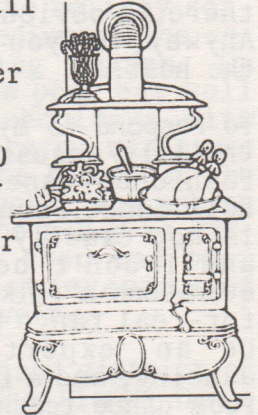
### ARTICHOKE HEARTS & LIMA BEANS

- 1 (9 oz) pkg frozen artichoke hearts, thawed
- 1 (9 oz) pkg frozen lima beans, thawed
- 1 onion, minced
- 1 clove garlic, minced
- 2 T olive oil
- 2 C chopped tomatoes
- 1 tsp dried mint salt, pepper to taste

1. Heat oil. Saute onions and garlic till golden.

2. Add other ingredients. Mix well.

and simmer 30 minutes, covered. Serve with rice or oven browned potatoes.



Fay Wouk

## FOLK DANCES FROM BULGARIA

VOLUME 3

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# PRESTON'S POLEMIC

Preston Ashbourne

Yes, due to popular demand (see 'Letters to the Editor' in past issues), the Polemic is back. Rumor has it that some folks felt attacked personally, but since the problems are the same all the way to Minneapolis, there is obviously a trend. Anyway, if you can't stand the heat...

To respond to my attacker in the July/August issue, "old fashioned dancing" is NOT folk dance, contra dancing is not exactly folk dance, and I don't believe I've ever seen a folk dancer do a for-real tango (I happen to be an 'expert' in Latin dancing, and a former ballroom dance teacher, and love the Tango myself). Do not confuse "folk" with "social" as applied to dance. And you say we shouldn't define things for you? Why not? Do you object to the existence of dictionaries, too? You go folkdancing only once a week, do not express much interest in it, and flat-out refused to get excited over it (how's your heart?), so why bitch about MY interest and excitement over it?

Enough of this...So what HAS been happening in folk dance? Well, the good news is that Dunaj tried to bring the Tanchaz movement into that great cultural wasteland known as Orange County, by sponsoring two workshops on the Szeki dance cycle, followed by a Tanchaz with live music by the Karpatok Orchestra. The bad news is that these events wound up being supported mainly by West LA, not Orange County, dancers! And they had to drive 40-50 miles to attend! Amazing.

But there is good news to report, folks. The weekend

of November 15-17 saw the First National Conference of Performing Folk Dance Ensembles. Anthony Shay created it (it was a bit of artistry to do!) and many groups from all over the U.S. sent representatives. It opened with a cocktail party hosted by D. Levins, where, for the first time ever, we hobnobbed with each other as a group of like-minded people. We watched videos of each other's work and got to ooh and aah (as well as analyze) with the artists themselves. During the long but exciting weekend we participated in panel discussions on Criticism, Grants, Choreography, Booking and Costumes. Tony arranged for some fascinating professionals in each field to talk with us, and we all came away having learned something and feeling pretty good about what we're doing. Saturday night, several local groups participated in a concert, that was free to the public, mainly to show each other what we do.

So why am I going on about this? Because the upshot is, we are trying to develop a professional organization of some kind, that will serve the needs of the performing groups thru networking and educational activities like this conference, and enable FOLK DANCE to take its proper place in public opinion alongside Ballet, Jazz and such genres of dance.

At this stage, we need input from those interested, regarding what such an organization should be, how it should be organized, etc. Send your opinions to Anthony Shay, to Scene, or to me and I'll see that Tony gets it. A small committee is, at this point, preparing a questionnaire, so make sure you or your group gives us the necessary input by obtaining one and filling it

out. Next month (when I've had time to write it and collaborate with the Viltis writer, Delynne Peay), Scene will publish an in-depth article on the Conference and the state of folkdance-as-performing art.

More good news! Beseda, which has met Friday nights at UCLA for the past few years, was dying. Attendance was down to a core of about six people. A little work, some reorganization, some advertizing, and the group has revived. The reincarnation of Beseda as Westwide International Folkdance Club (including its removal from UCLA to the Mason's Hall in Culver City) has generated tremendous support! It's great to see people turn out as they have, for this. This proves that we can turn things around with just a little work and a desire to dance.

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# ON DEFINING FOLKDANCE

**folk' dance, n. 7. having unknown origins and reflecting the traditional forms of a society:**

by Preston Ashbourne

There are many kinds of dance done by human beings thruout the world, as well we know, but do we really understand their interrelationships, and how they came to be? As "folkdancers" we are people doing something we call "folkdancing", but what is it? How do you explain it to friends who don't have any idea what is is? Difficult questions, no? I want to attempt here to give some broad-brush definitions on what I believe constitutes folk or other kinds of dance. As always, I invite commentary of any sort.

As I see it, Dance can be first divided into three categories: Performing Arts, Ritual and Social.

The first category (not first for any particular reason, I had to start somewhere), Performance Dance, is represented by Ballet, Jazz and Modern dance. It's dancing done entirely by professionals, choreographed for the stage by professional choreographers, and done ONLY as presentation to a paying audience. No one takes a date on Saturday night to DO ballet.

The second category, Ritual Dance, like ballet, is done by specialists, in this case perhaps a priesthood or other agency. It is done largely to please the "gods" or satisfy some ritual obligation. The performers of this kind of dance have spent lifetimes learning it.

Southeast Asian dance (India, Bali, etc.) is mostly of this category (at least what we usually see in shows here). The dances often tell mythological stories, and its movements are precise and do not allow ad-libbing. This kind of thing is distinctly non-Western; neither Christianity nor Judaism offers an equivalent, and in fact dancing was highly constrained by both religions in the past. This is a difficult area for us to define, since as folk dancers we enjoy such performances and relate somewhat to them; but while they ARE Ethnic dance, they are definitely NOT Folkdance.

That provocative statement leads naturally to the third category, Social Dance. Aha! I've finally arrived at OUR area. And it's a huge area! Social dance is what folks do on a Saturday night, or at a wedding, or a Federation Festival, or a Tanchaz, or..... It may be in a ballroom, a park, a courtyard, a field, a house, or a discotheque. It's all the dance genres that are done for FUN and socializing: ballroom, breakdancing, you-name-it, and, of course, FOLKDANCING.

Now, social dances come about essentially thru two mechanisms: they evolve as part of the cultural expression of a village (or some such community), or someone makes them up and teaches them to others. Can you see where this is leading? Of course, Folk Dance is the villagey stuff! It's what a community of people do to music provided by fellow-

villagers on home-made instruments. OK, so that describes Kolos and such, but what about the "peripherals"? Is contradance folk dance? I say no. Set dances were created originally by professional itinerant dance masters. Communities HIRED (key word here) these masters to teach their material. They are not spontaneous expressions of a culture or its people or even of individuals, and in fact set dances are basically the same wherever they exist. That's because those masters got around; they went all over Europe, in fact. Contra and Square dancing are NOT folk, but they are indeed SOCIAL. Ballroom dancing evolved as a social and individual expression using forms that were taught, but are done ad liberatum, and require a decent (ie expensive) dance floor.

Of course, because there is a sort of continuum of social dance, there are no clear divisions; folk merges into ballroom in one direction, set dancing in another, rock 'n' roll in yet another

After all, it is not unreasonable to suppose that in a village someone's Grampa might be teaching the youngsters how to do their village's dance; but it is quite unlikely that he gets PAID for it. Even the three major divisions of dance that I proposed earlier cannot be clearly demarcated. There are ancient (and not-so-ancient) ritual elements in many folkdances; folkdances get performed by professionals on stages; ball-

# on defining folkdance (cont)

room dancing contains polkas and Latin folkdance in ballroom form. In fact, Scandinavian folkdance is transplanted ballroom dancing. Ballet will incorporate elements of folkdance. The Tango is both the national Folk Dance of Argentina and a Ballroom Dance at the same time. And it you see someone like Fred Astaire doing it in a movie, it's Performance Dance!

Now, it you have followed my argumentation thus far

through all the meanderings, you see that I consider Rock 'n' Roll to be folk, but not squaredancing! In R&R's case if you consider the 'village' to be populated by the younger generations of the entire world, and the dance form has been around for a while and is constantly evolving, it fits. OK, so I AM stretching things a bit. R & R uses non-home-made instruments and non-villagey electricity. But you can see where these two types of dance do have overlap.

My point in all this is not to discount other dance forms in any way, but to put them into a logical framework and show how they connect. There's nothing wrong with going to a party and doing the swing, Mairi's wedding, and Hsasapiko; but if we're going to have a serious discussion about dance, we need some understanding of how different types of dance fit into human interaction.

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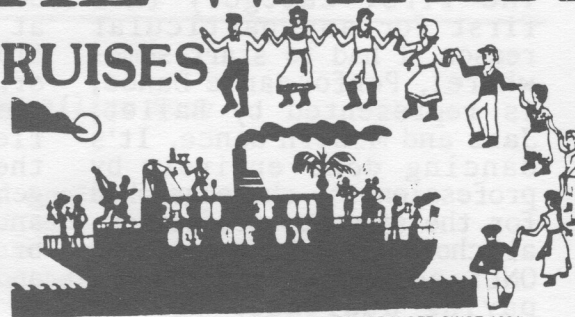
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	LOS OLIVOS ADULT CENTER 2802 E. Devonshire	Thu. 10:30-noon	Renee Metcalf 225-9869
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# THE MUMMERS AND THEIR



The Mummings Play  
taken from Christmas Customs  
and Traditions by Frank Muir

Christmas, New Year's day  
and the other holidays  
starting with All Hallows  
Eve, 31 October, are basi-  
cally the same festival,  
that of the Winter Solstice.

Not many of the customs have  
survived into modern times  
and those that have, do not  
carry the seriousness nor  
importance they once had. Of  
these customs the mumming  
plays are probably the old-  
est surviving feature of the  
Christmas festivities.

Mummings were once to be  
found in nearly every vil-

lage in England. Together  
with mystery and miracle  
plays, they were the  
survivals of pre-Reformation  
folk drama. But unlike the  
mystery and miracle plays,  
they were distinctly non-  
religious in character.  
Their symbolism was pagan.

Mumming plays present in  
dramatic form, the contest  
between the powers of light  
and of darkness. The basic  
plot is always the same, but  
the details are often chang-  
ed.

All Hallows Eve was the  
beginning of the season for  
performing Mummings plays.  
Traditionally, all perfor-

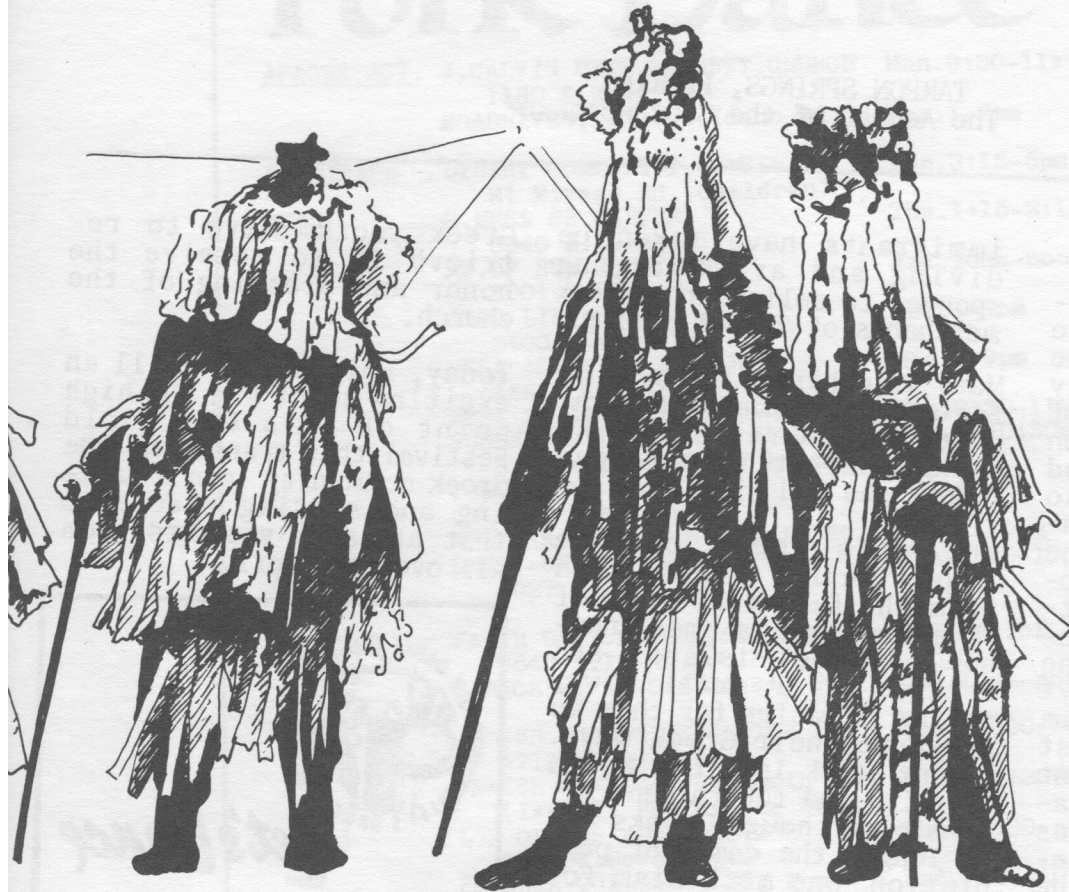
mances took place between  
All Hallows Eve and Easter.  
In the Middle Ages these  
were thought to be the  
months of winter.

The most popular evening for  
a performance of a Mummings  
play was Christmas Eve.  
Thomas Hardy, in *The Return  
of The Native*, describes one  
such visit. "The Mummings  
would group outside the door  
of the Big House and wait  
till they thought the moment  
right. Then they would ham-  
mer on the door, Father  
Christmas would enter and  
begin the play with his  
stentorian bellow."

In the mummings plays a char-



# PLAYS



acter was killed as the crops of the earth are killed by the frozen months of winter. Soon Spring would come again and the dramatic representation of the rebirth of the crops was the revival of the slain man by the doctor character.

In most mumming plays the characters are camouflaged by streamers and ribbons. These were fairly elaborate assemblages because the essential purpose of the costume was to hide the wearer's identity. To be recognized broke the "luck" that the performers brought.

Each year the Mummings would

meet at All Hallows Eve or thereabouts and rehearse their traditional lines, words handed down from generation to generation. Often son would follow their father into the same role, but be told only their part and the cue, so the dialogue would sometimes be disconnected and strange. The cast usually consisted of six to eight men, never women; the women were expected to make the disguises. Mummings disguises must have provided a considerable degree of anonymity, because criminals used these disguises to such an extent that in the third year of Henry VII's reign, an act was passed to stop

this happening. People were forbidden to keep 'vizors' for mumming inside their houses. Flouting this law could cost twenty shillings and wearing the mask meant three months imprisonment. Although nothing can be certain about these plays, which exist in many versions, they probably found their form at the time of the Crusades. Thus the hero was generally called Saint or King George, and his opponent the Turkish Knight. The collecting box which probably became the main reason for performing the Mummings play seems to be the only thing that has not changed down through the centuries.

# the celebration of Epiphany

(Taken from The International Greek Folklore Society Newsletter)

TARPON SPRINGS, FLORIDA  
The Aegean of the Southwest

Kathy Politopoulos

The first immigrants arriving in Tarpon Springs are said to have come from the island of Aegina. Not only did the blue-green waters of the Gulf Coast and the lemon and orange groves remind them of home, but also they discovered the deep water beds of the gulf filled with enough sponges "to supply the whole world". Shortly after the year 1905 hundreds of divers from the Dodecanese Islands of Kalymnos, Simi, Halki and Hydra began arriving. The first Greek immigrants were almost exclusively male and the major portion of their wages was sent back to the homeland. As time went on the spongers began to send for their families for permanent resettlement in Florida. The newcomers' ties with Greece remained strong and the community thrived on the sponge trade until after World War II.

At that time Europe re-established its own sponging industry. Subsequently, in 1947, the sponge beds were decimated by a sea fungus called the Red Tide. In the early 1950's duPont began marketing synthetic sponges which could be mass produced and sold at very low prices. These series of events brought to an end the apex of the sponge trade in Tarpon Springs and in the 1970s the fleet could be counted on one hand - the take no longer guaranteed an annual living wage. Lately, Cuban

immigrants have taken up diving and are bringing sponges to sell to the Greek merchants of Tarpon Springs.

Many merchants are hoping for a renaissance of the industry and a return of the sponge market to the days before the Red Tide.

The uniqueness of the Tarpon Springs Greeks stems from the fact that most of them came from a small number of Greek islands and settled in a small town, making it easier for them to preserve their Greek ways. Fluent Greek is still spoken by third and fourth generations even though Greeks are no longer the dominant population. One mechanism for retaining the language is a strong family structure, as well as significant community support in the formal education system.

While many American customs have changed their lives, one remains - their devotion to their patron saint, St. Nicholas, in whose name they built a magnificent cathedral, a replica of St. Sophia's in Constantinople.

A most Holy day on the Greek calendar is Epiphany on January 6th, symbolizing the baptism of Christ and the manifestation of the Holy Trinity. A four-hour matins service at the St. Nicholas Greek Orthodox Church is followed by a procession to the bayou, where the lead-weighted wooden cross is thrown into the waters.

Greek youths dive to retrieve it to receive the honor and blessing of the church.

Today, Epiphany is still an exciting event and the high point of this Old World Festival that transforms the Greek community into a dancing and singing spectacle that attracts visitors from all over the world.



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*A cold coming we had of it  
Just the worst time of the year  
For a journey, and such a long journey:  
The ways deep and the weather sharp,  
The very dead of winter.  
And the camels galled, sore-footed, refractory,  
Lying down in the melted snow.  
There were times we regretted  
The summer palaces on slopes, the terraces,  
And the silken girls bringing sherbet.  
Then the camel men cursing and grumbling  
And running away, and wanting their liquor and women,  
And the night-fires going out, and the lack of shelters,  
And the cities hostile and the towns unfriendly  
And the villages dirty and demanding high prices:  
A hard time we had of it.  
At the end we preferred to travel all night,  
Sleeping in snatches,  
With the voices singing in our ears, saying  
That this was all folly.*

*Then at dawn we came down to a temperate valley,  
Wet, below the snow line, smelling of vegetation,  
With a running stream and a water-mill beating the darkness,  
And three trees on the low sky.  
And an old white horse galloped away in the meadow.  
Then we came to a tavern with vine-leaves over the lintel,  
Six hands at an open door dicing for pieces of silver,  
And feet kicking the empty wine-skins.  
But there was no information, and so we continued  
And arrived at evening, not a moment too soon  
Finding the place; it was (you may say) satisfactory.*

*All this was a long time ago, I remember,  
And I would do it again, but set down  
This set down  
This: were we led all that way for  
Birth or Death? There was a Birth, certainly,  
We had evidence and no doubt. I had seen birth and death,  
But had thought they were different; this Birth was  
Hard and bitter agony for us, like Death, our death.  
We returned to our places, these Kingdoms,  
But no longer at ease here, in the old dispensation,  
With an alien people clutching their gods.  
I should be glad of another death.*

T. S. Eliot

---

## on 'New Years' customs Teri Hoffman

New Years, celebrated on January 1st in the U.S.A., is basically another of the twelve days of Christmas in many parts of the world, and a continuation of various winter solstice festivals in others.

Days of greater importance to Catholic peoples are January 5th and 6th, or the eve of and the day of the 12th day of Christmas. It is at this time that the three Wise Men are reputed to have visited Christ in Bethlehem, bearing their gifts of gold, frankincense and myrrh. Numerous stories, myths, and traditions have since evolved from and around this event.

In Italy, there is the story of Befana, a lady who was so busy sweeping and cleaning ashes from her hearth when the Wise Men passed, that she didn't even notice them. The next day, the Angel of the Lord came to her, chiding her about her indifference. As 'punishment', he proclaimed that hereafter it would be her duty to fill the stockings of children on this eve every year. Angry, she proceeded to fill them with ashes. Later, relenting, she filled them with sweets and small gifts, unless they were bad. Then they got ashes. Befana has since evolved into the patron Saint of Italian Children.

In Spain, children would look for the three Kings on the eve of this day. The tradition originated with the *mozos* (water carriers) of old Madrid. They said that the three Kings came to the gates of the city at sunset. These *mozos* would initiate new water carriers

by telling them to take a ladder to the gates of the city so he could climb up to the top of the wall and witness the spectacular arrival of the Kings. His companions would have him trudge from gate to gate, repeating that the next gate was sure to be the right gate. At twilight, completely exhausted, and disappointed, he was told that the Three Kings did indeed come, but by some other gate. So, he went off to bed. But before going to sleep, he filled his shoes with straw for the kings' camels and put them on his balcony. In the morning, the straw was gone and was replaced with sweets. Now, small children follow in his footsteps, leaving straw for the camels in shoes set on the balcony. Of course, they try to stay awake to see the Kings, but never succeed. In Mexico, children follow the same custom.

In the British Isles, this date is celebrated in ways that thoroughly intermix religious and pagan ideologies. One such 'hybrid' tradition is that of wassailing through the Twelve Days of Christmas. In Western England, the apple orchards were wassailed every year. "Wassail" comes from some old Saxon words meaning, "good health"-to both the wassailers and the trees. In one variation of wassailing, a Wassail Queen is chosen. It is her duty to place a piece of toast soaked in wassail punch in a fork of every tree in the orchard and to spill some punch around each trunk. She is followed by men firing muskets (either to scare away evil spirits or to awaken the god or goddess of the tree from its midwinter sleep). Next comes a brass band and an accordionist to lead the local version of the Wassailing Song.

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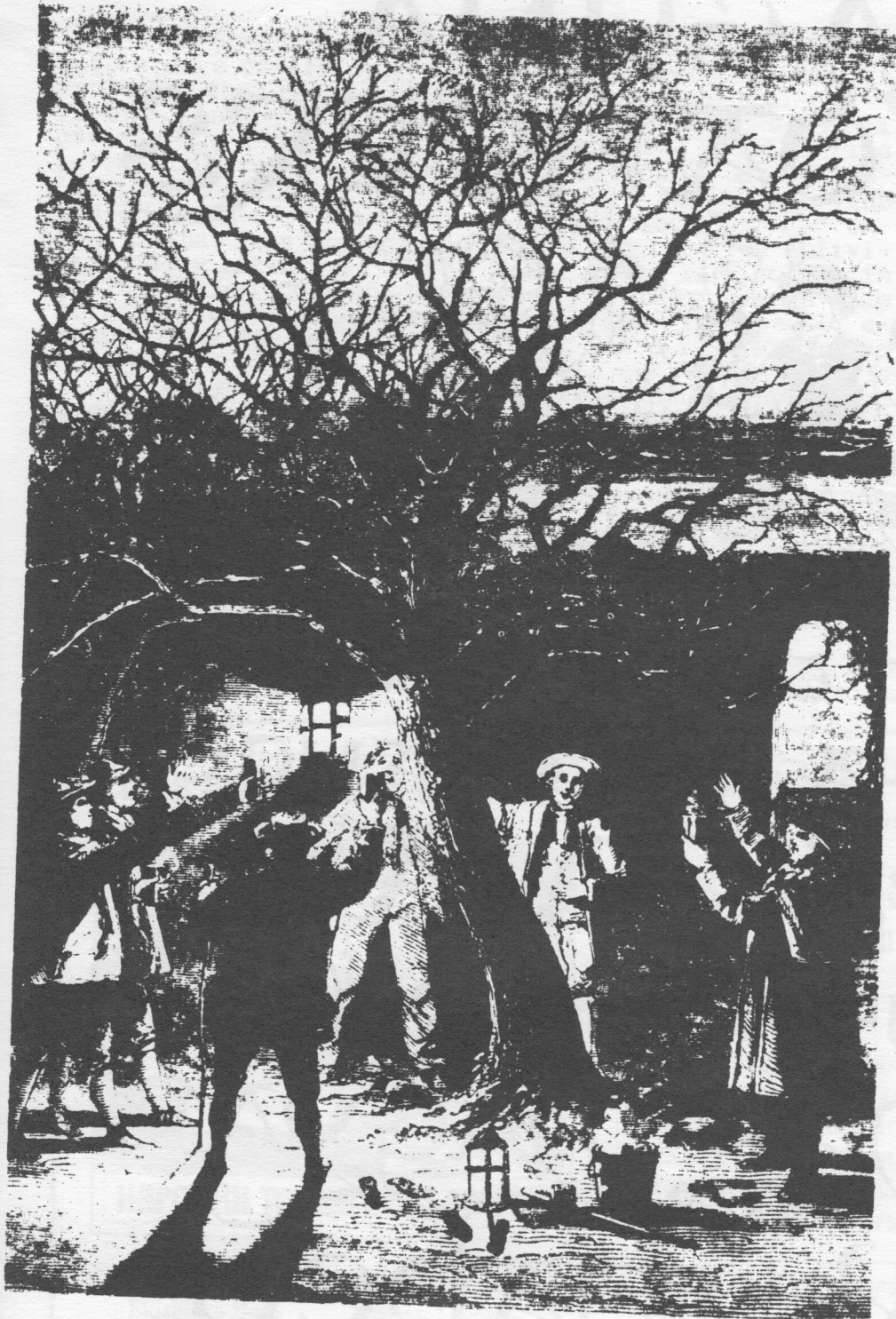
### *the Wassailing Song.*

*Old Apple Tree, Old Apple Tree,  
We wassail thee and hoping thou wilt bear,  
For the lord doth know where we shall be,  
Till apples come another year;*

*For to bear well, and to bloom well,  
So merry let us be;  
Let every man take off his hat and shout to thee,*

*Old Apple Tree, Old Apple Tree,  
We wassail thee and hoping thou wilt bear,  
Hat fulls,  
Cap fulls,  
And three bushel bag fulls,  
And a little heap under the stairs.*

---



Wassailing the fruit trees with cider punch in Devon in 1861

Another important New Year's tradition in the British Isles is that of First Footing. Families stay at home on New Year's Eve to await the arrival of their first

visitor. The type of person coming is very important. If it is a tall, dark man, good fortune shall follow. If it is a woman, a red-head or a flat-footed person, the luck

won't be so good. Often a community will hire someone to be the first-footer, to ensure good fortune.

Following First Footing, on the first Monday after the Twelfth Night of Christmas, is Plough Monday. Overall, Plough Monday serves as a gradual transition from the revelry of the holiday season to the tedium of the regular working season. On this day, the poor eat well and sing. Schoolboys with black faces carry miniature ploughs to the houses of the wealthy, singing and asking for money. The money is later used for food and beer for one last evening of dance and revelry.

In the Cleveland district of Yorkshire, the Plough Dance was performed. The main character was the 'fool', representing the spirit of the old year. In the dance, the 'fool' is killed by the Sword Dancers. Then they have a mock funeral procession. A ceremonial plough is seen to circle all the dancers, and then enters their ranks. With its fertilizing touch and cries of "Speed the Plough", the 'fool' returns to life. This is paralleled to the death and resurrection of the year, and is to remind everyone that the cultivation of the soil and skilled workers are essential to the civilized life on earth.

Most of these traditions have faded out with time and 'progress'. In the U.S.A., they have been replaced with all-night parties (complete with fanciful alcoholic concoctions), a New Year's parade and various football play-offs. But, if you look around carefully, you may find vestiges of the old winter solstice-type celebrations hidden in our modern festivities.

the  
LAGUNA  
FOLK DANCERS

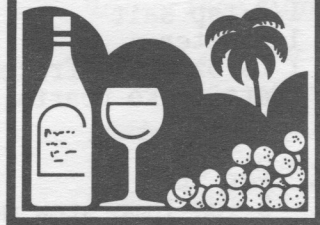


PRESENT THE 16<sup>th</sup> ANNUAL  
LAGUNA FOLK DANCE  
FESTIVAL  
FEB. 14, 15 AND 16, 1986 WITH  
RALMAN MAGYAR  
AND  
VICKI MAHEU

LAGUNA BEACH H.S. GIRLS GYMNASIUM  
PARK AVE. AND ST. ANNE'S DR. IN LAGUNA BEACH, CA.  
INFORMATION: (714) 494-3302, 545-1957, 494-7930

# RESTAURANT

## REVIEW



Fay Wouk, Preston Ashbourne

### IN ORANGE COUNTY:

Royal India, 9901 Yorktown (at Brookhurst), Huntington Beach, (714) 964-1578. Hours: 5:30-10 pm 7 days. Prices: vegetarian, \$5-6, meat, \$7-10. Accept Visa, MC and Dc, and AmEx.

To my taste, the hot dishes were medium, and the medium dishes were mild, but everything was well-prepared and flavorful.

Recommendations: chicken tikka (oven bbq chicken pieces) was flavorful and juicy, but the seekh kabab (oven bbq lamb kebabs) were disappointing. I enjoyed the vindalho dishes (with vinegar and chili sauce), lamb korma (with yoghurt sauce) and lamb do-pizza (with onion sauce), although I would have liked them to be hotter than they were. Of the vegetable dishes, palak paneer (spinach and cheese), gobi aloo (cauliflower and potatoes) and royal sabzi (mixed vegetables) were very nice,

but the channa masala (garbanzo curry) was almost identical to the dal (lentils), and not worth the extra money. Ras malai (Indian cheesecake in cream sauce) is on the dessert menu, but rarely available. When it is available, however, it's quite good.

### IN SOUTH BAY:

Jolly Duck, 2880 W. Sepulveda (btwn. Hawthorne and Crenshaw), Torrance, (213) 530-2725. Hours: 4-11 pm, 7 days. Prices: \$8-19; duck dinners \$11. Accept MC, DC, AmEx and Visa.

Duck lovers rejoice! At the Jolly Duck you can get a complete duck dinner for a reasonable price. (The menu also lists beef, chicken, veal, and seafood, but why bother when you can get duck.) The dinner includes salad, rolls, rice or potato, two vegetable dishes, and a boneless half duck with one of eight different sauces. The sauces are all fruit based (orange, blackberry, strawberry, etc.), therefore somewhat sweet. However, they are poured on with a light hand, and do not overpower the duck. The duck itself is juicy, neither dried out nor greasy. There's chocolate mousse pie on the dessert menu, a full bar and a small wine list. Also a small dance floor and music by a husband-and-wife duo who play everything from jazz to sixties rock and roll, every day except Monday.

### IN WEST LA:

Mis Tortilla, 39970 S. Sepulveda (at Washington), Culver City, (213) 397-8404. Hours: Sun-Thurs to 9:30 pm, Fri-Sat to 10:30 pm. Prices: \$2-4. No credit.

Good Mexican fast food. Burritos, soft tacos, carne asada. Also daily specials, including a very good chicken mole and other dishes usually not found at fast food places. Specials can be had as tacos, burritos, or on a plate with rice, beans and tortillas.

Star of Siam (Thai), 3133 Lincoln Blvd. (near Rose), Santa Monica, 213-396-9511. Hours: 11-11 every day. Prices: \$3-6. Credit: Visa, MC, AmEx, DC.

A small, new Thai restaurant with a menu that boasts such delights as "yelly noddle salad", "Grounded peanuts" and the completely mysterious "spicy Thai steg". But never fear - most of the menu is in quite comprehensible English. The range of food offers something for everyone, from Thai salads of lettuce, onion and cold meat with a spicy lime dressing that is blisteringly hot, for the truly adventurous with cast iron mouth and digestion, through pleasantly hot curries, to completely mild but quite delicious Chinese style food. The roast duck (a daily special not on the menu) was wonderful. More stewed than dry roasted, it came with Chinese cabbage and other assorted vegetables in a soy based sauce with aftertaste of Chinese five spice mixture (anise, szechuan brown peppercorn, cinnamon and other good stuff).

A WORD OF WARNING (some places to avoid): Bruno's Ristorante (Italian) at Centinela and Washington - interesting fancy decor but high prices, mediocre food. Flakey Jake's at Pico and Sepulveda - nothing but a high-tech, overpriced Mac Donalds.

THE COOKING OF GREECE  
A Legacy to the Western  
World

Fay Wouk

Ancient Greece is revered as the birthplace of Western philosophy, democracy, art, drama and music; in short, of Western civilization. Few people (except Greek culinary nationalists) realize that Ancient Greek cooking forms the basis of most modern cooking, including French haute cuisine. Archaeological evidence shows that the Greeks had a sophisticated cuisine as early as 500 B.C.E., and one of the world's earliest cookbooks, the HEDYPATHIA (Voluptuousness) was written around 330 B.C.E. by the Greek poet and traveller Archastratus. Nor was this the only cookbook available. Historical records show that there were many others. Unfortunately, most of these were lost with the burning of the great library of the ancient world, the Library of Alexandria, in the 7th century. Archastratus' book survived in its Latin translation, HEDIPATHETICA, and the author is better known today by the Roman version of his name, Hesiod.

Ancient Greek cuisine was based on lamb, seafood, white bread, soft cheeses, wine, olive oil, honey, parsley, mint, basil and oregano. The Greeks were probably the first to cultivate cabbage and onions, and to develop the green salad. They made stews of meat and vegetables, in contrast to the plain roast meats of an earlier era. Sauces were extremely important in Classical Greek cooking, and the most important sauces that they developed were basic white sauce and brown sauce, avgolemono (egg-lemon) sauce

time of Alexander the Great, Greek cooking was highly sophisticated. (It was probably at this time, with the conquest of Iran and India, that cinnamon became such an integral part of the cuisine.) Since then, there have been few major changes, other than the introduction of the tomato and other new world vegetables.

When Rome conquered Greece, the Romans adopted Greek culture wholesale, including the cuisine. Greek style cooking spread with the spread of the Roman Empire. When the Roman Empire fell, Greek style cooking was lost in most of Europe. However, it was preserved in Italy and Byzantium, and later spread again from each of these locations, developing into French Haute Cuisine and Turkish cuisine respectively.

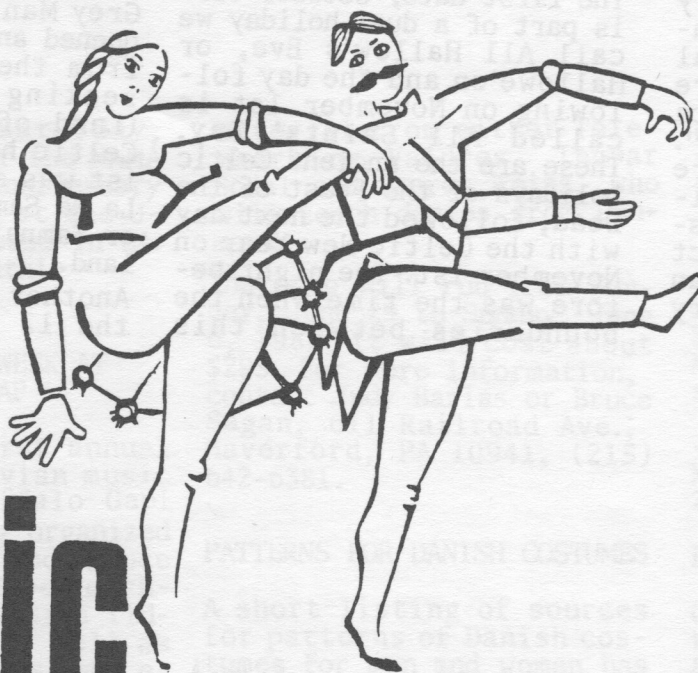
When the nomadic Turks conquered Byzantium, Greek style cooking became one of the major influences on the developing cuisine of the Turkish Empire. It blended with the cooking of Iran and Central Asia to produce a truly unique cuisine, mixing the styles of east and west.

Greek style cooking was transported from Italy to France when Catherine de Medici married Henry II of France in the 16th century, and brought her kitchen staff with her. This new style of cooking largely replaced medieval food preparation techniques. This was the beginning of French Haute Cuisine, and indirectly of Nouvelle Cuisine (a reaction against Haute Cuisine), both of which have had profound (though not always desirable) effects on the cooking of much of the world.

ARNI ME AGINARES AVGOLEMONO  
(Lamb & Artichokes with  
Egg-Lemon Sauce)

- I. For Artichokes:
    - 5 T lemon juice
    - 2 T flour
    - 1/2 tsp salt
    - 1 C water
    - 1 (9 oz) pkg. frozen artichoke hearts, thawed
  - II. For Stew:
    - 3 lbs lamb stew meat
    - 1 T olive oil
    - 2-3 chopped onions
    - 2 C water
    - salt, pepper to taste
    - 1/2 tsp chopped dill
    - 2 T lemon juice
    - 5 chopped green onions
  - III. For Sauce:
    - 3 eggs
    - 2 T flour
    - 3 T lemon juice
1. Combine water, salt, lemon juice and flour. Soak artichokes in mixture for at least one hour.
  2. Heat shortening. Brown lamb and onions. Add water, salt, pepper, dill and lemon juice. Bring to boil, cover and simmer one hour.
  3. Drain artichokes well, heat shortening, brown artichokes.
  4. Add artichokes and green onions to stew. Simmer another 30 minutes or until meat is tender. Remove from heat.
  5. Beat eggs until light. Gradually add flour and lemon juice and mix well. Pour slowly one cup of liquid from stew, constantly stirring. Pour sauce into stew pot, shaking pot to distribute evenly. Serve at once with rice or oven browned potatoes.





# ethnic connection

An ethnic dance event on the second Saturday of each month designed to broaden the range of world dance experiences available to the Los Angeles community.

Each month, ethnic connection features a special workshop or performance followed by an evening of international folk dancing led by Edy Greenblatt.

Japanese Institute  
2110 Corinth Avenue  
West Los Angeles  
90025  
One block west of Sawtelle  
Half block north of Olympic

For more information  
(213) 478-5968  
(213) 478-1228

## January's Feature

Traditional and Contemporary New England

### CONTRA DANCING

Taught and Prompted by

#### COLIN QUIGLEY

- No experience required
- Live musical accompaniment
- Come alone or bring a friend

**Date:** Saturday, January 18, 1985

**(Note Special Date)**

**Time:** Contra Dance 8:00 PM

International Dance Party 9:45 PM

**Cost:** Contra 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

# The PIPER's BAG

Joe Carson

From October 31st to January 6th are a series of celebrations, some international and some local, that are often referred to in America as the "Holiday Season". Most of these holidays are considered to be of a religious nature, usually Christian, but most are in fact survivals of ancient pagan celebrations with a very thin Christian veneer.

The first date, October 31st is part of a dual holiday we call All Hallow's Eve, or Hallowe'en and the day following on November 1st is called All Saints' Day. These are the ancient Celtic holidays of the Feast of the Dead, followed the next day with the Celtic New Year on November 1st. The night before was the time when the boundaries between this

world and the world of the Grey Man who ruled the dead opened and the dead traveled from the east to the west seeking the Tir Na n-Og (Land of the Young). This Celtic holiday on November 1st was and still is called La Na Samnma (LA na SAW-nah) or Samnain (SAH-win) in Ireland.

Another common holiday is the 12 days of Christmas



Wren Boys

celebrated in many different ways in different lands. In America we celebrate only the first day, December 25th, and in Greece the festivities are low keyed until January 6th, but in some lands the full range between December 25th and January 6th are celebrated from western Christmas to the Feast of the Epiphany. Although very heavily disguised as a Christian holiday, this is the ancient Roman Lupercalia. In Western Europe and North

America Germanic influence has combined the Roman Lupercalia with the Germanic Yule celebration. In English speaking lands, this Yule ceremony derives from the Saxon mid-winter celebration of Giuli that ended the Blotmonach or Blood-month when the herds were thinned and the animals were converted into sausages and preserved meats for the winter.

Among the other holidays we and other lands observe are the American Thanksgiving and Jewish Chanukah, but in parts of Europe there are still very clearly pagan rituals observed on one day in particular, Saint Stephen's Day. On Saint Stephen's day we find a common thread of maskers, mummers, music, ribaldry and it's one of the failures of Christianity to totally obscure the ancient origins of the celebrations.

In Greece, Yugoslavia and Bulgaria men dress up in fantastic costumes of animal skins with goat bells attached by belts and strings. In Greece, this celebration still involves the use of the zygia, a folk band composed of two large zurnas or pipizas accompanied by the large double-headed drum dauli. Although this band is largely displaced by the Koumpania of Klarino, violi, santouri and laouto, it is still de rigeur for Saint Stephen's Day.

In Ireland, this day is also called Wren's day because of the now-defunct custom of killing a wren and displaying it on a pillow, in a hoop or on a pole in the procession of the Wren as the musicians and maskers are called, or an Dreoilin in Irish. The Wren will be composed of musicians who in Dingle traditionally use old British military fifes in B-flat and a bass drum with side drums. No one is quite sure how this old British military band became part of the Irish celebration, particularly in Dingle which is still primarily a Gaelic speaking area and not a place for those who love things British, but there it is, and only recently are some starting to use penny whistles or wooden concert flutes in D as the old fifes became rarer.

The fully traditional Wren will have its musicians and

strawboys who wear costumes made from oat straw, preferably of the pilfered variety, the strawboys are supposedly not recognized by anyone else. In times past the strawboys also would appear at weddings as well as Saint Stephen's Day, but their misbehavior put them into such disrepute that the custom is only now slowly being revived, but with better manners. Others may wear costumes chosen for satirical or topical reasons. In 1939 in Dingle, one troupe of celebrants appeared as Nazi Stormtroopers and in 1982, one person came as the Ayatollah Khomeini.

Another element of the Wren is the hobby horse which once had very sexual overtones and is related to the worship of Epona, the Celtic horse goddess, but now is only a tradition whose memory is forgotten. It seems related to the hobby horse of Padstow in Cornwall which also has sexual connotations, and is involved in a Saint Stephen's Day procession with chanting and a drum.

Unfortunately, the Wren's Day celebrations in Ireland are mostly concocted for tourists and the music is only the usual celidh band combination, but in dingle it is still a true living tradition.

## Folk Dance Scene

Circulation Dept.  
22210 Miston Drive, Woodland Hills, CA 91364



Enclosed please find a check in the amount of **\$8.50/yr.** (U.S.), **\$15.00/yr.** (Foreign) for a one-year subscription to **FOLK DANCE SCENE**, to begin with the NEXT regular mailing.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
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FEDERATION CLUBS		update 12/85		FEDERATION CLUBS	
ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714)677-7404 Wayne English	(714)677-7451	MURRIETA HOT SPRINGS, Alive Polaritys Resort	Please no smoking, no alcohol or food. Veg. Health Resort.
CABRILLO 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)376-7136		Call for location	Int. workshop
CONETO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene		THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.	Int. dancing; some teaching
CRESTWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213)478-4659 Beverly Barr, Inst.	(213)202-6166	WEST LA, Brockton School, 1309 Armcoost 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 Eden co-teaching!
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm	Ron (702)732-8743 Dick (702)732-4871		LAS VEGAS, Cimamon Ridge Rec.Rm. 3601 S. Cambridge (near Twain)	Int'l fd & teaching Members \$1, others \$1.50
FOLKARTISTS	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.
HAVERIM 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	(213)380-4355 or Ruth Oser 657-1692	(818)984-1960	WEST HOLLYWOOD, W. Hollywood p/layground 647 n. San Vicente	Last Wed. of month is all request night.
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 Soghtonian, instr.		SAN DIEGO, Casa Del Prado.Rm 206 Balboa Park. on Sat. 4044 Idaho st.	Beginners Sat. 12:30-1:15pm
KIRYA 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
KIRYA FOLK DANCERS II	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.		LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome	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.	
LARTATS	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	
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213)421-9105 Lucille (714)892-9766 Laura		LONG BEACH, Hill Jr. High Gym 1100 Iroquois.	
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.
OUAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570		OUAI, 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.	Beg 8-8:30 Inter 8:30-9
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Frewett		SAN DIEGO, Recital Hall, Balboa Park	
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 MARTA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929 1415	SANTA MARTA, Vet's Cultural Ctr. Pine & Finnell	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 Montenalaga Dr.	Tchr Dorothy Daw 3rd Fri. Party nite each month
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	Tchtg, 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 Armacost 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 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
WESTSIDE INT'L F.D. CLUB	2nd & 4th Fri. 8-12pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd	Int/Adv Request 9-12 PotLuck 7-8pm on 4th Fri.
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 Dukes	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; Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	All request evening for beginners through advanced.
KYPSALI	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 Acheron	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg. to inter. levels, Int'l folk and fun dances.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, VA Mem. Aud., 4117 Overland	Int'l, beg., inter. Easy dances 1st hr. Reviews and new dance.
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherry	BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security	Int'l & beg. tchng., beg. 8-8:45; Party last Fri. of mo. Free!
UCI DANCE CLUB	Sunday 7-10pm	(714) 854-9767 Lou & Lenore Pechi	UCI, Fine Arts Village Studio #128	Balkan and International Requests 7:30-10pm
YUCA FOLK DANCERS	Sunday 7-9 pm	(213) 478-1228 Edy 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, 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.	New Class!! Beginners start anytime O.K. to stay for Intern program precedes regular club dance.
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,
BEGINNING SCANDINAVIAN 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 Watsseka, 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 intern. program..
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovitch,	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos 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) 202-616 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
NARODNI 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. Anns.
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, Ealy 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. Tchrg. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
BNAI DAVID FOLK DANCERS	Monday 10:00-11:30am	(213) 276-9269	L.A., Bnai David 8906 W.Pico Blvd. 1 Block west of Robertson Beg/classes ongoing Tikva Mason instructor
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8323	SANTA MONICA, City College-municipal pool Rec,Room must be pre-registered Instructor Tikva Mason
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

# 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.

#### TEACHING STAFF

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

#### APPLICATION

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

\*NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 PHONE: WORK ( ) \_\_\_\_\_ HOME ( ) \_\_\_\_\_

\*NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 PHONE: WORK ( ) \_\_\_\_\_ HOME ( ) \_\_\_\_\_

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

To help in room assignments, please complete:

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

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 \_\_\_\_\_

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

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

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 \$ \_\_\_\_\_. Deposit will be refunded ONLY if notification of cancellation to FRAN SLATER is RECEIVED PRIOR to MAY 23, 1986.

*THE WASSAIL BOWL*

*The recipe from the kitchens of the court of Charles I was:*

*Boil three pints of ale; beat six eggs, the whites and yolks together; set both to the fire in a pewter pot; add roasted apples, sugar, beaten nutmegs, cloves and ginger; and, being well-brewed, drink it while hot.*

*Another recipe is as follows:*

*5 quarts dry apple cider  
7 tablespoonfuls of brown sugar  
3 sliced oranges  
4 cloves  
1/4 teaspoonful grated nutmeg  
2 bananas  
1/4 teaspoonful grated cinnamon*

*Heat the cider slowly with the sugar, sliced oranges and spices until it is almost boiling. Pour into a bowl, add the bananas, thinly sliced, and serve at once.*

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

**NON-PROFIT ORG.  
U.S. POSTAGE  
PAID  
Culver City CA  
Permit No. 69**



**DATED MATERIAL**