



# Folk Dance Scene

SEPTEMBER 1986

VOLUME 21 NUMBER 5



# AFTER NOON PARTY

## Featuring :

- Favorite Folk Dances of the Past
- Quick Teaching & Cue-throughs of New Hit Dances from the 1986 San Diego Conference

Sunday, Sept. 14, 1986

Council Meeting : 11:00 AM

Dancing : 1:30 to 5:00 PM

Admission Fee : \$4.00

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Sponsored By  
The San Diego State University  
Folk Dance Conference Committee  
& The Folk Dance Federation of  
California, South, Incorporated

## \*\*\* PROGRAM \*\*\*

Vrapcheto  
Adjon az Isten  
Imate li Vino  
Ada's Kujawiak #3  
Balta  
La Bastringue  
Tino Mori  
Michael's Csardas  
Shiri Li Kinneret  
De-A Lungul  
Debka Shachar  
Swedish-Finn Mixer  
Ali Ali  
Let's Have a Ceilidh  
Ajsino  
Pirinska Igra  
Bapardess Leyad  
Hoshoket  
Elvira  
Malishevsko Horo  
Lipa ma Maryca  
Bavno  
Rachel  
Syrto  
Rorospols  
Lesi  
Double Sixsome  
Loosnee Shoghov  
Sleeping Kujawiak  
Tropanka (Moskoff)  
Wattentaler Mazolka  
Baztan Dantza  
Na'ama  
Ne Flej Lanyom  
Maple Leaf Rag  
Strumicka Petorka  
Santa Rita  
Le Laride  
Bekesi Paros  
Vlashko  
Hambo  
Dedo Mile Dedo  
Stabberinglender  
Daronee #1  
Shirto  
Zalna Majka

+++ Plus +++  
New Dances from  
1986 San Diego  
Folk Dance Camp



SEPTEMBER 1986 '86  
VOLUME 21 NUMBER 5

# 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 the 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.

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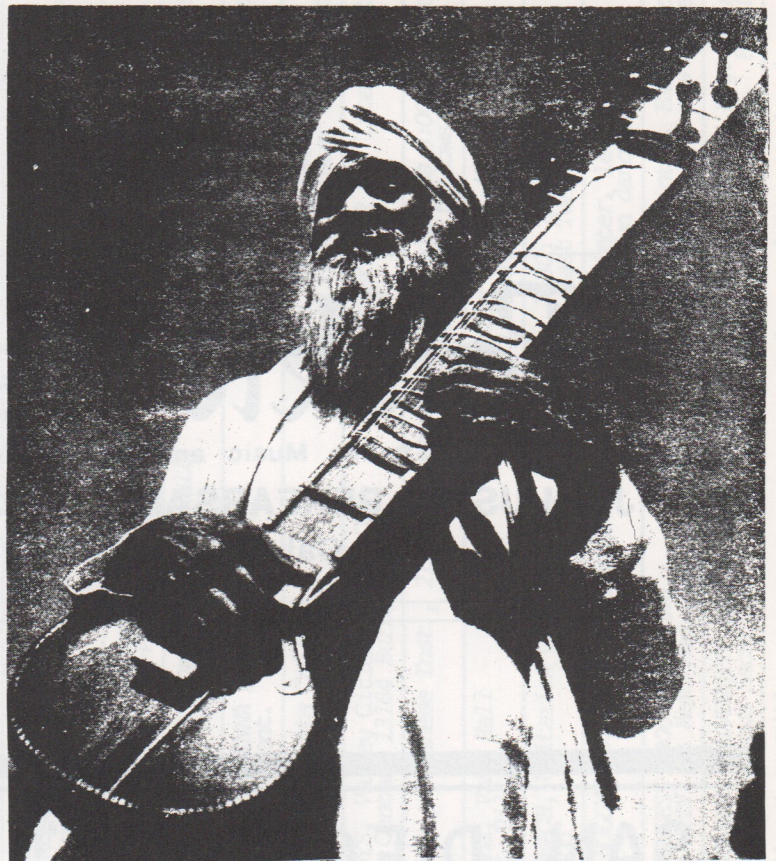
**ADVERTISING:** Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. Ads (except classified ads) must be in camera-ready form and pre-paid.

**MEMBERSHIP:** To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension.

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# CONTENTS

- 3 CALENDAR
- 4 ON THE SCENE
- 5 THE TANGO  
by Dan Matrisciano
- 7 NOTES FROM THE PRESIDENT
- 8 INTERNATIONAL FOOD  
by Miriam Nadel
- 10 RESTAURANT REVIEW  
by Mike & Chris Meltzer
- 11 THE ALPHABET OF INDIAN DANCE  
by Marvin Smith
- 17 MAP OF INDIA
- 18 HINDU GODS: THEIR MYTHS & LEGENDS
- 19 THE CLASSICAL DANCE OF INDIA  
by Teri Hoffman
- 22 FESTIVALS OF INDIA
- 26 CLUB ACTIVITIES

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## SAN DIEGO INT'L FOLK DANCE CLUB

# OKTOBERFEST



**SAT. SUN., OCT. 4-5, 1986**

- SAT. 6:30-10:30 pm 39th ANNIVERSARY BANQUET & DANCE, Balboa Park Club Bldg.  
in Balboa Park, Dinner, Door Prizes, Exhibitions  
Reservations: (619)422-5540 or (619)569-4955 or  
write 3455 Stellar Dr., San Diego, CA 92123  
SDIFDC members \$7.50 Non-members \$9.00  
Reservations in by Oct. 1
- SUN. 10:30 am COUNCIL MEETING in Recital Hall, Balboa Park
- SUN. 1:00-5:00 pm FESTIVAL in Balboa Park Club Bldg. FREE  
Dancing and Exhibitions

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SDIFDC member of IDASDC & F.D. Federation of CA, S; Sponsor: S.D. Pk. & Rec.

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# Calendar

## SEPTEMBER

9/5-7

## CALIFORNIA

Israeli F.D. Festival, Camp Hess 10/18  
Kramer, 818/994-5432

9/6

Folk Dance Cafe, San Diego,  
Atanas Wkshp, Dinner & Dance

9/14

Sonoma, Fiesta de Sonoma,  
Vets. Mem. Bldg, 1:30-5:30pm

9/19-20

Danish Days, Solvang

9/20

1st Palm Leaf Ragtime Ball,  
2244 Westwood Bl, (818) 994-3420

## OCTOBER

10/4-5

S.D. Int'l. F.D. Club-Sat. Banquet  
& Dance-Sun. Fed. Council Mtg,  
10:30am; Fed. Fest. 1-5pm, Balboa  
Pk, San Diego

10/11-12

Calico Days, Calico Ghost Town,  
Yermo, 619/254-2122; 714/780-8810

10/24-26

Fed. Institute Weekend, Camp  
Hess Kramer, Malibu

10/31-11/2

Paul Taylor Dance co., Royce  
Hall, UCLA

## SEPTEMBER

9/6

NEW YORK, Astoria-11th Annual  
Queens Ethnic Music Festival

9/13

WASHINGTON, Seattle-NFDI 30th  
Anniv. F.D. Party, VFW Hall

9/27

COLORADO, Denver-Annual Viltis  
Party, Steele Comm. Center

9/27-28

NEVADA, Las Vegas-Ethnic Exp.  
Jaap Leegwater Inst; 702/732-  
4871

## OCTOBER

10/4-5

WASHINGTON, Richland-Int'l.  
Folkdance Festival

10/10-13

NEW YORK-Columbus Day Wknd,  
Solway Hse Resort, Saugerties,  
718/783-0500

10/12

OHIO, Dayton-"Welcome Back Day"  
M. Solomon Pavilion, 513/293-9750

## FOREIGN

### SEPTEMBER & OCTOBER

#### CANADA

9/7

ONTARIO-Peterborough English  
Dancers, Riverdale Pk, 1-3pm

10/10-13

ONTARIO-Int'l. F.D. of Ottawa  
& LaCalibourdaine De Hull  
Inst., 613/232-6026

#### ENGLAND

9/20 &

LONDON-Balkan Plus Dance, Swiss  
Cottage Comm, Ctr, 0992-52717

10/18

KIRK HALLAM-Yugoslavian Day  
Course

## HUNGARY

9/10

EGER-No. Hungarian F.D. Festival

9/14

VELEM-Folklore Day

9/20

ZALAEGERESZEG-Kiszov F.D. Ens.

10/18

PECSVARAD-Girls' Fair

## SQUARE DANCE

### SEPTEMBER & OCTOBER

#### AUSTRALIA & NEW ZEALAND-FIJI

10/16-11/6 Sq. Dance, Jack & Carolyn Lasry

#### MONTANA

9/407

Lolo-Northwest Callers College,  
S/R Center

#### NEW MEXICO

9/1-4

Red River-Southwest Callers  
Coll., Comm. House

#### NEW YORK

9/26-28

Lake Placid-13th Ann. Flaming  
Leaves S/R Dance, 518/891-2608

#### SO. CAROLINA

9/17-20

Myrtle Bch-Myrtle Bch. Ball  
S/R, 803/244-5447

#### TENNESSEE

9/7-10/5

Gatlinburg-Timberidge Sq. Dance  
9/7-12; 9/14-19; 9/21-26; 9/28-  
10/3; 10/5-10; 615/573-0021

9/7-10/26

Sevierville, English Mtn. Square  
Dance Retreat; 9/7-13; 9/14-20;  
9/21-27; 9/28-10/4; 10/5-11;  
10/12-18; 10/24-26; 10/26-11/1  
615/453-0171

#### TEXAS

San Antonio-3rd Ann. Alamo Jamboree Fest.

## DEADLINE DATES

### FOR CALENDAR LISTING:

For Oct. 1986 issue - Aug. 16, 1986

For Nov. 1986 issue - Sept. 18, 1986

Send information to:

Fran Slater, 1524 Cardiff Ave.

Los Angeles, CA 90035 - 213/556-3791

### FOR ARTICLES, ADS, CLUB ACTIVITIES, NEWS ITEMS:

For Oct. 1986 issue - Aug. 23, 1986

For Nov. 1986 issue - Sept. 25, 1986

Send information to:

Marvin Smith, Editor

Folk Dance Scene

229 Catalina Ave. #3

Los Angeles, CA 90004

213/385-7944



# ON THE SCENE

## THE NATIONAL FOLK ORGANIZATION OF THE UNITED STATES OF AMERICA

This organization has been formed to offer assistance and information to international folklore groups and to traditional American groups, to give focus and unity to our nation's representative groups appearing in international festivals, and to strengthen the U.S.A.'s role in developing international folklore festivals in America.

The National Folk Organization will serve as the official clearing house for invitations from C.I.O.F.F. (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels) and I.O.V. (Internationale Organisation fur Volkskunst) for their festivals. Groups from the U.S. wishing to appear at these international festivals abroad may apply to this organization for receipt of those invitations.

Most folklore festivals are currently under either CIOFF or IOV patronage and are the showcase for thousands of performers and hundreds of thousands of viewers. These festivals guarantee the highest standard of performance quality and accommodations for the performers. The new U.S. organization intends to help improve the quality and artistic level of these festivals by cultivating the highest artistic skills and quality of performers of our nations' folk groups. Viltis will pub-

lish information concerning international festivals and activities of the National Folk Organization.

Yearly memberships are available from the National Folk Organization. For more information about this, write to:  
National Folk Organization  
P.O. Box 305  
Salt Lake City, Utah 84110

## TRAVEL AND DANCE WITH THE BARRS

September 30 through October 6 are the dates for a seven day bus trip to Lake Powell, the Grand Canyon, Zion National Park, Bryce Canyon, Phoenix and Sedona. This is the time of year to see the fall color. An exciting trip has been planned which will include folk dancing.

Time is short! If you want more details, call Beverly Barr at 213-478-46659 or 213-202-6166. See the ad in this issue.

## JAAP LEEGWATER APPEARS IN LAS VEGAS!

On September 27 & 28, Jaap will be giving a workshop on Bulgarian village dances for the Ethnic Express International Folkdancers. A Saturday afternoon workshop is planned on the 27th with a dance party to follow. A dance review will be held Sunday afternoon. Complete information and registration forms are still available. Call one of the following for them, or for more information: Dick Killian (702) 438-0670; or, Romaine Kinsey (702) 876-2424.

## THE ALL-NEW TREASURER'S BALL Hosted by the West Valley Folk Dancers

This year the Treasurers' Ball will have a completely differ-

ent look. For one thing, Jim Hanna, the Federation Treasurer, has gotten his club, the West Valley Folk Dancers, to host it. If you've been to any of their previous festivals, you know what a great job they did. We expect the Treasurers' Ball to be another outstanding event.

Another change - this year it will be held during the day. Sunday afternoon, November 2nd to be exact. Bunny Hogan, who provided the beautiful and unique decorations at several Statewide Festivals, will be creating an appealing atmosphere, establishing the mood. Other initial plans call for exhibitions and door prizes, and food will be available.

One thing that has not changed is the purpose: to help bolster a sagging Treasury. So you can have a lot of fun, and help the Federation at the same time. Mark the date on your calendars now. We'll see you at West Hollywood Playground on Sunday, November 21! Look for more details in next month's Scene.

## HESS KRAMER INSTITUTE WEEKEND

October 24, 25 and 26 are the dates for the "All Camps Review '86" institute weekend at Camp Hess Kramer, sponsored by the Folk Dance Federation of California, South.

The teachers are Beverly Barr for International, Jim Harris for Scottish Country dance and Dick Oakes for Balkan. This is a diversified program which includes dances from Idylwild, San Diego and Santa Barbara camps. We are proud to have such an excellent staff.

The Camp Hess Kramer weekend is filled with fun, friendship, teaching, dancing and parties. See the full page ad in this issue for more info.

## WEST HOLLYWOOD STREET FESTIVAL '86

The first "West Hollywood Street Festival - A Celebration of Customs and Culture", will be held Saturday, Sept. 6 and 7, from 10am to 10 pm on both days. The purpose of the festival is to bring together

the various segments of the West Hollywood community to highlight their culture and customs, foods and crafts. There are 80-100 booths anticipated. There will also be mimes, clowns and mobile vendors to add to the festivities, as well as two stages of continuous entertainment. Also

planned are two dance pavilions, one for Disco and the other for Western, Ballroom and Folk Dancing.

The festival also hosts West Hollywood's first Chess, Checkers, Bridge and Dominoes tournaments.

# the TANGO

Dan Matrisciano

"Oh the Tango is done with a thin black mustache  
A wide scarlet sash-  
Oh, the Tango is done, it's a dangerous dance  
A treacherous step and if one should trip  
The frail body breaks with a shap and a twist"  
(From "Tango", a song by Leiber and Stoller, 1974)

The Tango is more than a dance. It is a color, a flavor, an atmosphere, a state of mind, the dizziness of longing and loneliness.

The Tango developed in the port area of Buenos Aires in the late 19th Century. It was popular with the less-than-respectable, but ignored by the genteel. Even with this, Tango music began to be played in Buenos Aires night clubs after hours for many customers.

According to Victor Silvester, English ballroom dance champion of the 30's, the Tango was brought to France by Camille de Rhynal. Rhynal knew the drama of the music would be exciting, but the dance was too "erotic and unrefined" for the European ballrooms. He and several enthusiasts, including the Grand Duchess Anastasia of Russia, finally managed to rid the dance of its "objectionable features"

and ready it for Paris in 1908. It was a hit, especially with the presence of genuine Argentine Tango orchestras.

Upon its arrival in England in 1912 (in time to be danced on the Titanic), it was clear that the Tango still had opposition, but it became the rage anyhow. Because of the remaining "indelicate movements" and the large number of steps, the Tango was "standardized" for the English by Gladys Crozier, for the U.S. by the Castles in 1914, and again in London by the Imperial Society of Teachers of Dance in 1920. Because of these many standardizings and refinings, the modern Tango bears little resemblance to the ballroom original, let alone the "true" original.

The English dance master Alex Moore regards the Tango steps easier to master than the Tango 'atmosphere' (style and

character). The American dance master Arthur Murray emphasized the "deliberate manner in which the Tango is danced". He points out how the Americanized version is a "very simple ballroom dance which you should have no trouble learning".

The Tango today is definitely an international dance with orchestras from Latvia and Greece playing the music with great 'atmosphere'. Sweden has written several Tango melodies and many Finns consider it their own dance.

Inspired by the Broadway "Tango Argentino", many tango classes are now being offered in Los Angeles and Santa Barbara. Mildred Walter, who learned her first Tango in 1920 and is still learning new steps today, will be one of the guest teachers at some of these classes.

Learn the

# Tango

and other dances of

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Santa Barbara  
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Daniel (Gorge) Matrisciano w/ Guest Teachers



## Notes from the PRESIDENT

Statewide has come and gone and now we have a new year ahead with a new set of challenges and a new set of officers.

I will serve another year as President, as will the Recording Secretary, Davida Bornstein, Corresponding Secretary Lucie Dubovik, and Historian, Kayso Soghomonian. Irwin Barr is your new Vice President. If you have ever danced on the west side, you certainly have run into the Barrs. Irwin's wife, Beverly, is a well known folk dance teacher with several groups of her own. Irwin handles the music and at festivals is constantly dancing, seeming to know every dance on the program.

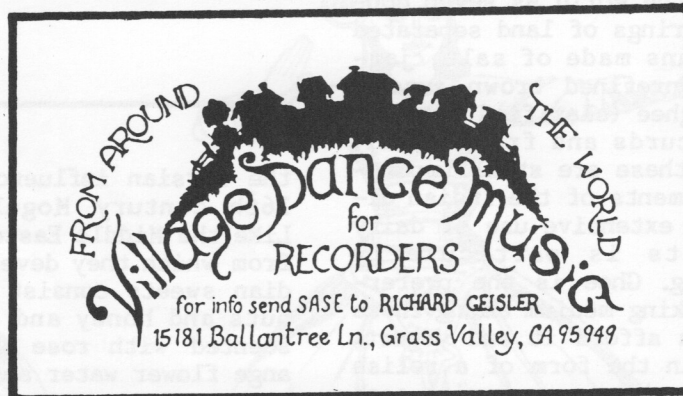
Jim Hanna is the new Treasurer. Jim dances in the valley and is a banker. Jim is new to the council and we are looking forward to his ideas and vigor.

The Director of Membership is the well-known Dick Oakes. Dick is a bundle of energy who is fond of saying that nothing happens until someone does something.

The outspoken Darci Linkey is the new Director of Publicity. Darci has served as Scholarship Chairman and Beginner's Festival Chairman, and also runs many events for Laguna.

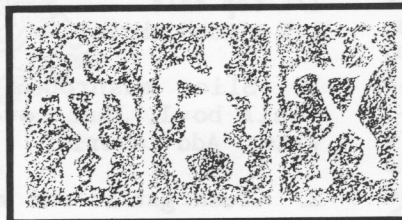
The Council has the old and the new, experience and fresh ideas. As this new year progresses we will face many new challenges. Finances, growth and service will demand our attention.

MARSHALL CATES, President  
Folk Dance Federation  
of California, South



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(\*Hawaiian for "New Year")

# INTERNATIONAL FOOD

Ancient Indian legends describe the world as seven concentric rings of land separated by oceans made of salt, jaggery (unrefined brown sugar), wine, ghee (clarified butter), milk, curds and fresh water. All of these are still important elements of the Indian diet. The extensive use of dairy products is particularly striking. Ghee is the preferred cooking medium among those who can afford it and yogurt, often in the form of a relish called raita, accompanies each meal.

The food patterns of India are categorized primarily by religion. The Hindus and Jains of the south are predominantly vegetarian, while the northern Moslems eat meat but avoid pork and alcohol. Both regions make extensive use of herbs and spices, with the basic flavor principle consisting of tumeric, garlic, cumin, ginger, coriander, cardamom and pepper. "Hot" dishes contain cloves, mustard seed and chilis. Coconut and saffron are added to "sweet" dishes, while "sour" dishes include lime juice, vinegar or tamarind. Where meat is eaten, it is most often goat or lamb, and is either roasted or stewed; poultry is also popular. A festive dish consists of a whole baby lamb, roasted on a spit, then coated with edible silver leaf on its body and gold leaf on its legs. This edible leaf, called vark, is also used to decorate rice dishes and sweets.

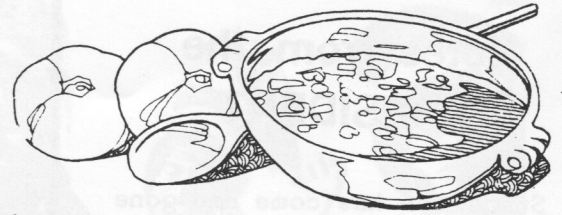
A typical southern meal would consist of rice, dal (beans, split peas or lentils), 2 or 3 vegetable dishes, yogurt, salad and several chutneys or pickles. A northern meal would be similar but might include a meat or fish dish and flat breads, known as chapatis and puris. The entire meal is served at once, except for a dessert and tea. Native fruits, such as mangos or bananas, are the usual southern dessert. Confectionery is more popular in the north, which retains

the Persian influence of the 16th century Mogul empire. Like the Middle Eastern sweets from which they developed, Indian sweets consist of ground nuts and honey and are often scented with rose water, orange flower water and saffron.

## MURGHI BHOONI KHUMBIDARH (Chicken with Mushrooms)

1/4 lb mushrooms  
1/4 tsp tumeric  
2 cloves garlic  
1/4 tsp paprika  
2 T lime juice  
2 lbs chicken  
2 T butter  
1/2 tsp ground cardamom  
1/4 tsp salt  
1 T minced chives

1. Slice mushrooms into a small bowl. Just cover with water. Add tumeric.
2. Crush garlic and mix with 3 T water.
3. Mix paprika with lime juice.
4. Cut chicken into 4-6 pieces. Saute in 1 T butter in a heavy frying pan for 10 min. Add cardamom and cook another 15 minutes.
5. Remove chicken, salt and keep hot.
6. Drain mushrooms and add to frying pan. Saute gently until tender. Return chicken to pan and saute 1 minute on very high heat.
7. Strain garlic water into a small saucepan. Boil and splash over chicken.
8. Boil lime juice and paprika and splash over chicken. Remove chicken to serving dish.
9. Saute chives in remaining butter. Spoon over chicken.



## THE COOKING OF INDIA Miriam H. Nadel

### BHUJIA (Spicy Vegetables)

1 ob. green beans  
1/4 lb potatoes  
1/4 lb spinach  
1 tsp salt  
3/4 tsp tumeric  
1 tsp ground coriander  
1 tsp cumin  
1/2 tsp fenugreek  
1 tsp paprika  
1/4-3/4 tsp cayenne  
1/4 tsp black pepper  
3 T butter  
4 onions, thinly sliced  
1-3 green chilis, chopped  
1 in ginger root, minced  
4-6 cloves garlic, minced

1. Cut green beans and potatoes into bite size pieces. Chop spinach finely. Add salt and steam in small amount of water in a large saucepan until just tender (about 20 min)
2. Drain vegetables. Add tumeric, coriander, cumin, fenugreek, paprika, cayenne and black pepper. Reserve and keep warm.
3. Heat butter in a heavy frying pan. Add remaining ingredients and fry over high heat until well browned, stirring continuously. Splash into vegetables. Cook 4-5 minutes over medium heat.

### RAITA (Yogurt Relish)

1 C yogurt  
1 large cucumber, chopped  
1 T chopped green onions  
1/2 tsp salt  
1/4 tsp black pepper  
2 T minced parsley

Combine all ingredients and stir well. Chill several hours before serving.

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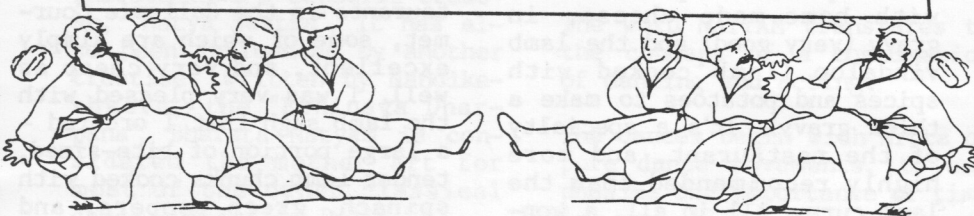
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415/581-6000

Office hours on Wed.

# RESTAURANT REVIEW



Chris & Michael Meltzer

INDIA'S OVEN, 5897 W. Pico Blvd., (near Fairfax), L. A. 213-936-1000. Lunch: 11:45-2, Mon-Fri; Dinner: 5:30-10:30 Mon-Thur, 5:30-11 Fri & Sat, 5-10 Sun. \$3-8.

India's Oven is, as the menu explains, a clay oven native to India whose origins can be traced back several thousand years. It is called a Tandoor, is cylindrical in shape and fully buried in sand for insulation. A very hot 800 degrees is normally maintained within. Rotis (Indian breads) are baked in the upper part of the tandoor by slapping the dough against the hot, curving walls. Meats are marinated in yogurt and spices for 24 hours before roasting. They're cooked in their own juices over a bed of hot charcoal within the tandoor.

The tandoori chicken, roasted to a crisp tenderness in the tandoor, earns top billing of all the dishes we've tried at this excellent and very reasonable restaurant. An order of somosa is a nice appetizer to start the meal off, especially since tandoori dinners take a little while to prepare, and the somosa is served quickly. The dish is made from pepas and potatoes spiced with cumin and hot spices, and wrapped in thin pastry leaves, served with a nippy salsa-like green sauce, with a hint of mint in it. Delicious! A good way to sample a variety of Indian cooking is to order the dil-e-bahar dinner (\$7.50). It includes chapati or naan whole

wheat bread, alu gobhi (fresh cauliflower and potato curry with herbs and spices), vegetable biryani (vegetables cooked with aromatic, almost sweet basmati rice), daal makhni (mildly spiced lentils cooked with cream and butter), tandoori chicken, a choice of curries (I had the lamb curry; it was a little tough and too hot for me, and the only part of the meal that I didn't finish) and raita, made from cucumbers and yogurt, and wonderful eaten in combination with the breads. In fact, all of the dishes were great with the breads. You can dip the breads in them, or put a portion on top of a piece of bread. And speaking of breads, they serve seven different types at India's Oven. We added paratha to our meal—a multilayered whole wheat bread topped with butter. You can also order it stuffed with potatoes and peas. I washed all of this down with mango flavored lassi—a refreshing drink made from yogurt and milk. Chris had Indian style tea, spiced with cloves and full of flavor. She also had matar paneer—peas cooked with home-made cheese, in gravy (very good) and the lamb vindaloo (lamb cooked with spices and potatoes to make a thick gravy). It's a specialty of the restaurant, and more highly recommended than the lamb curry. All in all, a wonderful meal. It must be mentioned, however, that India's Oven has elected to serve all of their food on styrofoam plates, with plastic cutlery, in order to keep prices low. I appreciate the prices but personally wouldn't mind paying a little more and eating off of regular plates.

Ah, yes—desserts. But see the Indian Sweet Shop article below this, for you can buy the same desserts there.

INDIAN SWEET SHOP (next door to India's Oven, and open approximately the same hours).

The Indian Sweet Shop specializes in gulab jamun, pronounced "glob-yams". These are balls, squares, or cakes made

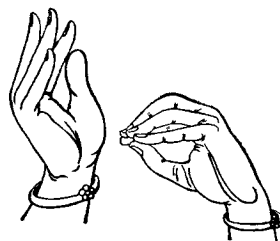
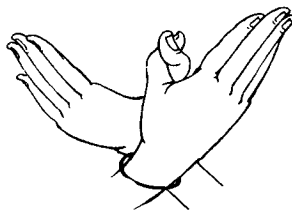
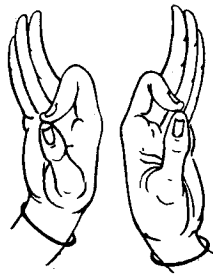
from cooked milk, flour and butter, or from cheese. The milk is boiled down and split, and flavored with sugar, or sometimes with cashews and pistachios. Gulab jamuns are baked or fried, sometimes in rose-flavored syrup, and sometimes with Graham flour. The Shop has two cases full of gulab jamuns.

APNA BAZAAR MARKET, 1239 1/2 S. Fairfax, L.A. 213-932-2762. Open Tues-Sun, 11-9, Mon 3-8.

A place to buy many of the exotic spices, curries, rices, breads and other foods served at India's Oven, as well as chutneys, teas, Indian videotapes, cassettes and newspapers.

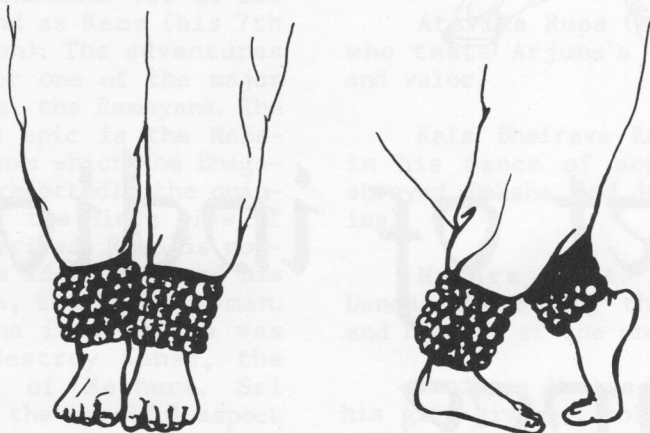
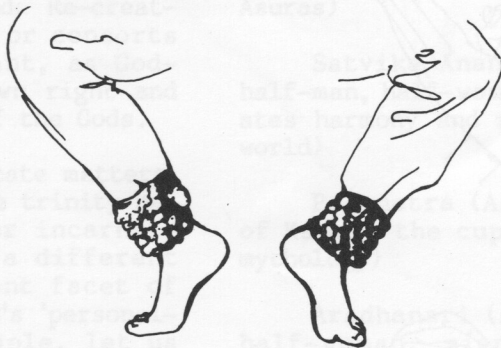
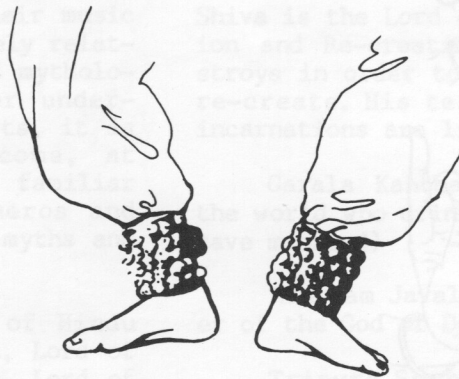
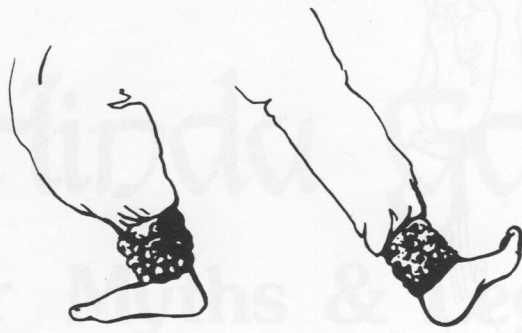
BENEGAL TIGER Indian Restaurant, in the Gallerie Gourmet, 1439 Santa Monica Mall #3 (the old mall just north of the newer Santa Monica Place shopping center mall). 213-394-0001. Open 11:30 am - 8 pm every day. Prices from \$3-7. Cash only.

The Benegal Tiger is one of a number of cubbyhole sized restaurants in the Gallerie Gourmet, some of which are simply excellent, and very cheap as well. I was very pleased with the lamb sagh that I ordered—a large portion of bite-sized, tender lamb chunks cooked with spinach, green peppers, and spices (\$3.50). Delicious! As good food as I've had in many more expensive Indian restaurants. You can order the dishes here with mild, medium or hot spicing. I ordered medium and by the end of the meal, my mouth was definitely close to catching fire. I think that for most people, mild spicing would be just fine. It's a good idea to order a rice dish with the entrees, in order to absorb the heat. I ordered multicolored pilaw rice. Also interesting looking are the Benegal Tiger's tandoori dishes such as chicken ticka, muglai-parata (multilayered butter grilled bread stuffed with eggs and minced meat), shrimp curry, and birany (chicken cooked with bashmoti rice, mild herbs and spices).



# the alphabet of indian dance

BY MARVIN SMITH



"...It was believed from earliest times that certain currents generated by repeated rhythmic movements of the body created moods and atmospheres that wrought powerful results, affecting man and nature alike. Thus were evolved Seasonal, Festival, and Ritual dances. Man believed he could effect with his mind and emotion what he could not with his physical muscles. Every movement thus became enormously important because it meant something. Each step, and gesture was carefully worked out and even the make up had a special significance."

Kamaladevi Chattopadhyaya

About 2000 years ago Bharata Muni systematized and codified these expressions and gestures into a comprehensive treatise on drama, music, dancing and the allied arts.

According to Muni the God Brahma created a drama which included some beautiful dance sequences. During meditation the drama was revealed to Muni, who later taught the drama to his sons and disciples.

When the God Shiva saw the drama he was so stirred by the beautiful dance sequences that he had Bharata Muni further instructed in the art of the dance. Thus Muni came to learn the basic foundation of dance which he recorded under the title "Natya Sastra" (Science of Dramaturgy).

The Natya Sastra is a complete "language" of physical gestures comparable in expressiveness and subtlety with the spoken word. The Natya Sastra makes it clear that drama and acting are considered inseparable from dance and music. The

rules and regulations made performance of the dance an exact science and art, where nothing was left to the arbitrary whim of the dancer.

The source and origin of all movement is known as a Karana or Single Posture. There are 108 Karanas and in each the body as a whole is in one fixed position with certain positions of the hands, and feet.

A Karana is a combination of the position (Sthanka), the gait (Cari), and the hand gesture (Nrta Hasta). There are six kinds of Sthankas, 32 Caris, and 27 Nrta Hastas. When two Karanas are combined, a Matrika or one unit of action takes place. When three or four Matrikas are combined they are known as an Angahara. There are 32 such Angaharas.

According to the Natya Sastra, to make the Angahara called Aksipta, meaning "Scattering Round" the following Karanas have to be combined.

1. Karana 36, Nupura.  
(meaning anklet bells)
2. Karana 21, Viksipta,  
(meaning thrown over)
3. Karana 18, Alata,  
(meaning circling)
4. Karana 55, Aksipta,  
(meaning scattering all round)
5. Karana 54, Uromandala,  
(meaning chest region)
6. Karana 85, Nitamba,  
(meaning posteriors)
7. Karana 87, Kari Hasta,  
(meaning elephant trunk)
8. Karana 11, Katicchinna,  
(meaning split waist)

These series of movements make the Angahara Aksipta No. 5.



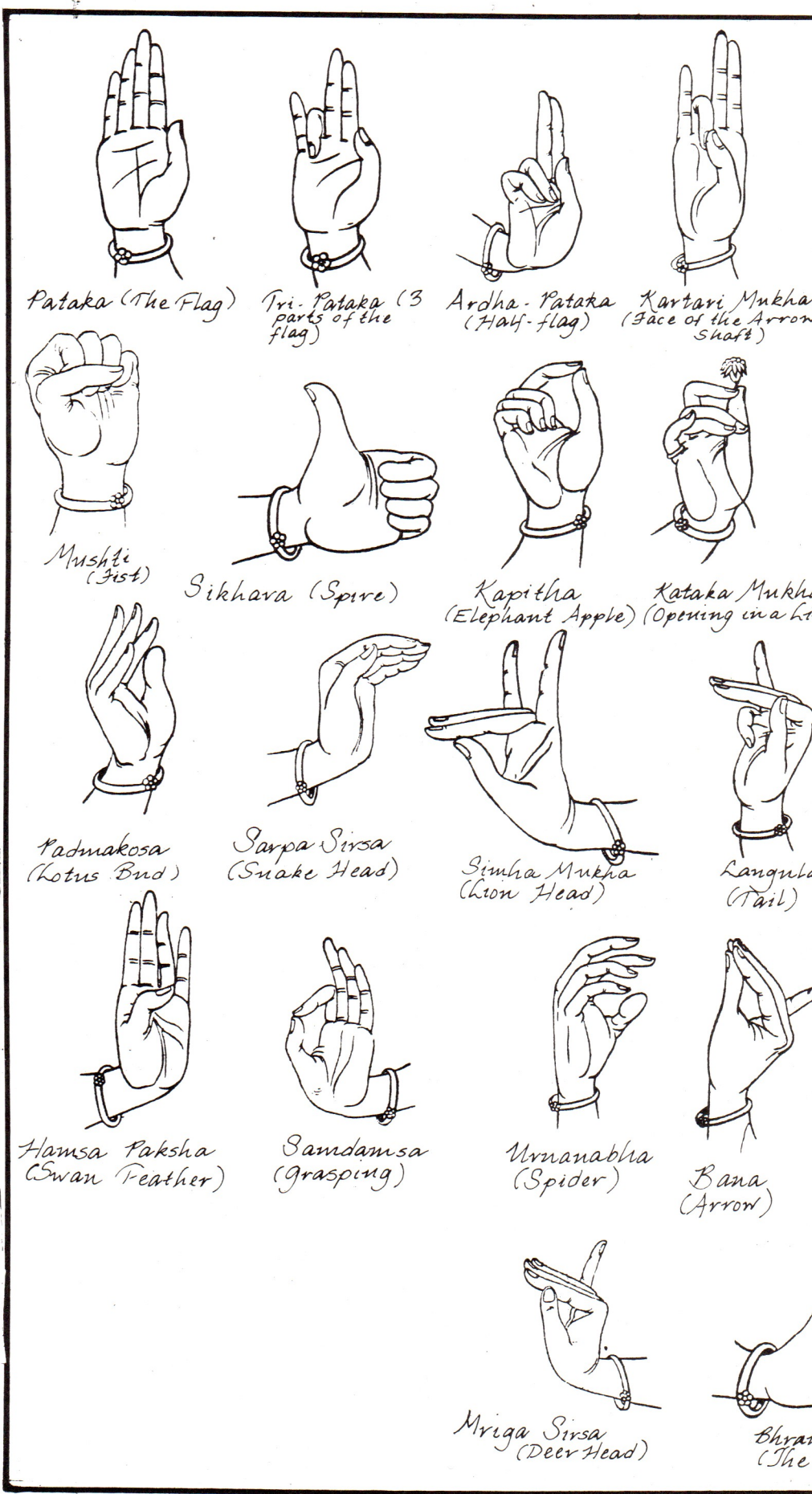
There is also a comprehensive system of hand gestures and to those initiated in the art, whole conversations are communicated. Nouns, verbs, adjectives and adverbs can all be shown and clearly expressed. There are about thirty single hand gestures called Asamyuta Hastas and twenty-seven combined hand gestures, called Samyuta Hastas.

Each school of the classical dance use their own selection of these basic hand gestures to interpret the story and emotions being told. However the gestures by themselves are only a part of the method used for interpretation. Facial expressions and positions of the rest of the body are necessary for then and only then will the gestures come alive and convey their true meaning.

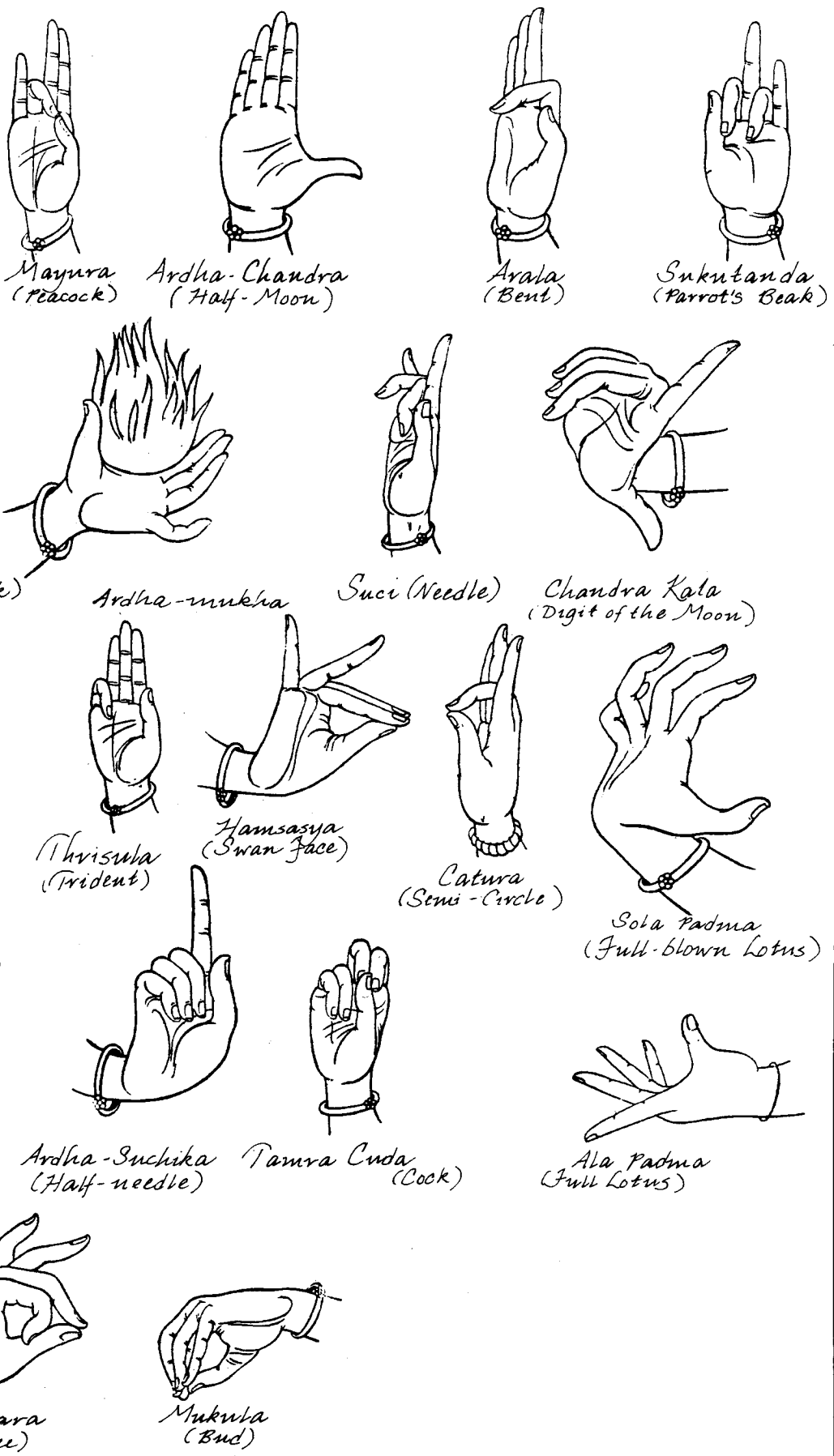
Each gesture may be used to express several very different words, the meanings are changed to suit the context by the angle at which the hands are held, the position of the arms and body, and the expressions on the face.

To complete the language of the dance we go finally into the portrayal of feeling and expression known as Abhinaya.

A method of facial expression relating to various moods has been evolved in which every muscle of the face is trained to move at will. There are







nine facial expressions, twenty-four head movements, twenty-six eye movements, six eye-brow movements and four neck movements. These various facial expressions and movements of the head, eyes, eyebrows and neck take meaning when they support the relevant hand gestures.

The keynote of the Indian Dance is a perfect sense of harmony and rhythm. Rhythm in Indian dance is that essential co-ordination of footwork, body movements, hand gestures, and beats of the drum.

In the Nratta or pure dance sequences, every single step must find its counterpart in the drum beats, and in the Abhinaya or emotional expression the dancer must walk and move in certain prescribed modes as directed by a chosen timing and rhythm. To fully achieve this perfect harmony, there must be complete control of the feet and understanding of timing and rhythm.

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*Sringara*  
(Love)



*Karuna*  
(Compassion)



*Hasya*  
(Laughter)



*Veera*  
(Valour)



*Raudra*  
(Anger)



*Adbhuta*  
(Wonder)



*Bhyanaka*  
(Fear)



*Bibhatsa*  
(Disgust)



*Shanta*  
(Peace)

THE NINE MOODS OF FACIAL EXPRESSION



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# Hindu Gods: their Myths & Legends

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In India, much of their music and dance is intimately related with religion and mythology. To get a better understanding of these arts, it is a good idea to become, at least superficially, familiar with some of the heros and gods found in their myths and legends.

The major trinity of Hindu Gods includes Brahma, Lord of all Creation, Vishnu, Lord of Peservation, and Shiva, Lord of Destruction and Re-creation. Their wives or consorts are also important, as Goddesses in their own right and as twin aspects of the Gods.

To further complicate matters, each member of the trinity has many faces and/or incarnations, each with a different name and different facet of the original God's 'personality'. As an example, let us take Vishnu. His two best-known incarnations are as Sri Krishna and as Rama (his 7th incarnation). The adventures of Rama for one of the major Hindu epics, the Ramayana. The other main epic is the Mahabharata, from which the Bhagavad Gita, reportedly the quintessence of the Hindu view of life, is derived. Rama is considered the ideal man, and his wife, Sita, the ideal woman. The Krishna incarnation was born to destroy Kansa, the evil king of Mathura. Sri Krishna is the merciful aspect of God. His wife, Lakshimi, risen from the foam of the ocean, is the goddess of wealth and prosperity.

Shiva is the Lord of Destruction and Re-creation, who destroys in order to be able to re-create. His ten different incarnations are listed below.

Garala Kantha (Savior of the world who drinks poison to save mankind)

Mrutyam Javalas (Destroyer of the God of Death)

Tripura Samhara (Savior of the three cities from the Asuras)

Satvika Ananda Rupa (As half-man, half-woman, who creates harmony and unity in the world)

Palonetra (As destroyer of Kamas, the cupid of Hindu mythology)

Aradhanari (As half-man, half-woman, signifying the dual process)

Atavika Rupa (As hunter who tests Arjuna's strength and valor)

Kala Bhairava Rupa (Who, in his dance of anger, destroyed Daksha and his enemies)

Nataraja (As God of Dance, controlling the rhythm and harmony of the universe)

Sandhyra Nritya (Who, in his gift giving, noble dance, calls men to worship him with peace in their hearts). His twin aspect and consort is Parvathi.

Ganesha, the son of Shiva, is another well-known God. The story of how he acquired his elephant-head is one found in Indian mythology. It seems that Parvati, Shiva's consort and Ganesha's mother, wanted to take a bath one day and did not wish to be disturbed. She asked Ganesha to keep watch for her and prevent anyone from bothering her. While Ganesha was standing guard, Shiva returned from one of his outings and wanted to go in to see Parvati. Ganesha refused him entrance. Infuriated, Shiva cut off his head. When Parvati saw what had been done she begged Shiva to replace Ganesha's head with the head of the first living thing they saw. That turned out to be an elephant, and so Ganesha became the God with an elephant head and a human body. Ganesha is the merciful aspect of God and the remover of obstacles.

This is not to say that Hinduism is the only religion in India, or that it is the only religion with legends and stories. (Islam, Buddhism, Sikh, Jainism, Zoroastrianism, Christianity and other religions abound.) Hinduism is highlighted here because its legendary religious heros figure most prominently in the classical and folk dance and music forms of the country.

# the Classical Dance of India

Teri Hoffman

In India, there are several forms of classical dance. Of these, the oldest and the most commonly seen is called Bharata Natyam. The principles and techniques of this dance form were codified and systematized about 1800 years ago in Bharata Muni's Sanscrit treatise, "Natyasastra". It has also been influenced by another treatise, written by Nandikeshwara, the "Ehinaya Dharpana". Bharata Natyam is considered the mother art for most of the other classical dance systems in India.

There are nine major motifs in the classical dance. They are:

- Shringa (Love)
- Vir (Valour)
- Karuna (Compassion)
- Allrida (Wonder)
- Bhayana (Fear)
- Bhibhalsa (Repulsion)
- Dryndra (Wrath)
- and
- Shanti (Peace).

## BHARATA NATYAM

The essence of this dance form is contained in its name. In the word 'BHARATA' is found syllables of several other words, which, when combined, explain this essence.

- BHava = mood
- Raga = melody, song
- Tala = rhythmic timing



KATHAKALI DANCERS  
OF KERALA

The word NATYAM translates to the concept of a combination of dancing and acting.

The dances begin with Nrta or pure dance movements, to emphasize the importance of timing and rhythm. The timing is based on beats of equal length with subdivisions of the beat (Matras) in series' of 3,4,5,7 or 9. The pure dance movements consist of a number of combinations of postures where the body, waist, arm and hand, leg and foot, and head and neck moves are done to various set dance syllable wordings. The dance moves very methodically from the simpler to the more complex moves.

Bharata Natyam dances are done in the following stages:

**ALARIPPI.** This is akin to the "opening of a bud into full bloom". It is symbolic of the offering of the Temple Flower (oleander) at the beginning of a devotional worship.

There is usually no music accompanying this phase of the dance. There is only rhythmic chanting done in set measures.

**JATISVARAM.** This stage moves to a very technical combination of music, timing and dance steps. JATI translates to mean 'time measure' and SVARAM to mean musical notation.

**SABDAM.** Here the emphasis is on interpretation. There is explanation in gesture language and emotional acting of a song or Sahitya (devotional sentiment in lyrical verse). A theme could be religious, heroic or philosophical.

**VARNAM.** Varnam translates to mean color. In this case, it would mean color in the emotional sense. In this stage, emotional acting with rhythmic cadences is seen. Each emotional sequence is done three times, in between the dance movements.

**PADAM.** Here, a seven line lyrical song of mother love or romance is chanted. The dancer interprets these themes in soft, flowing gestures. Each line is gestured several times with a different variation everytime, to give a full range of potential emotion.

**TILLANA.** In this stage there

## CLASSICAL DANCE OF INDIA

is pure dance with its statuesque postures, intricate rhythms and there is emotional acting. The sequence is done very fast.

The performance ends with a short recitation of Sanskrit verse dedicated to God.

### KATHAK

Kathak is the classical dance as practiced in northern India. This form became famous and has been best preserved in the cities of Uttar Pradesh and Rajasthan. This form was derived from the Bharata Natyam form, and thus embodies the three composite parts of classical dance (mood, melody and rhythmic timing).

Kathak means 'story teller', and the Kathak dances center around myths and legends of the Gods, particularly those of Vishnu and Krishna.

The Kathak dance is different in several ways from the mother dance form. There is a different set of hand gestures used, and the footwork is less designed. Many turns are used (Chakkar). Also, there are no rigid stages of the dance.

### KATHAKALI

Kathakali, or 'story play' is the classical dance drama form of Kerala, in southwest India. Their stories are deeply religious, based on the ethical stories called the Puranas, telling of Gods and Goddesses, heroes and their enemies. The stories are also influenced by old Sanskrit dramas of the area and by dramatic stories of Sri Krishna, dating back to 1680 A.D.

This dance form has the same three main elements of Bharata Natyam, but here the emphasis is on the dramatic interpretative content (Nrtya). Foot rhythms are important and are used in between long conversations in the dramatic sequences. The postures used have the feet and legs spread apart

and the knees deeply bent.

To further the drama of the dance, the use of eyes and eye brows has become more highly evolved than in any other form of classical dance. In addition, elaborate make up (based on rice-flour) is used, and the dramas usually occur out of doors, at night, with brass lamps set at angles to emphasize facial expressions.

Training for this dance begins at about age ten, and continues for about twelve years. Traditionally, only men of the Brahmin caste were allowed to dance, but in more recent times, women have entered the ranks, playing the feminine roles.

### ORISSI or ODISSI

This is the classical dance as done in the middle northeast coast of India. The roots of the dance are in devotional ritual, traceable to the 2nd century A.D. Again, the dance is based on the mother form, but with differences. In the fundamental body positions, the dancer bends from the hips rather than from the waist, as in other classical forms. This is to accentuate the rounded curves of the body. The triple bend (Tribhanga), with its emphasis on hip curves, is common in Orissi dance.

Again, these are dance dramas. One of the favorite subjects in this area is the Git Govinda, a poem by Jayadeva (who was born in Orissa), which tells of the philosophical love of Krishna and Radha.

The Orissi classical dance has a definite sequence. The stages are as follows:

**PATRA PRABESH.** This is when the dancer enters.

**BHUMI PRANAM.** This consists of an invocation to Mother Earth.

**VIGHNARAJ PUJB.** The invocation continues, now addressed to the deity Vighneshwara.

**BATA NRITYA.** This part is dedi-

cated to the worship of Shiva. Alternating pure dance and emotional acting are seen in alternate sequences during this phase.

**ISHTA DEVA BANDANA.** Here the dancer offers worship to his favorite deity. There is recitation of lyrics with pure dance movements interspersed.

**SWARA PALLAHI NRITYA.** The dancer sings a melody, to introduce the mood, and then interprets the song with facial expressions, followed by pure dance.

**ABHINAYA NRITYA.** A quiet dance and/or song interpretation dominates this phase. The theme usually emphasizes either romantic love or the devotional love for a God.



**TARIJHAMO (ANANDA NRITYA, or NATANGI).** This is a continuation of the previous stage but with more emphasis on pure dance.

**TIHAI or MUKTI.** This is the finale of the dance, done with rapid movements. It is done three times.



THE BHARAT NATYAM DANCE

Other classical dance variations include the Kuchipudi, the dance of Andhra Pradesh (a state on the mid-Eastern coast of India), the Manipuri Nartana which are the dances of the Manipur region of North-east India, the masked dances (Chau Dances) of Seraikeela, Bihar, the Mohini Atam, the

Krishna Atam and the Yakshanga dances. All contain the three main elements of Indian classical dance, namely BHava (mood), Raga (melody, song) and Tala (rhythmic timing). Unfortunately, due to time and space limitations, we cannot go into detail about these other forms in this article.

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# the



India is a land of many faces. Within her borders are people of Hindu religion, Buddhists, Zoroastrians, Muslims, Jews, Christians, Sikhs, and a number of others. Each of these groups has its own set of religious holidays and festivals to celebrate. In addition to religious themes, festivals abound to celebrate national history and seasons of the year (harvest festivals, New Year's festivals, etc.). Since most of India's festivals follow the lunar calendar, it is difficult to pinpoint dates on the solar one. So, many are given with approximate dates.

**NEW YEAR'S DAY.** Celebrated on January 1 by most upper and middle class city people.

**VASANTA PANCHAMI.** A Hindu festival on the 5th of Magha (January/February), in honor of Saraswati, goddess of scholars, who is said to have invented the musical instrument called the veena.

**MAHA KUMBHA MELEA.** A festival held four times every twelve years. The story behind it says that there was a time before the universe was formed

when the devas (gods) and the asuras (demons) churned the waters of the ocean. From the ocean came Dhanvantari, carrying a pot of nectar. The gods and demons fought to get the nectar. During the battle, drops fell at twelve places in the world. Four of the spots, Hardwar, Ujjain, Prayag and Nasik, are in India. Each one of these places holds Mela one time each twelve years.

**HOLI.(FESTIVAL OF COLOR)** This holiday is celebrated all over India, in ways unique to each area. It comes somewhere between February and March on the solar calendar. Hindu in origin, it has been celebrated since ancient times by all castes and both sexes. One tradition observed by people all over India is the throwing of colored water all over each other throughout the festival. In Kashmir, people throw mud at each other, use abusive language, and play jokes. This is to scare away the Pichachas who are thought to enter homes at this time.

There are several legends associated with this holiday. In one, Prince Prahlad, the son of an evil king, worshipped the god Vishnu in spite of

persecution by his father and demon aunt Holika. Holika, immune to death by fire, took Prahlad into a furnace built for his destruction. The gods intervened and Prahlad emerged unscathed while Holika was burnt. People today light symbolic bonfires in remembrance of this legend. In another legend, Holi (the female demon Putana) tried to kill the Lord Krishna by giving him her poisoned nipples to suck. Krishna, knowing with whom he dealt, sucked so long and so hard that he sucked her life away. Other stories are associated with Krishna and his consort Radha.

**GAMSHED NAVROZ.** On March 21, the Fasli section of the Parsi community worship at the fire temples.

**MAHAVIRA JAYANTI.** Falls between March and April on our calendar. This celebrates the birthday of Vardhamana Mahavira, the 24th Tirthankara. A holiday of the Jain faith.

**GOOD FRIDAY AND EASTER**

**VAISAKHI.** Celebrated on the first day of the month of Vaisakha (April/May), the be-



# Festivals of India

ginning of the Hindu year. It is traditional to bathe in the holy river on this day. For the Sikhs, this is an especially important day, in that they believe that the River Ganga descended to earth on this day. In the villages, the bhangra dance is traditionally done.

**BUDDHA JAYANTI.** In April/May, the Buddhists celebrate the birthday of the Buddha.

**SHAH-E-BARAT.** A Muslim holiday on which God registers all of man's actions and dispenses their fates accordingly

**IL-UL-FIR.** Muslim holiday which comes with the new moon. It marks the end of Ramadan, the 9th month of the Muslim year. During this month, the Holy Koran was revealed. The people fast each day during the holiday.

**ID-UL-AZHA.** A festival to commemorate the ordeal of Hazrat Ibrahim who was asked by God to sacrifice that most dear to him, his son. Hazrat was in the process of complying with God's command when God had pity on him and told him that the sacrifice was not

necessary. Hazrat could sacrifice a ram instead of his son. To this day, animals are sacrificed by Muslims on Id-ul-Azha.

**NAGA PACHAMI.** This is a festival associated with the great serpent Adishesha or Ananta, on whom Vishnu rests during the intervals between his destruction of one universe and the creation of another.

**INDIA'S INDEPENDENCE DAY.** August 15, 1947.

**RAKSHA BANDHAN.** A festival which occurs between July and August each year. As legend has it, when the Gods warred with the demons, the consort of Indra (Puranic King of the Heavens), tied a rakhi (a silken amulet) around his wrist, by token of which he won back his celestial abode from his enemies. Now sisters tie the rakhi on the wrists of their brothers on this day, to protect them from evil. Those of the Brahmin caste change their sacred threads on this day.

**KHORDAD SAL.** The birthday of Spitaman Zorothustra (Zoroaster), celebrated between

August and September.

**GANESHA CHATHURI.** A festival in August/September to celebrate Ganesha, the God of Good Omen. On this day, Ganesha images are brought home and danced around, while other images are bathed.

**JANMA ASHTAMI.** Celebrates the birth of Lord Krishna. It begins at midnight, when he was born. People celebrate by re-enacting events of Krishna's life. Some fast until midnite.

**MUHARRAM.** Encompasses the first ten days of Muharram, the first month of the Muslim year. This holiday is dedicated to mourning and to the remembrance of the martyrdom of Hayrat Imam Hussain, the grand son of Mohammed. He died on the tenth day fighting the forces of Yazid.

**GANDHI JAYANTI.** October 2, the birthday of Gandhi.

**DUSSEHRA.** A ten-day festival which occurs in September or October. It symbolizes the triumph of good over evil of the goddess Durga (war goddess). In north India, there are performances by masked dancers

## THE FESTIVALS OF INDIA

portraying the battle between Ravana and Rama. On the tenth day, effigies of the three main demons of the Ramayana (the 10-headed Ravana, Meghnada and Kumbharkana) are erected. The effigies are packed with explosives. The festival ends with 'Rama' shooting burning arrows into the effigies, causing them to explode.

**DIWALI.** In October/November. All homes are decorated with divas (clay pots filled with oil) to welcome Lakshmi, the goddess of wealth and prosperity. All unlit houses are thought to be overlooked by the gods.

**CHILDREN'S DAY.** A day to celebrate the birth of Jawaharlal Nehru, on November 14th.

### CHRISTMAS

**GURPURAB.** A holiday to celebrate the birth of Guru Govind Singh, the tenth in the line of Sikh religious leaders. He welded the Sikhs into a martial community.

**THE MOUNTAIN FESTIVAL.** In several Puranas, there is a tale of how the Lord Krishna crushed the pride of Indra, the god of rain, by lifting the mountain Govardana with

one finger to rescue cows, cowherds and other inhabitants of Vraja.

As the story goes, Krishna came upon these people one day while they were preparing a worship. Krishna asked why they worshipped this god. Nanda, the leader of the people, told him that they honored the great god Indra, who poured water, the delight and life of all creatures. The people worship him by sacrificing things produced with the water and thereby attain rewards in the form of religious merit, enjoyment and worldly possessions. Hearing this, Krishna replied that there are no worldly things in our possession. We have ever been allowed to reside on the mountain, in the forests and in the woodlands, but have not ever possessed these places. Therefore, Krishna said we should instead worship the mountain and the cows. This worship will be dear to all those honored, and to me (Krishna).

Following his advice, all went to the mountain to perform their sacrifices. Having assumed another form, which gave confidence to the cowherds, Krishna became the mountain

and consumed all the offerings, saying, "I am the mountain". After performing the ceremony to the mountain, the people and Krishna returned to Vraja.

When Indra learned that his traditional worship was stopped, he was furious. He immediately mobilized his destructive clouds (the Samvartaba) and the wind gods, intent on destroying Vraja. These elements tormented Vraja with driving winds and rain, thunders and lightning.

Frightened, the people turned to Krishna, asking for protection. Hearing their prayers Krishna uprooted Mt. Govardhana with one hand and told the folk of Vraja to bring the cattle and themselves to take shelter beneath the great mountain. Krishna held the mountain thusly for a week.

Amazed at Krishna's power, with purpose thwarted and pride crushed, Indra stopped the storm. Krishna then set the mountain down in its original place. The cowherds danced for joy and offered incense and flower garlands to the mountain god. This is an ancient festival which has been preserved to this day.



PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

## "All Camps Review"

Learn dances taught at Summer '86 Camps

### October 24-25-26, 1986

TEACHERS:

**Beverly Barr**  
(International)

**Jim Harris**  
(Scottish)

**Dick Oakes**  
(Balkan)

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FEDERATION CLUBS		update 02/09/86		FEDERATION CLUBS	
ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714) 977-7404 Wayne English	(714) 677-7451	MURRIETA HOF SPRINGS, Alive Polaritys Resort	Please no smoking, no alcohol or food. Veg. Health Resort.
CABRILLO INT'L FOLK DANCERS	Thur, 7:30-10pm	(619) 449-4631 Pat Coe, Inst.		SAN DIEGO, Balboa Park Club Building Balboa Park.	Inter, adv dances -Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619) 446-2795 (619) 375-7136		Call for location	Int, workshop
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 L.A., Brookton School, 1309 Armaoost Ave.,	Int'l -Int, level -excellent teaching - Dark Sept.1
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 bden oo-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	(213) 380-4355 or Ruth Oser 657-1692		WEST HOLLYWOOD, W. Hollywood playground 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 Soghanian, 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 GLL's Gym, Park Ave.	
LARIATS	Friday 3:30-6:15pm	(213) 322-1280 Tom & Nancy Mazzola		WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.	Int'l. folk/square/social. Grades 1st-high school
LONG BEACH JEWISH COMMUNITY CENTER	Sun. & Wed. 7:30-10:pm	(213) 426-7601		LONG BEACH, Long Beach high school dance studio behind tennis courts on Park Ave.	
MORE THE MERULER FOLK DANCERS	Thursday 8-10pm	(213) 294-1304 Ask for Frank.		INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach	Every 3rd Sat. Special Dance Party. 730-11pm refreshments \$2.
NAHODNI 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	Tue. 7:30-10:30pm Wed 8-10:30pm	(805) 967-9991 Flora Codman		SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carillo St.,	Wed: International Beg/Int, Tue: Scandinavion Int. Aug/Sept
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	(818) 749-6919		PASADENA, Throop memorial church 300 S. Los Robles	Beg 8-8:30 Inter 8:30-9
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619) 460-8475 Evelyn Prewett		SAN DIEGO, Recital Hall, Balboa Park	

SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619) 422-5540 Strirling, 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 & Fimmel	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	Sept. 20 3-5-8-11pm Oct. 18 3-5, 8-11pm Nov. 15 3-5, 8-11pm	(213) 459-5314 (714) 892-2579 (805) 969-2382	CULVER CITY, 9635 Venice Blvd ORANGE, 121 s. Center CULVER CITY, 9635 Venice Blvd	workshop @ 3/evs dance @ 8 call (818) 901-7966 for special events.
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Tchr Dorothy Daw 3rd Fri. Party nite each month
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem School, 300 Lynn Dr.	8:00-8:20 tching Ethel Hayman 8:20-8:45 tching Edith Sewell
TUESDAY GYPSIES	Tues. 7:30-10pm	(213) 556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd	Tchrs, New & Review dances. new camp dances. Int/adv levels
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- excellent teaching tch 7:30 -English country dance
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Stoup Ave.	7:30-8:00 Review Teaching 8:30-9:00 Teach New Dances
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., West-side 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 new & review dances, Dance program 9-10:45pm
WELTTLER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WELTTLER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
NON-FEDERATION CLUBS				
CALTECH HILLET ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Caltech Campus, Administration Wilson and California-penthouse floor.	Tching 7:30-8:30pm Dancing 8:30-10:30pm
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.
CLAIREMONT FOLK DANCERS	Wed 7:30-10:00pm	Christi Perala	*CLAIREMONT MCKINNA mens college 9th at Clairemont.	International-heavy on Balkan
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619) 475-2776 Geri Duker	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) 478-5968; Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	7:00pm Beginners 8:00pm Inter. open dances follows classes
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 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. tching, 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

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.
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH.	Mon, Tues 7-10pm Fri 7:30pm	(619) 270-1595 (619) 276-7064	San Diego, Casa del Prado Balboa Park,	
BEGINNING CLASSES				
BEGINNING INTERNATIONAL	Tue 7:30-9:30pm	(213) 437-4232 Thea Huijgen	PAL, VERD, Pedregal School Rm 14 6069 Oakgrove pl.	\$4 per class; \$35 for 10 classes
CARRILLO INT'L FOLK DANCERS	THUR 7:30-10pm	(619) 449-4631 Fat Coe.	SAN DIEGO, Balboa Park Club Balboa Park.	
CULVER CITY BEGINNERS CLASS	Thur. 7:30-9:30pm	(213) 202-5689	CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.	
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213) 478-4659 (213) 202-6166 Beverly Barr Inst.	WEST L.A. Brockton Sch. 1309 Annacost Ave.	Great beginners class start anytime Dark- Sept. 1
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	Mon 7:30-10 pm Wed 7:30-10 pm Tue 7:30-10 pm	(714) 533-8667 (213) 459-5314 (805) 969-2382	ANAHEIM, Cultural Ctr. 931 Harbor, CULVER CITY, Peer Guit, 3835 Watseska, SANTA BARBARA, 100 E. CARRILLO	New class Sep 8: Ted & Donna New class Sept.: Bob & Carol New class Aug 5: Dan & Flora
SERRA 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	(213) 655-8539 (213) 202-6166	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 Turhovich,	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.	Begining folk dance instruction.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga	after classes join South Bay dancer Dark 3rd Friday each month
TEMPLE ISATAH FOLK DANCERS	Thuesday 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. Dark Sept. 2
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Center, at Dover & Herdrix	
VAROINT 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 till 10:30
PASADENA CO-OP BEGINNERS CLASS	Friday 8:00-8:30 pm	(818) 794-6919	PASADENA, Throop memorial church 300 S. Los Robles	Sponsored by Pasadena Co-op.
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Sognomians	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) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College)	Class 7:30-8:30 Beg. welcome
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, L.A., Valley College Field House, 5800 Ethel Ave.	Tchg. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
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

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## **2. Ragtime Dance Workshop led by Carol Téten**

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462 N. Robertson Blvd., West Hollywood, CA. Donation \$4.50 payable at the door

## **3. SPECIAL PREVIEW RAGTIME CONCERT AND BALL FEATURING THE PALM LEAF RAGTIME ORCHESTRA**

GALEN WILKES, Conducting SATURDAY, SEPT. 20th 1986, LIBERAL ARTS LODGE,  
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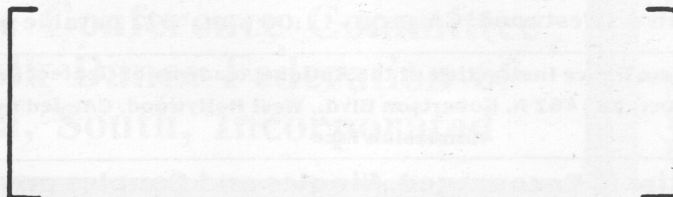
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