

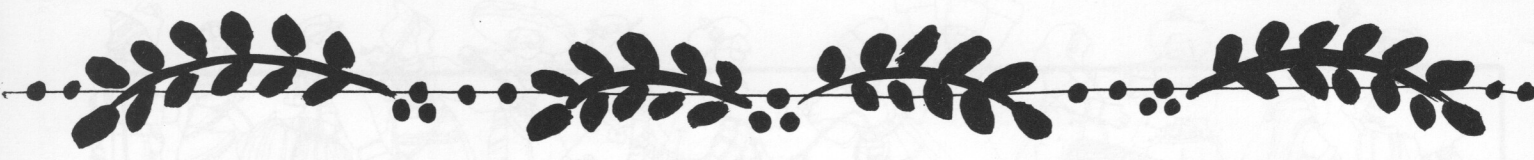


Folk Dance Scene


OCTOBER 1986

VOLUME 21 NUMBER 6

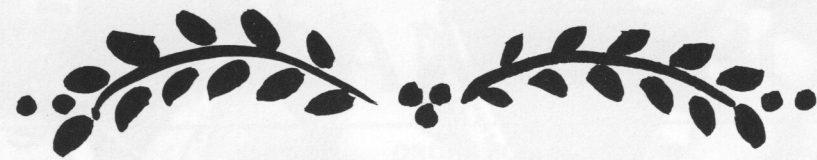





His Excellency, the Chancellor of the Exchequer
of the Folk Dance Federation, South, cordially
invites all gentry, townspeople, and peasants
to a merry ball celebrating
the annual gathering in of the Harvest.



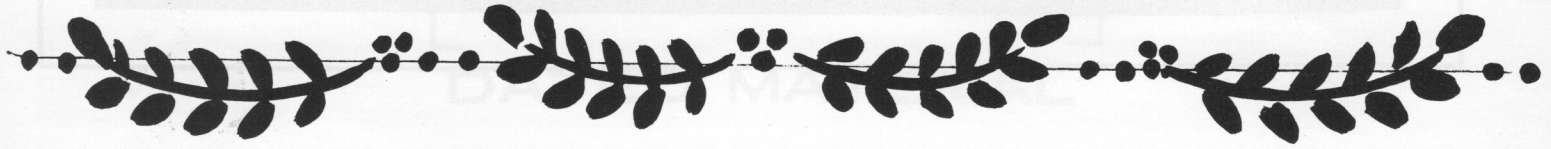
These festivities will be held on November 2, 1986
commencing at 1:30 in the afternoon.
All should assemble in the Great Hall of the
West Hollywood Playground.



Please join the Exchequer and his assisting
guild members of West Valley for an afternoon
of dancing, interspersed with a repast of
assorted savories and diverse entertainment.



Wear your dancing best. The Exchequer will be
collecting a fee of \$500 per person to aid in filling
the coffers of the Folk Dance Federation, South.





OCTOBER 1986

VOLUME 21 NUMBER 6

Folk Dance Scene

EDITORS

Marvin Smith
Teri Hoffman
The Stone Flower
Jim Fogle
Fay Wouk
Robert Moriarity
Ed Feldman
Fran Slater

PRODUCTION
CIRCULATION
FOOD EDITOR
BUSINESS MANAGER
ASSEMBLING
TROUBLE SHOOTER

EDITORIAL OFFICE:

Marvin Smith
229 Catalina Ave no.3
Los Angeles, Calif. 90004
(213)385-7944

BUSINESS / CIRCULATION OFFICE:

22210 Miston Drive
Woodland Hills, CA 91364

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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.

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Letters to the Editor

Dear Editor:

In February of 1986, Houston International Folkdancers had the pleasure of hosting a Romanian dance workshop taught by Nicolaas Hilferink. One of our members had seen Nicolaas at another workshop and assured us that he was a very good teacher and that everyone would enjoy his dances and his company.

Nicolaas more than met our expectations in every way. His teaching was clear and concise and he reviewed constantly throughout the weekend. As a result, we were able to learn his dances well enough that all eleven of them are still a part of HIFD's repertoire. He also stressed the important points of Romanian styling throughout all of his teaching

Unfortunately, few of us were able to keep up with Nico all weekend. His energy and enthusiasm were boundless. He presented an interesting culture session, demonstrated dances other than the ones he taught, and danced all evening at the parties. And his wonderful personality charmed us all

In sum, Houston International Folkdancers highly recommends Nicolaas Hilferink to any group considering a Romanian teacher. We hope to bring him back to Houston soon.

Sincerely, Christopher R. Broad
Workshop Co-ordinator

Dear Editor:

This is a letter in praise of the Santa Barbara Folkdance Symposium that took place late in August and early in September, 1986.

The camp was small but the spirit was huge. The entire group, including the teaching staff, quickly evolved into a large family. The teaching staff did much more than just

teach their dances. They came to each other's classes, danced and sweated with us through most of the instruction, came to the parties and to the after-parties. Their presence at the after-parties was especially nice, since they were available to lead their dances when we requested them (much needed, since our learning of some of them was less than perfect!). As if that wasn't enough, both Atanas Kolarovski and Tom ozigian played live music for us at the after-parties (along with several other campers who could play various ethnic and not-so-ethnic instruments).

We had live music and Armenian snacks at the Armenian picnic on Sunday, with John Bilezikjian playing the oud, his wife singing some haunting Armenian melodies, and Tom Bozigian providing the drum beat.

Another special feature of this camp was the Wednesday beach picnic at Goleta State Beach Park. We had a Macedonian Band providing live music for the entire time, so we danced on the grass for most of the time (broken up periodically with forays to the picnic table to eat up the goodies provided). After the picnic ended (at sundown), we all traipsed back to the dorm to continue the party. The musicians came with us, so we had live music for most of that night, too.

To add to the fun was the variety of people that were present. We had the regular campers and then we had those who could only come for a day or so at a time, or sometimes for just the evening party and after party.

Overall, it was one of the warmest and 'funnest' camps I have been to in years, and I would highly recommend it to anyone considering spending part of their vacation time at a folk dance camp.

Sincerely, Gail Maddy



Folk Dance Party

in honor of

Alice Di Bernardi

November 1, 1986

1st United Methodist Church

305 East Anapamu

(Corner of Anapamu & Garden Streets)

Santa Barbara, California

8 PM \$4.00 Donation

Folk Costumes Encouraged

Live Music



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The Magazine of

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1275 "A" St., Rm 111,
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415/581-6000

Office hours on Wed.

Calendar

OCTOBER

- 10/2 Ojai Folk Music Concert,
805/646-5163
- 10/4-5 S.D.Int'l.F.D.Club-Sat.Banquet
& Dance-Sun.Fed.Council Mtg.,
10:30am; Fed.Fest.1-5pm,Balboa
Park,San Diego
- 10/5 Silly Wizard Concert,Ramo Aud.
Caltech Campus,818/356-4652
- 10/9-10 Klezmerim at Bridges Aud.,
Claremont Coll.,Claremont
- 10/11-12 Calico Days,Calico Ghost Town,
Yermo,619/254-2122
- 10/24-26 Federation Inst.Weekend,Camp
Hess Kramer, Malibu
- 10/25 Scottish Fiddlers of L.A.6th
Ann.Concert,Pasadena
818/956-5476
- 10/28 Tues.Gypsies,Yves Moreau Wkshp,
7:30pm,213/556-3791
- 10/31-11/2 Paul Taylor Dance Co.,Royce
Hall, UCLA

NOVEMBER

- 11/1-3 Calico Ghost Town 6th Annual
Western Fine Arts Festival,
619/254-2122
- 11/4 Ojai Folk Music Concer,
805/546-5163
- 11/6 Celtic Music from Scotland,
Cal Poly Pomona,714/869-3548
- 11/7 Amer.Folk Music & more,Cal Poly
Pomona 714/869-3548
- 11/8-9 Martha Graham Dance Co.,
Royce Hall, UCLA
- 11/14 Performing Arts Program,Cal
Poly Pomona 714/869-3548

OUT OF STATE

OCTOBER

- 10/3-5 MINNESOTA-5th Annual Minn.
Country Dance,612/824-3472
- 10/4-5 WASHINGTON,Richland-Int'l.
Folkdance Fest.,509/946-9085
- 10/5 MASS.,Cambridge-Scandinavian
Concert,617/492-5416
- 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,513/293-9759

NOVEMBER

- 11/6 NEW MEXICO-Classical Music of
India,Keller Hall,U.of N.Mex.
- 11/27-30 TEXAS-Texas Camp '86-contact Joan
Bennett,Austin,Texas

FOREIGN

OCTOBER

- 10/10-13 CANADA,Ontario-Int'l.F.D. of
Ottawa & La Calibourdaine De
Hull Inst.,613/232-6026
- 10/11 NORWAY,Oslo-Kappleiken Meet
- 10/18 ENGLAND,London-Balkan Plus Dance,
Swiss Cottage Comm.Centre
0992-52717
Kirk Hallam-Yugoslavian Day Course
- 10/18 HUNGARY,Picsvarad-Girls' Fair
- 10/25-26 SWEDEN,Uppsala-Uppsala Stamma

SQUARE DANCE

OCTOBER & NOVEMBER

- 10/16-11/6 AUSTRALIA & NEW ZEALAND-FIJI
Sq.Dance,Jack & Carolyn Lasry
- 11/2-7 GEORGIA
Dillard,Copecrest Dance Resort
- 10/3-11/30 ILLINOIS
Pheasant Run-Royal Holiday S/R
Dance Wknds-10/3-5;10/17-19;
10/24-26;10/31-11/2;11/7-9;
11/28-30
- 10/5-10 TENNESSEE
Gatlinburg-TimberidgeSq. Dance
- 10/5-11/1 Sevierville-English Mtn.Sq.Dance
Retreat-10/5-11;10/12-18;
10/24-26;10/26-11/1

DEADLINE DATES

FOR CALENDAR LISTING:

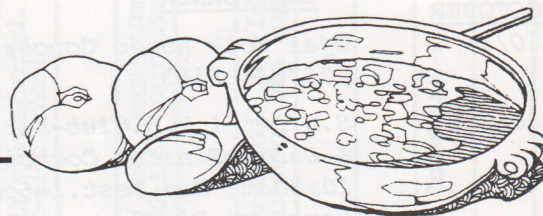
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Marvin Smith, Editor
Folk Dance Scene
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213/385-7944

INTERNATIONAL FOOD

INDIAN SNACK FOODS
Miriam Nadel



Snacks are an important part of life in India. Savory pastries (samosas) and deep fried vegetable fritters (pakoras) are sold on street corners and in snack shops, along with fresh fruits, ice cream and pastries. Both sweet and savory snacks are eaten almost hourly, along with tea. Cold drinks are also popular and includes hurbut (fruit syrup diluted with water and the origin of our word, sherbert) and buttermilk. Hot frothy milk is also sold by street vendors who achieve the foaminess by pouring the hot milk back and forth between two cups, often held as far as two or three feet apart. While most Indian sweets are too sweet for Western tastes, the savory snacks make excellent party foods.

SAMOSAS (Savory Pastries)

2 C flour
1 tsp salt
1/4 C melted butter
1/3 C plain yogurt
3-4 T water
oil for frying
desired filling (recipes follow)
dipping sauces (recipes follow)

1. Mix flour and salt in medium bowl. Stir in butter, yogurt and enough water to make a stiff dough. Knead until smooth.

2. Roll out dough 1/8" thick. Using a glass or cookie cutter, cut into 3" rounds. Place a scant teaspoon of filling on each round. Brush edges of dough with water, fold over and press to seal.

3. In deep fryer or heavy

saucepan, heat oil to 365 degrees. Fry samosas a few at a time, turning once, until golden brown. Drain on paper towels. Serve warm with dipping sauces.

VEGETABLE FILLING FOR SAMOSAS

2 T minced onion
1/8 tsp minced fresh ginger
1 T oil
1/4 C cooked vegetables (potatoes, peas, carrots, green beans, etc.)
1 tsp lemon juice
1/2 tsp salt

Saute onion and ginger in oil until lightly browned. Mash vegetables. Add vegetables to onion and ginger mixture. Stir in remaining ingredients and mix well. Let cool.

KHEEMA

(Meat Filling for Samosas)

1 medium onion, coarsely chopped
2 cloves garlic, minced
1/4 tsp minced fresh ginger
2 T vegetable oil
1-2 hot red peppers, minced
1/4 tsp ground cloves
1/4 tsp black pepper
1/2 tsp ground cinnamon
1 tsp ground coriander
1/2 tsp ground cumin
1/4 tsp ground turmeric
1 large tomato, coarsely chopped
1 lb ground beef or lamb
1/4 tsp salt
2 tsp lemon juice

1. Place chopped onions, garlic and ginger in blender with 2 T water. Blend to a smooth paste.

2. Saute peppers in oil for about one minute or until they begin to turn dark. Add paste

from blender. Fry 10 minutes, adding water if the mixture sticks to the bottom of the pan.

3. Add spices and fry another 5 minutes. Stir in tomato and fry 2-3 minutes. Add meat and salt and fry on high heat for 5 minutes.

4. Add 1/4 C water and lemon juice. Bring to a boil and cover. Reduce heat and simmer for 45 minutes. Let cool before using to fill samosas. (Recipe may be doubled and served alone as a main dish.)

CORIANDER DIPPING SAUCE

1 C firmly packed coriander leaves
3 pickled jalapenos (or to taste)
2 large cloves garlic, chopped coarsely
2 T plain yogurt
1 T lemon juice
1 tsp salt
1/4 tsp cumin
pinch of sugar

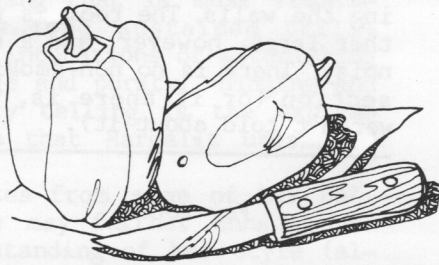
Combine all ingredients in a blender. Whirl until smooth. Let stand for 20 minutes for flavors to blend. Can be stored in refrigerator, tightly covered, up to 2 weeks.

MINT DIPPING SAUCE

1/2 C fresh mint leaves
4 T lemon juice
1-2 hot green chilis, chopped
1 medium apple, peeled, cored and diced
1 orange, peeled and sectioned

Combine all ingredients in a blender. Whirl until smooth.

INTERNATIONAL FOOD



FOODS OF PAKISTAN
Claudia Immerznel

In the minds of many Americans, Pakistan is closely associated with India. Indeed, many Indian restaurants here serve Pakistani dishes, like "Rogan Josh," lamb cooked in yogurt and spices, as if the Punjab were still part of India, instead of Pakistan. But Pakistan also has its own culture and its own cuisine. It is an ancient land that has been invaded by Aryans, Persians, Greeks, Huns, Mongols, Arabs, Turks and of course, the British. These constant invasions resulted in a blending of cultural influences. The fact that the land runs the full range from ice covered mountains to hot deserts and fertile plains and valleys, means that the people have access to a wide variety of foods. The valleys produce a great deal of rice, yet the major grain crop is wheat, and villagers eat bread more often than rice. The Indian bread "Naan" is eaten daily by Pakistanis. Most people still live in villages, and eat using the right hand, scooping up food with pieces of bread. Being a tribal culture, food is more than mere sustenance. Sharing food is an expression of love between family members, friends and honored guests. Hospitality is the most important social virtue.

Pakistanis are Moslems, and eat a great deal of meat, usually mutton, chicken or beef. Special dishes include Shashlik, kebabs basted with sheep fat, and Burra, roast lamb stuffed with rice, nuts and raisins. The closer one comes to the Indian border, the greater the use of spices, such as coriander, cloves and nutmeg. Villagers prefer to flavor their meats with fruits or with chilis and onions, and

dishes are rarely as spicy as those of India.

Baluchistan, one of the four major regions of Pakistan, shares a border with Iran. The people are nomadic shepherds, and favor eating lamb and mutton. Aloo Bukhara Gosht is a lamb, or mutton stew, flavored with plums, raisins, almonds, chilis and onions. Another region, Sind, is in the heart of the Indus Valley, close to the Indian border. Here, fish is plentiful. The local favorite dish is Palla, fresh water fish rubbed with tumeric and roasted over an open fire. This is also the region where Basmati rice is grown. Delicately perfumed and firm when cooked, Indians and Persians consider it the finest rice in the world. Strangely, it is used primarily for export rather than domestic consumption. The Punjab is the grain growing region. The local delicacies are Parathas, fried breads stuffed with meats or vegetables. In the national capitol, Karachi, they are sold by street vendors and eaten as snacks, not at meal times. Punjabis also cook with yogurt a great deal, and parathas are often served with it. The Northwest frontier, where the warlike Pathan tribes live and where vendetta is a way of life, is also a rich fruit growing region. Peaches, plums and apricots are often used to flavor meat dishes.

Meals consist of a meat dish, a vegetable dish, rice, bread and fruit. Sweet desserts can be served at the end of the meal, but are more often served with tea for an afternoon snack, or on special occasions

CHAPLI KEBABS (Serves 6)

These meat patties from the northern frontier are supposed to be fried, but if you're a

weight watcher, you might want to broil them instead.

1 lb lean ground beef
1 beaten egg
2 T hot water
Ghee (clarified butter) or oil
1 tsp ground coriander seeds of 3 cardamom pods
1/2 tsp ground cumin
1/4 tsp ground cloves
1 T lemon juice
salt & pepper to taste.

Grind cardamom seeds and mix with the remaining spices and 2 T hot water. Combine meat, egg and spices and mix well. Divide into 6 equal portions, and shape each into a patty or roll. Heat ghee in a skillet and fry the patties until done or place under a broiler. Serve with sliced onions and sprigs of cilantro.

SEVIYAN (Serves 5)

This sweet dessert is served to mark the end of Ramadan, the oslem month of prayer and fasting. Since saffron is expensive, you might want to reserve this for a special occasion, too.

1/4 C ghee or margarine
3 whole cloves
seeds of 3 cardamom pods
1/2 lb vermicelli noodles
1 C water
1/2 C whole milk
1/2 C sugar
1 T chopped almonds
1 T chopped pistachio nuts
1/8 tsp saffron threads,
soaked in 2 T hot milk

Stir fry the cloves and cardamom seeds in butter for about 30 seconds. Add water, milk, sugar and vermicelli. Cook on medium heat, stirring occasionally until all the liquid has been absorbed and the vermicelli is soft. Transfer to a serving dish. Pour saffron over the vermicelli and sprinkle with nuts. Serve warm

RESTAURANT

REVIEW



Chris & Michael Meltzer

YEKTA Middle Eastern Specialties, in the Gallerie Gourmet, 1437-39 Santa Monica Mall #7. Open 10 am-7 pm every day. \$2-5. Cash only.

For the past few months, I have eaten lunch at Yekta more than at any other place. They serve a number of delicious Persian dishes. My favorite is shawarma (also referred to on the menu by it's Greek name of gyros). Shawarma is spicy meat wrapped in pita bread, with a yogurt and lemon sauce. Or you can have a shawarma plate, where the shawarma is served without bread. The plate includes rice and a salad. Then there's the shish kafta (spiced ground beef - also highly recommended) or shish kabob in sandwich or plate form, as well as hummus, koko, or kotlet.

SCALLIONS, A Chinese Cafe 1091 Broxton, Westwood Village 213-824-7869. Open Sun-Fri 11:30 am-11 pm, Sat 11:30-midnight. Prices: \$1.75-\$6.25 per dish. Accept MC and Visa.

Scallions is a delightful spot for light Chinese fare. The cafe features some excellent dim sum dishes, notably: shui mai (steamed open faced dumplings filled with pork and vegetable), bao (baked or steamed buns with BBQ pork or chicken), pot stickers (pan fried dumplings, seared golden brown) and fried won tons. The dim sum sampler (five types of dim sum) makes an especially nice lunch or dinner. It is

served with an attractive tray of four dips for the dim sum, including plum sauce, apricot sauce, Chinese vinegar with ginger strips, and hot mustard. Also recommended is the plum duck salad, made of freshly roasted, sliced duck, spinach, mushrooms, toasted almonds and a light plum dressing. All dishes are made without MSG.

BUDAPEST, A Hungarian Restaurant. 432 N. Fairfax Ave., L.A. 213-655-0111. Open Mon-Sat 4-10 pm, Sun 1-9:30 pm. Dinners: \$11-16, a la carte \$2 less. Accept MC and Visa.

Dinners are more than ample at the Budapest, a Hungarian-Jewish restaurant in the Fairfax district. They include a cucumber salad (very good), relishes, several types of bread, sparkling mineral water, appetizer, soup, entree, dessert and beverage. I liked the marinated herring appetizer. Other appetizers include stuffed cabbage, gefilte fish, fruit in season, chopped liver, and a small salad with excellent herb dressing. The beef stroganoff is an excellent entree, served in a rich sour cream sauce containing an eye-opening amount of dill. The stroganoff is served over nockerel dumplings. The beef goulash is also good, but doesn't receive as high marks as the stroganoff. Other entrees on the menu that looked interesting were the roast young goose, roasted Long Island duckling, and liver paprika a la Budapest. Both entrees that we ordered were garnished with delicious sweet carrot slices. Also included was a plate of cholent - a traditional sabbath dish which is started Friday evening and allowed to slowly simmer thru the next day. The Budapest's cholent was made from beef, barley, and beans, and had a consistency somewhat approximating Mexican refried beans. It was quite tasty. Cherry strudel (included with the dinner) was light, flaky and a delicious end to a good meal. Service was quick and efficient, the decor warm and fair-

ly comfortable, with mini-murals of Hungarian scenes covering the walls. The room is rather large, however, and a bit noisy. There is no non-smoking section (or if there is, we weren't told about it).

Fay Wouk

TOKAY (Hungarian), 1076 S. Fairfax, Los Angeles, 213-936-5981. Hours: closed Mon, Tues. Prices: Dinners \$9-12. Credit: Visa, MC.

Tokay is actually a Hungarian Jewish restaurant. As such, the food shows aspects of both traditional Jewish and traditional Hungarian cooking. The Hungarian background is reflected in the presence of Veal Goulash and Chicken Paprikash on the menu, and in the nature of the stuffed cabbage. Hungarian stuffed cabbage is sour, being prepared with a sauerkraut sauce, while Jewish stuffed cabbage is sweet and sour, being prepared with a tomato sauce. The appetizers, soups, and many of the other dishes are more general Eastern European Jewish specialties, like chopped liver, gefilte fish, cheese blintzes, boiled flanken (beef short ribs), and, on weekends only, the traditional Jewish Saturday dish of sholet (baked beans, usually spelled cholent in Jewish restaurants). The stuffed breast of veal, with a delicious mushroom, egg and bread stuffing, is another weekend special well worth trying. The goulash and paprikash were good and the paprikash especially was a very generous serving. The roast duckling had a nice crispy skin, and the dark meat was excellent, although the breast was a bit dry. Dinners come with appetizer, soup, pickled cucumber salad and dessert. The poppyseed roll was great!



Folk Dances of India



Most of what is known in the U.S. about the dances of India is through professional performances of classical dance. This might lead us to believe that there IS no folk dancing in India. In truth, there seems to be no clear-cut lines between the classical and the folk forms of dance. Elements of classical dance are found in folk dance and elements of folk and tribal dances are found in classical. The major

differences seem to lie in the combinations and stylization of postures and in the sequences of these postures. Of course, the classical dancers are highly trained in their art through many demanding years. The folk dances are, as are folk dances in other countries, passed on from generation to generation without any formality.

Although there is great vari-

ation from region to region in the performance of the folk dances, there are also many similarities. It is possible to group them (loosely) into 'types of dances'. There are a great many which either tell stories of mythological and/or religious figures (similar in this way to the classical dances) or honor these deities. There are also those dances which are associated with the seasons of the year and the activities associated with these seasons (sowing of crops and their harvest, etc.). Then there are the romantic and/or social dances, and the martial dances. As I said, this is a very loose grouping. There are dances which defy this classification and those which fit into more than one at a time.

RELIGIOUS, MYTHOLOGICAL STORY BASED DANCES

In the Madras State of South India, one can see the dance called Kolattam, or its variation, Pinnal Kolattam. This is a dance done by young girls in the spring to celebrate the birth of Rama, the hero of the Ramayana. The dance is done with lacquered sticks hit against each other as part of the rhythm. In the Pinnal Kolattam, the dance is done around a Maypole, with the girls winding ribbons into a braid and then unwinding them as part of the dance. Songs of youth and happiness accompany the dance.

In another dance, the Dummy Horse Dance-Play of Tanjore, the story of one of the Gods is told through folk dance drama. Here, many dancers are inside an elaborate dummy horse, working together to the music to make the horse dance. Other dancers perform in front of various deities, using expressive gestures of hands and face, to interpret themes from mythology. If the story of

Shiva is being told, the horse is a white horse, representing Shiva's mount, and there is also a white lion, the mount of Parvati, Shiva's consort. In this dance, too, it is possible to see parallels to the classical dance.

In the Ootam Tulal, seen in South India, stories from the Ramayana and/or the Mahabharata

are interpreted in a kind of pantomime similar to that of the Kathakali classical dancers. Here, the dancer first relates the story in lyric and song. Then the musician(s) repeat the song, and lastly, the dancer mimes the story. These dances usually last for hours!

In this 'category' are the many dances done to tell stor-

ies of different phases of the life of Krishna (one of the well-known incarnations of the god Vishnu). One such dance is the Ras Lila, seen in Limbdi, in the State of Gujerat (West India). This dance is done on full moon nights only, and only by women. It imitates Sri Krishna dancing with Radha (his beloved) and the gopis (milkmaids). Another is the Rakhil Lila, the dance of the cowherds or gopas, who played with Krishna during his youth.

SEASONAL DANCES

Many of the dances in this category are associated with agricultural activities - planting and harvesting of crops, and with mother nature (and, of course, the weather!).

The Vasanta Aram dance of South India celebrates the birth of nature. It is done in the Spring. People color their palms with tumeric and wear orange clothing, while dancing and singing to Barathi, the Mother Goddess of Earth.

Kajri is a north Indian dance done during the rainy season. The people ask Indra, the nourisher of Earth and Agni, the quickener of seeds, to ensure them a good harvest.

Another interesting series of dances is done during Gangore, or the Festival of Flowers, in southern India. The festival is dedicated to Parvathi, or to Gouri, the yellow goddess. Yellow is emblematic of ripe corn. Part of the festival entails the planting of barley in a small trench. Artificial heat is applied, forcing the seeds to germinate. After they plants come up, the women of the community dance around the trench, invoking the blessings of Gouri on their husbands.

In the same area, harvest festivals immediately follow the flower festival. At this time, the first ears of ripe corn are laid before Prithvi (Mother Earth) in thanks for a good harvest. Songs of praise are sung to Surya, the divine



FOLK DANCE IN INDIA

aspect of the sun. Then dances are begun, with steps imitating movements used to cut the corn, bundle it, carry it, thresh and pound it, winnow it, put it in baskets, and finally, make it into chapati. Similar festivals and dances are found throughout India.

ROMANTIC DANCES

This group would include dances done to depict the spirit

of romance, those done often in the spring, and those seen at wedding celebrations. One such dance is called the Chappeli. It comes from the Himalayan area of Uttar Pradesh. This is a couple dance in which both the man and woman hold a mirror in one hand and a scarf in the other. The scarves are waved slowly back and forth during the dance.

The Bilma is a popular dance done by the Baiga tribe, gen-

erally during weddings. In Madhya Pradesh, peoples of the Murias tribe dance the Mandri for these occasions. In this group, the dance starts with a group of boys carrying ritualistic gifts while escorting the groom to a ceremonial spot. Then there are the romantic dances of the Santhals of Bihar. Their dances are usually performed on full moon nights. The men play musical instruments and hold a banner.



The girls group under a Banyan tree and then move out in twos with arms linked. Their movements are in imitation of the swaying of corn stalks. The girls dance 'to' the men while the men play flutes and other instruments. Later the men will often perform a hunter's dance. In this way, the un-marrieds 'flirt'.

of chivalry and bravery. Often they are ritual dances done with swords and spears. Pakamba, the ancient deity of the martial arts, is often represented as a dragon. The warrior dances of the Naga tribe fall into this category. Another martial dance is the Sarhul (of tribal origin and done by the Oraons of Chota Nagpur in Bihar).

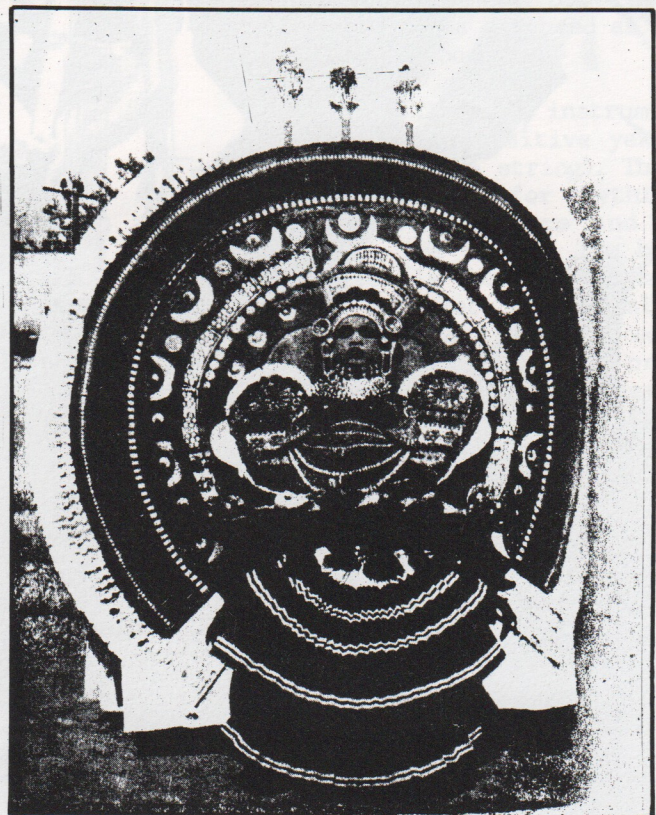
dances done by peoples in the communities for the sheer joy of dancing. In India, dance represents the "activity of God" and this activity is understood to occur within men.

"The dancing foot, the sound of tinkling bells
The songs that are sung and the varying steps
The form assumed by our dancing Guru-para
Findout these within yourself, then shall your fetters fall away."

MARTIAL DANCES

These dances recall the days

Not included in any of these categories are the numerous



the Meitei





Manipur, a lake and stream-filled valley in northeast India, bordering on Burma, is the home of the Meitei. These valley people were once divided into many clans but eventually became one group. The Meitei worshipped nature and ancestral clan deities who were also considered the protectors of the various directions of the compass.

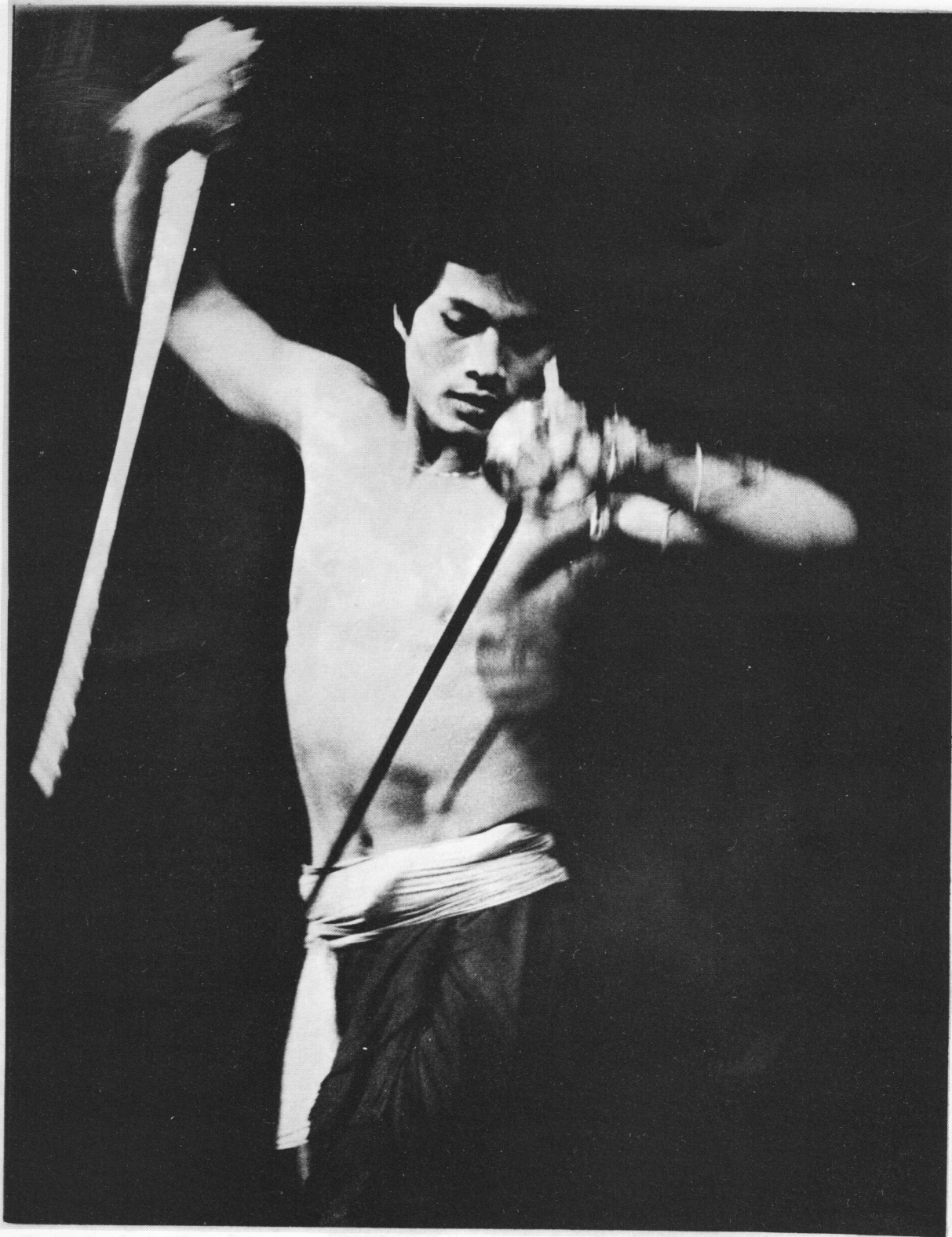
During the 17th century, Hindus infiltrated the Manipur valley and established some of their own deities. The most influential Hindus were the Vaishnavas from Bengal. Following the great Bengali saint Chaitanya, this group worshipped the divine couple

Radha and Krishna. Since the Meitei already had a tradition of worshipping a pair of deities, one male and one female, a synthesis of these two religions was possible. Today, approximately 95% of the Meitei are Vaishnava Hindu, and 5% are non-Hindu, still practicing only their indigenous religion. Many Meitei, however, practice both religions simultaneously.

From ancient times up until the late 19th century, both male and female Meitei were trained in the martial arts. Every man from the age of 17 to 55 was obliged to spend 10 out of every 40 days in the service of the king, which

included time in the army. In case of emergency, extra time in the army was required. Women were trained to defend themselves, their homes, and their property in the absence of their men.

The martial arts were also part of religious ritual and royal entertainment. In honor of Pakamba, the ancient diety of the martial arts (most often represented as a dragon), ritual dances were performed with sword and spear. Correct performance of the dance ensured a period of prosperity for the clan. Other dances mimic the circular motion of the warrior's feet exploring the marshes for sharp stakes; or



the stance of lizards, leeches, birds and/or cats. Sword and spear dances displaying the skills of the warrior were specifically choreographed for the king's entertainment.

The Meitei defended their land using these ancient methods of warfare until defeated by the firearms of the British in

1891. The British banned the martial arts, but the Meitei continued to practice secretly in their homes. After India won her independence, the Meitei established schools to revive their martial arts. In time each school put together a set of exercises, some derived from ancient rituals and others inspired by the movements of various animals.

Nupi pala is an essential part of the Hindu life cycle rituals. These rituals were performed for marriage and death ceremonies, as was ear piercing and the tying of the sacred thread for male youths.

Nupi pala troupes are invited to perform at the many private shrines to Radha and Krishna, which dot the Manipur valley.

Each shrine, no matter how small, has a pavilion especially built for these performances. Artists are much in demand, and performing is a full time career.

In a Nupi Pala troupe, there are from four to six women. They wear the traditional phanek (colorful red, white and black striped skirts and white shawls), that is still the daily attire for Meitei women. The women arrange themselves symmetrically on either side of two drummers and sing of the love of Radha and Krishna in a gentle, yodeling

style. They dance in a swaying motion, and the drummers swing from foot to foot.

As the women perform, the men dance and play their drums. The ensemble consists of two dholaks (barrel-shaped, double-headed drums) and one dhol (similar to a marching bass drum).

Each segment of the story builds to a climax, the lead singer moving the drummers to a frenzied pitch. Then the drummers kneel on the floor in preparation for a leap and turn in the air, beating their

drums to a thrilling crescendo. After the climax, the drumming subsides and the women sing again.

The schools also developed distinctive styles of training and presentation. One presentation is called Nupi Pala. These are devotional offerings to the Gods Radha and Krishna. Women sing and dance accompanied by their own cymbal-playing and hand clapping and the drumming of the males (pung cholam).

Martha Ashton



Musical Instruments of India

Joe C. Carson

The musical culture of India is both ancient and extremely variegated. Trying to make a description of Indian culture at any level in the space available is really impossible because we are dealing with a collection of differing cultures rather like the variety of cultures in the subcontinent of Europe. Comparing a musical form from Madras to one from Delhi is as valid as comparing the music of Portugal to Albania. So, instead of trying to go into depth, I will give a quick tour of some of the various instruments in use in India.

STRINGS

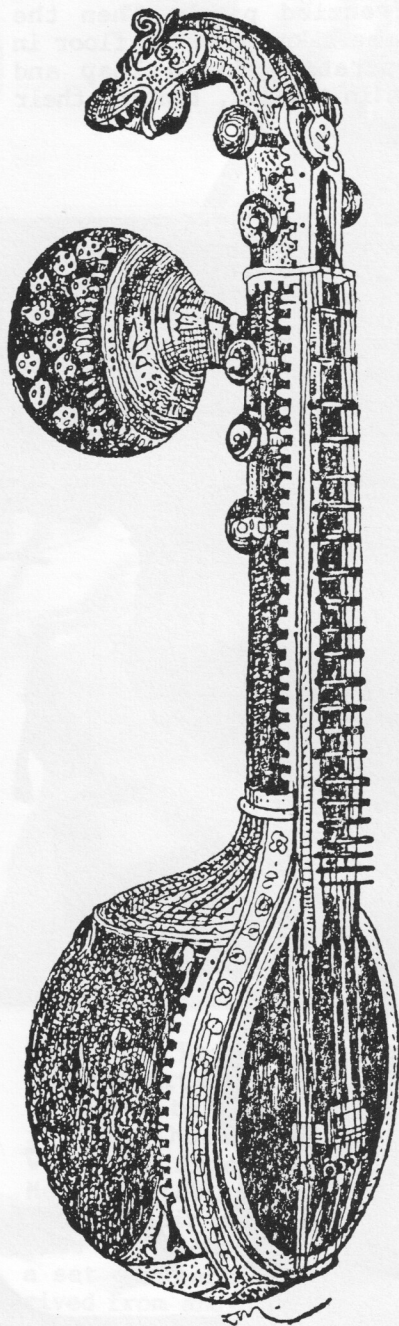
The variety of stringed instruments in Indian music is almost as wide and imaginative as in their drums. The most familiar stringed instrument to most non-Indians is the Sitar (three-stringed) with its 19 strings. It has three main strings, six chikara strings and twelve sympathetic strings. It has a larger relative, the sur-bihar, also called the sundari. Usually used to accompany the sitar is the tambura, a simple relative with four strings tuned to the tonic, two to dominant, and one to the lower octave of the tuning used by the sitar. They usually use C# as their referent pitch.

The vina is an ancient instrument in India. The most developed form is found in the south where it resembles the sitar, but the older form is still used in the north, where it is clearly a stick zither. The older form is a heavy stick with two gourd resonators attached to the ends facing downwards. The strings pass over very deep moveable frets and have side drone stringings. Both forms of the vina are held with one end over the left shoulder and

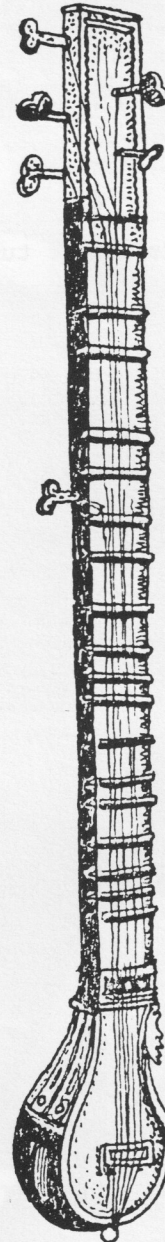
played with the free right hand and the left pressing the strings toward the shoulder. It is sometimes called the kinnari in the north.

Most Indian art instruments with strings will have a set of small strings offset from the main strings whose only function is to be stroked oc-

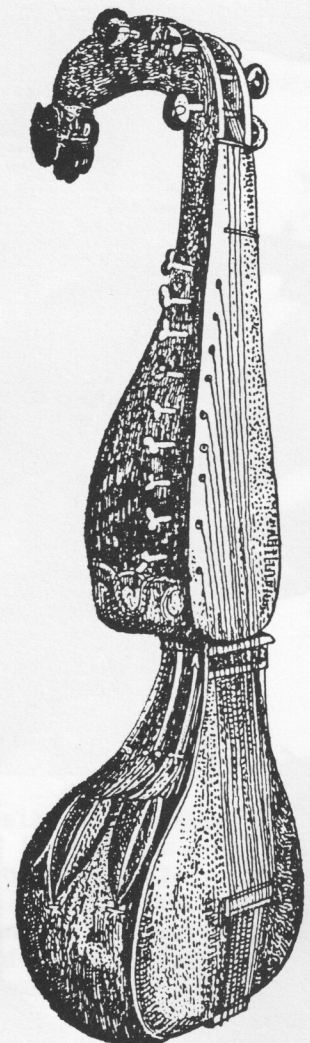
SOUTHERN INDIAN VINA



SMALL SITAR



SUR-SIRINGARA



asionally. There are musical instruments whose only function is also to have the strings occasionally stroked. These strings are called chikara, and there is a musical instrument called the chikara that only has a set of strings for this function. There are often a set of sympathetic strings on string instruments, and the sringara and sur-srin-

gara are only a big collection of sympathetics to enhance the effect of another instrument.

BOWED STRINGS

The most familiar bowed instrument to non-Indians is the sarangi. It has three heavy gut main strings and up to 52 sympathetic strings which pass over a bridge on a parchment

face. It also has a bad reputation due to prostitutes using it to attract customers.

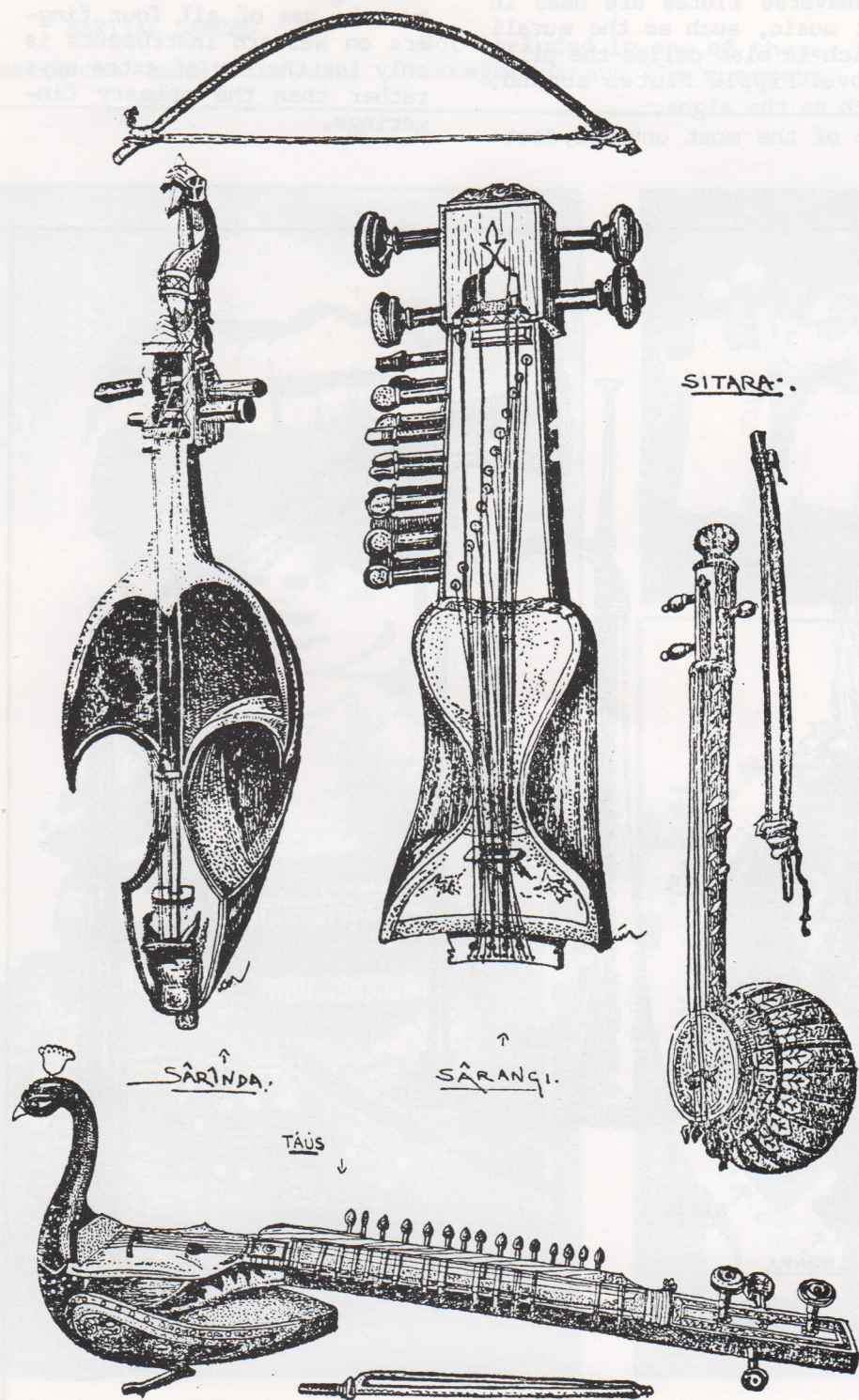
The sarinda is a relatively simple instrument most often found in Baluchistan. It has a small skin face and an unusual resonator chamber. The chamber is a horn that curls around from the face to flare open just above the skin face.

One instrument that is both bowed and plucked is the rabob, or rubab. This instrument is the direct ancestor of the modern sared (developed in the 20th century). This archaic instrument can be bowed, but has recently started to be played with a pick. It has a skin face and four heavy frets. It has four gut strings and a set of chikara strings but no sympathetic strings. It is more popular in Pakistan and Afghanistan.

Another bowed instrument more popular in the south is the fanciful taus. It looks like a sitar with an animal for the main resonating chest. Usually it is shaped like a peacock whose tail ends in the neck of the instrument. Sometimes other animals are used as a model for the body.

Among the folk instruments we find the primitive yektar, or iktara (one string). This is a generic name for anything that has a skin face and a neck with one string. The body can resemble the Persian kemanjeh or a bucket, or virtually anything else that will work. The string is tuned to one note and plucked, no other notes being played other than the tonic.

Another instrument is the sitara, not to be confused with the sitar. This is a more archaic three-stringed version of the Persian spike fiddle kemanjeh with a set of sympathetic strings attached to the side of the main 'spike' that acts as the fingerboard. This is an ancient instrument once known in the Persian empire but survives only in parts of North India.



WINDS

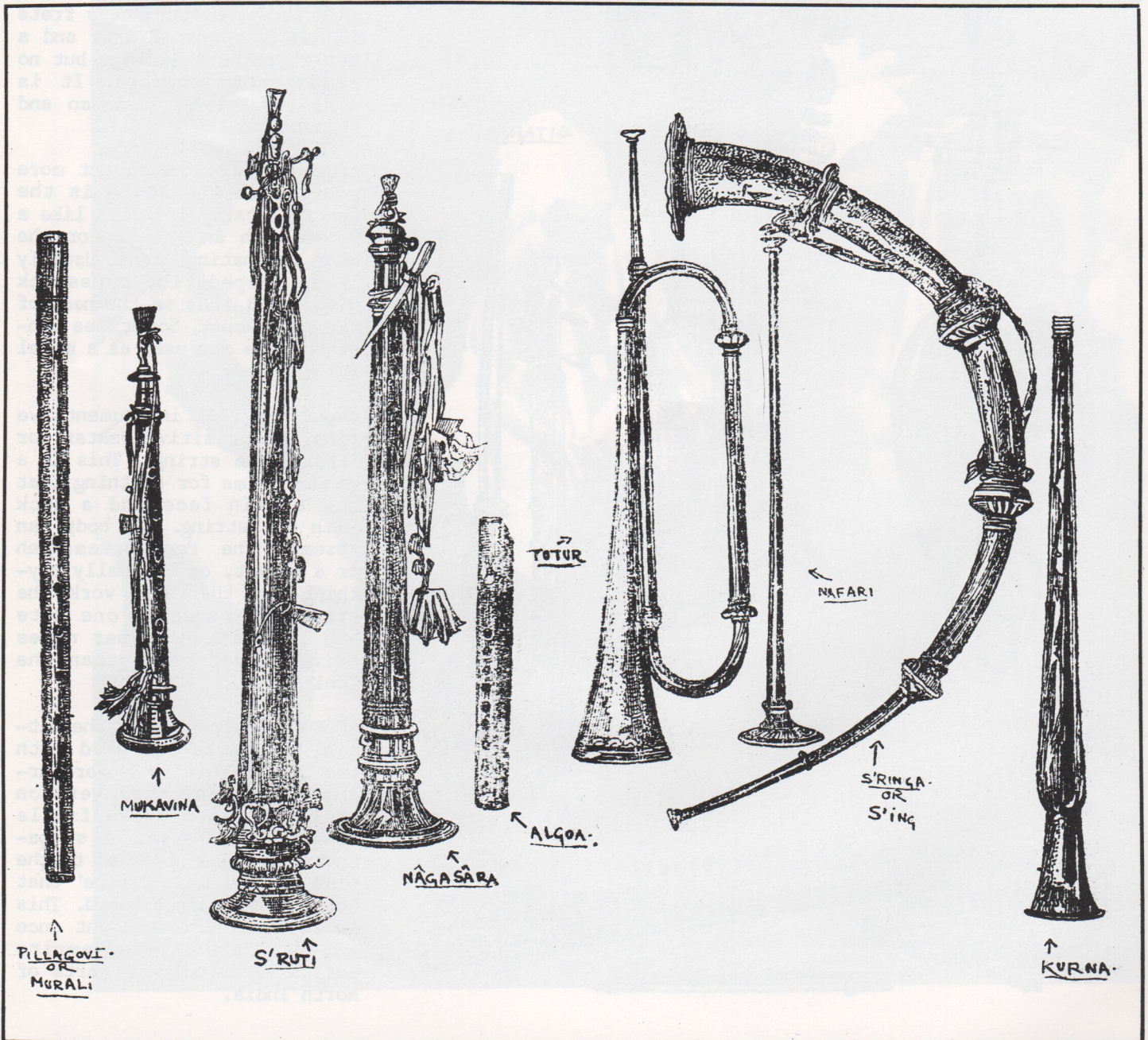
The Arabs and Persians brought the soornai to India with the Mogul conquests, and they spawned a whole family of reed instruments. One is the sweetly artistic shenai, whose sound is best described by that favorite of all English words used by Indians, "auspicious". It comes in two main sizes, the s'ruti and the nagasara, or large and small. In

the South of India is the mukavina, a more archaic form of the instrument with an all wood construction with no metal bell, as is used on the shenais.

Transverse flutes are used in art music, such as the murali which is also called the pillagove. Fipple flutes abound, such as the algoa.

One of the most unusual fea-

tures of the winds used in India is the use of four fingers on each hand rather than the usual three on the left (or upper) hand and usually three and sometimes four on the right (or lower) hand. Even the use of all four fingers on Western instruments is only for the use of extra keys rather than the primary fingerings.



DRUMS

India has to be a paradise for those who love drums. Virtually every method of making and playing drums has been tried here in many different varieties and each conqueror has left some mark. The Arabs left the small deff in the form of the Khanjeri. The Persians left the dhol and it became ancestral to the dholak and

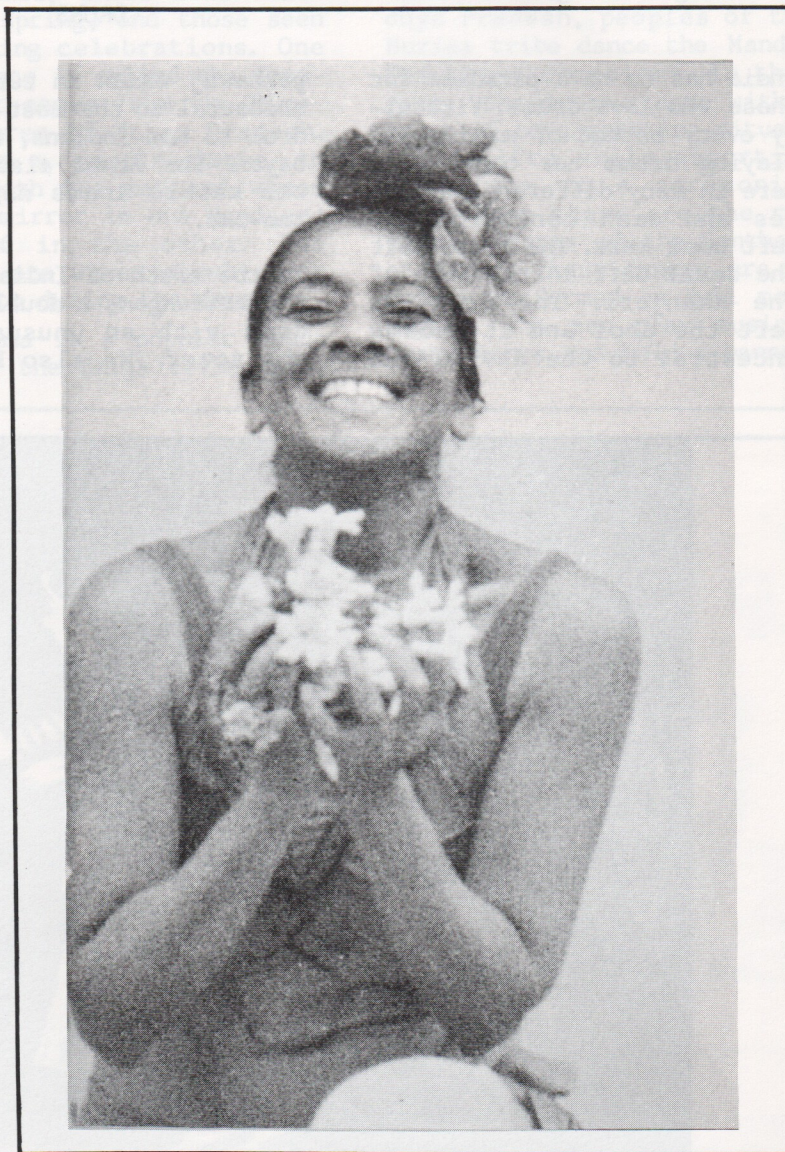
pakhawaj which in turn became ancestral to the most familiar drum to non-Indians, the tabla bayan. The Arabs also brought the kettle drums nagara and tam-tam.

In the south of India we have the mridangam, a double-headed drum with an unusual ringy character. We also have the

old clay drum khol, whose whole body is dried unbaked clay coils and the main playing head is crusted with clay.

This is only a small quick tour, but at least it may give a bit of the flavor of the wonderful musical instruments found in India.





the Ballad of Margalit

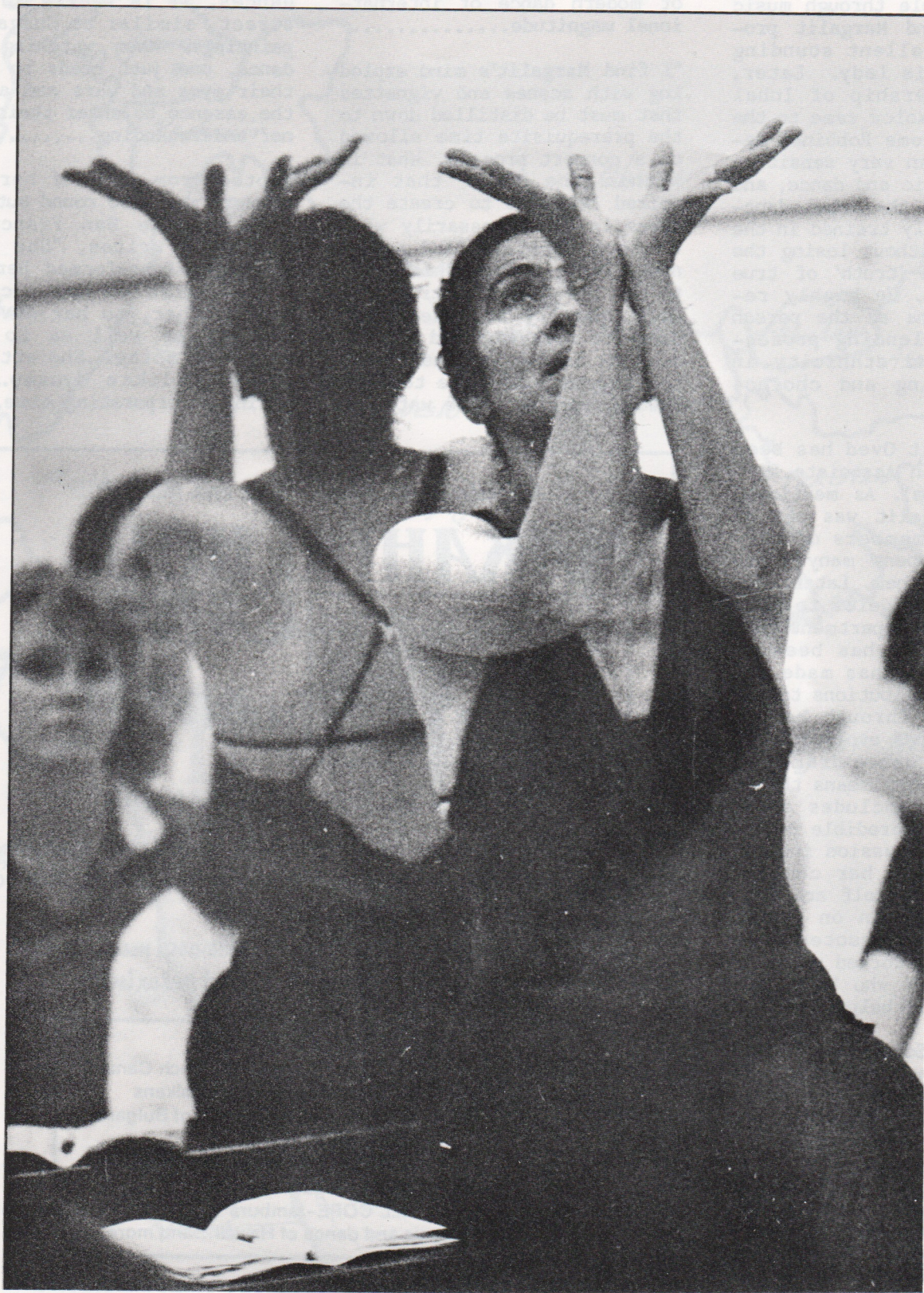
On September 20-23, 1986, in New York City, the National Foundation for Jewish Culture presented an international conference/festival, "Jews and Judaism in Dance: Reflections and Celebrations". The Saturday night gala benefit performance honored the choreographer Anna Sokolow for her pioneering contributions to contemporary dance in the U.S, Israel and the rest of the

world. Anna is also the retiring American choreographer for the Israeli dance company, Inbal. Inbal is sponsored by the Ministry of Culture of Israel, and has been in existence for over twenty years.

One of the charter members of this dance troupe is Margalit Oved, presently a resident choreographer and faculty member of the UCLA Dance Depart-

ment. At the conference/festival, Margalit performed her newest dance ballad, "Women of Yemen: Interpretations in Theatrical Dance", for the gala benefit, and gave a workshop on "The Bible as a Source of Dance Motifs" during the week.

According to Margalit, one of the first choreographers for Inbal was Sara Levi Ganai, a lady steeped in the traditions



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[Hawaiiian for "New Year"]

of the Yemenite peoples. She wanted to carry on these traditions and the customs of the Yemenite people through music and dance, and Margalit provided an excellent sounding board for this lady. Later, as the membership of Inbal grew, Anna Sokolow came to the group via Jerome Robbins. Jerome was a man very sensitive to ethnic music and dance, and wanted to see the Inbal dancers more highly trained in the dance form without losing the freshness and 'truth' of true ethnic dance. He highly recommended Anna as the person capable of blending professionalism and ethnicity in dance training and choreographies.

Now, Margalit Oved has been asked to be an Associate Director for Inbal. As mentioned earlier, Margalit was one of the charter members of this troupe, and spent many years dancing with them. Later, she moved to Los Angeles to join the UCLA Dance Department faculty. Since she has been on this coast, she has made innumerable contributions to the dance world. Through her, a new art form has evolved, best described as dance drama. In translation, this means that a choreography includes song, dance, mime, incredible prose, and often percussion instrumentation. Both her choreographies and herself are difficult to explain on paper. Hopefully, some quotes from those who have worked with her and from those who have seen her works, will help.

Stephanie A. Schoelzel, Scenographer, has worked with Margalit for many years at UCLA. In describing some experiences with Margalit, she says;

"A conference with Margalit requires both hearing and seeing and also, seeing in the abstract mind's eye, because she speaks and works in spiritual metaphors....."

"Through collaboration with Margalit on the creation of her dance work based on Aristophanes 'The Birds', I came to

develop an insight into how she works and a great admiration for her as a choreographer of modern dance of international magnitude....."

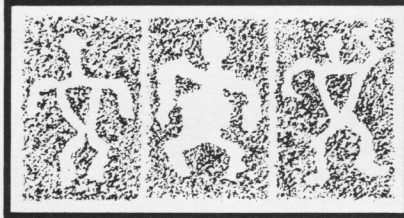
"I find Margalit's mind exploding with scenes and vignettes that must be distilled down to the prerequisite time allowed on a concert program. What is within 'The Birds' that inspired Margalit to create the dance is not necessarily what Western scholars find pertinent. It is things which echo to her the universal truths of man, heavily seasoned with Yemenite mythology and traditions. It is not important that the audience is able to follow a storyline while watching

the dance. Although the dance is a collage of what seems to be scenes and traditional dances, it is really an abstract, similar to Chagall's paintings. When watching the dance, one just needs to open their eyes and ears and allow the essence to enter their inner understanding....."

Quotes from some of her reviewers may also round out the picture. The San Francisco Chronicle writes, "She convincingly transformed herself from a girl to her ancient grandmother, to her devoted father, as well as to her songbird mother..She attacks everyrolelike a dynamo...her acting incorporating mime,song

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and dance gestures is vivacious and forceful...It is her singing that is most remarkable..long sustained trills and intonations of astonishing range and purity. Singing and story telling is the expression that Margalit uses..."

Quotes from some of her ballads may further enhance understanding of her style (although they will in no way mimic the experience of being at one of her performances)...

"I come from Aden, the hottest place in the world.

My father was delicious, My mother sings like a dove...

My mother gave birth to my 7 sisters, my one brother, and to me.

She carried all of us in her womb.

She carried us in her womb for 81 months.

She carried us in her womb for 4,212 weeks.

She carried us in her womb for 24,484 days.

She carried us in her womb for 707,616 hours.

She carried us in her womb for 42,456,950 minutes.

All of this my father provided.

She fed us milk from her breast.

Each one of us drank milk for 2 years from her breast.

Each of us drank 2 quarts of milk a day for 2 years from her breast.

.....So my mother produced 13,140 quarts of milk from her breast....."

"My grandmother calls - Margalit Miriam Malka Gazelle,that's me. Yes, my grandmother....."

"At night when all of my sisters were asleep, my grandmother used to tell me all kinds of stories..love stories and stories as her imagination carried her....."

"My two grandmothers wrote a book. Do not look for this book in any library..... I swallowed it....."

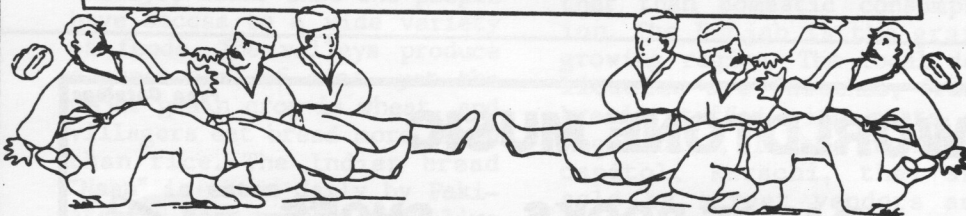
She interweaves these phrases with multiple facial expressions, gestures, mime, dance movement and theatrical drama to evoke universal communication.

Margalit has received several National Arts Endowment (NEA) grants to carry on her work. One was to allow Eva Cohen to perform Margalit's "Four Mothers of Israel". There are two more, so that "Cinderella" and "Mothers of Israel" can be performed. She is now the recipient of an NEA grant every year to continue her dance tour program, and to continue her artists in the school program.

Now, this magical dream weaver will be carrying Inbal to new heights. When asked what her plans were for the group, she indicated that they will be doing several performances in Israel, and plan to come to the southern California area "soon". When asked to narrow down when "soon" would be, she could not be specific. So, it is up to us to keep our eyes peeled for Inbal performances in the future. Meantime, Margalit will continue as resident choreographer and faculty member at UCLA. If you are interested in seeing Margalit in one of her local performances, contact the UCLA Dance Department for their performance schedules.

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INTERMEDIATE FOLK DANCERS	(213) 397-5039		CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way			
KAYSO FOLK DANCERS	(619) 238-1771 Soghomonian, instr.		SAN DIEGO, Casa Del Prado Rm 206 Balboa Park, on Sat. 4044 Idaho st.	Beginners Sat. 12:30-1:15pm		
KIRVA FOLK DANCERS I	(213) 645-7509 Rhea Wenke, instr.		WEST HOLLYWOOD, W. Hollywood Rec. Ctr, 647 N. San Vicente	Int. 10-11:45am Adv. Beg. noon-1:30pm		
KIRVA FOLK DANCERS II	(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	(714) 494-3302, 559-5672		LAGUNA BEACH, Laguna Beach Hi dance studio,			
LARIATS	(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	(213) 426-7601		LONG BEACH, Long Beach high school dance studio behind tennis courts on Park Ave.			
MORE THE MERRIER FOLK DANCERS	(213) 294-1304 Ask for Frank.		INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach	Every 3rd Sat. Special Dance Party, 7:30-11pm refreshments \$2.		
NARONI DANCERS OF LONG BEACH	(213) 421-9105 Lucille (714) 892-9766 Laura		LONG BEACH, Hill Jr. High Gym 1100 Iroquois.			
NICHEVO FOLK DANCERS	(805) 967-9991 Flora Codman		SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carillo St.,	Wed: International Beg/Int. Tue: Scandinavian Int. Aug/Sept		
OJAI FOLK DANCERS	(805) 649-1570		OJAI, Ojai Art Center, 113 S. Montgomery			
GRANGE COUNTY FOLK DANCERS	(714) 557-4662 (213) 866-4324		SANTA ANA, Santa Ana College W. 17th st. at N. Bristol			
PASADENA FOLK DANCE CO-OP	(818) 749-6919		PASADENA, Throop memorial church 300 S. Los Robles	Beg 8-8:30 Inter 8:30-9		
SAN DIEGO FOLK DANCERS	(619) 460-8475 Evelyn Frewett		SAN DIEGO, Recital Hall, Balboa Park			

SAN DIEGO INT'L FOLK DANCE CLUB	Med. 7-10pm	(619)422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	All levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805)925-3981 (805)929-1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Fimmell	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	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/ eve dance @ 8 call (818)901-7966 for special events.
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213)375-0946 (213)941-1073	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. Oct. 28 Yves Moreau, adm \$4
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 Armiacost Ave.	Int-level- excellent teaching tch 7:30 -new camp dances taught
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818)347-3423 (818)887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Stroup 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 new & review dances, Dance program 9-10:45pm
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 HILLEL ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Caltech Campus, Administration Willson 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
DANCE WITH MARIO CASSETTA	Mon 7:30-10:15 Wed 7:30-10:15	(213) 656-3150 (213) 743-5252	Temple Beth El, 1317 Crescent Heights Performing Arts 3131 Figueroa	All levels welcome. Listen to Mario 9-11 am. KPFK
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619)475-2776 Gerl 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) 478-5968; Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	7:00pm Beginners 8:00pm Inter. open dances follows Classes
KYPSELL	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 ht. Reviews and new dance.

UNIVERSITY OF RIVERSIDE F.D. CLUB	(714) 369-6557 Sherril	Friday 8-11:30 pm	BARN STABLE. UNIVERSITY exit off 60 East; across from Campus Security	Int'l & beg. tchq.; beg. 8-8:45; Party last Fri. of mo. Free!
UCI DANCE CLUB	(714) 954-9767 Lou & Lenore Pechl	Sunday 7-10pm	UCI, Fine Arts Village Studio #128	Balkan and International Requests 7:30-10pm
USC ISRAELI DANCERS	(213) 478-5968 Ely Greenblatt	Thur 7:15-10:30	USC, Hilliel, 3300 Hoover (across from Hebrew Union College)	7:15 Beg, 7:45 Int, 8:30 Gen. Dark Oct. 2.
ROYAL SCOTLISH COUNTRY DANCE	(714) 856-0891 Frank Cannonito	Mon, Thur 7:30-9:45pm	Irvine, Huntington Beach, call for location	Beg. & Int. Shirley & Jan Inst. Beg. & Int. Jan & Bob Inst.
ROYAL SCOTLISH C.D. SAN DIEGO BRANCH.	(619) 270-1595 (619) 276-7064	Mon, Tues 7-10pm Fri 7:30pm	San Diego, Casa del Prado Balboa Park,	
BEGINNING CLASSES				
BEGINNING INTERNATIONAL	(213) 437-4232 Thea Huijgen	Tue 7:30-9:30pm	PAL, VERD, Pedregal School Rm 14 6069 Oakgrove pl.	\$4 per class; \$35 for 10 classes
CARRILLO INT'L FOLK DANCERS	(619) 449-4631 Pat Coe.	THUR 7:30-10pm	SAN DIEGO, Balboa Park Club Balboa Park.	
CULVER CITY BEGINNERS CLASS	(213) 202-5689	Thur. 7:30-9:30pm	CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.	
CRESWOOD FOLK DANCERS	(213) 478-4659 (213) 202-6166 Beverly Barr Inst.	Monday 7-8:15pm	WEST L.A. Brockton Sch. 1309 Armacost Ave.	New Class! Beg. start anytime Ok to stay on for interm. Class precedes regular club dance.
SAN DIEGO INT'L FOLK DANCE CLUB	(619) 422-5540 Alice Stirling	Wed 7:00-8:15 pm	SAN DIEGO, Balboa Park club, Balboa Park,	
BEGINNING SCANDINAVIAN FOLK DANCE	(714) 533-8667 (213) 459-5314 (805) 969-2382	Mon 7:30-10 pm Wed 7:30-10 pm Tue 7:30-10 pm	ANAHEIM Cultural Ctr. 931 Harbor, CULVER CITY, Peer Gym, 3835 Watseka, SANTA BARBARA, 100 E. CARRILLO	New class Sep 8: Ted & Donna New class Sept: Bob & Carol New class Aug 5: Dan & Flora
SIERRA MADRE FOLK DANCE CLASS	(818) 441-0590 Chuck Lawson,	Monday 8-9:30 pm	CALL FOR LOCATION	
WESTWOOD CO-OP FOLK DANCERS	(213) 655-8539 (213) 202-6166	Thursday 7:30-9 pm	W.L.A., Emerson Jr.Hi.,1670 Selby, behind Mormon Temple.	Beginners can start anytime. O.K. to stay for interm. program..
YUGOSLAV-AMERICAN CLUB	(213) 832-6228 Anne Turkovich,	Monday 7:30-10 pm	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.	Beginning folk dance instruction.
SOUTH BAY BEGINNERS DANCE CLASS	(213) 375-0946 (213) 541-1073	Fri. 7:15-8:30pm	Rancho Palos Verdes Unitarian Church 5621 MontenaLaga	after classes join South Bay dancers Dark 3rd Friday each month
TEMPLE ISATAH FOLK DANCERS	(213) 478-4659, (213) 202-6166 Beverly Barr,	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 Pico	Beg. and Inter. dances taught old and new. excellent teaching
THOUSAND OAKS FOLK DANCERS	(213) 498-2491 Gene Lovejoy,	Thursday 7:30-9 pm	THOUSAND OAKS, Conejo Community Center, at Dover & Hendrix	
NARODNI BEGINNERS FOLK DANCE CLASS	(213) 421-9105 (714) 892-9766	Thursday 7-8 pm	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois	Soft-soled shoes only, General dancing after class til 10:30
PASADENA CO-OP BEGINNERS CLASS	(818) 794-6919	Friday 8:00-8:30 pm	PASADENA, Throop memorial church 300 S. Los Robles	Sponsored by Pasadena Co-Op.
KAYSO FOLK DANCERS	(619) 238-1771 Sogramonians	Saturday 1-3 pm	SAN DIEGO, 4044 Idaho St., North Park Recreation Center	
LAGUNA BEGINNERS FOLK DANCE CLASS	(714) 553-8667, (714) 494-3302	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Anns.	
USC ISRAELI DANCERS	(213) 478-5968	Tuesday 7:30-10:30 pm	LOS ANGELES, USC Hilliel, 3300 Hoover (across from Hebrew Union College)	Class 7:30-8:30 Beg. welcome
INT'L RENDEZVOUS FOLK DANCE CLUB	(818) 787-7641 (818) 988-3911	Saturday 8-11 pm	VALLEY, L.A. Valley College Field House, 5800 Ethel Ave.	Tchq. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
SANTA MONICA COLLEGE FOLK DANCERS	(213) 458-8311	Wednesday 7:30-9:00pm	SANTA MONICA, City College-municipal pool Rec. Room	Beg/Inter start Oct 8 for 8 wks Instructor Tikva Mason
BET TORAH FOLK DANCERS	(213) 283-2035	Monday 7:30-9:00pm	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

noted S.F. Dance Historian and Director of DANCE THRU TIME 1p.m. until 4:00 p.m. on the day of the Ball, 462 N. Robertson Blvd., West Hollywood, CA. Donation \$4.50 payable at the door

3. TANGO Workshop by Dan Matriciano

7:30-11:00 p.m. Friday Oct. 17th • \$5.00 payable at the door

Masonic Hall, 9635 Venice Blvd., Culver City, CA.

4. FREE Advance Ragtime Dance Instruction at the Antique Academy of Genteel Dance

7:30-10:30 pm. Oct. 26 • 462 N. Robertson Blvd., West Hollywood, CA., led by Professor Desmond • Admission Free

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

Master of Ceremonies: Desmond Strobel, Professore de Terpsichore and the Antique Academy of Genteel Dance



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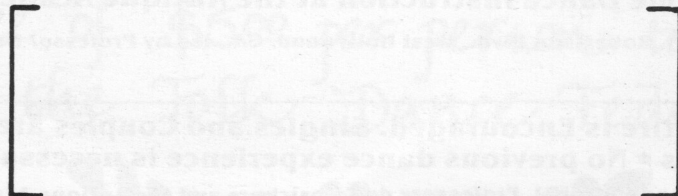
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