



Folk Dance Scene

DECEMBER 1986

VOLUME 21 NUMBER 8



Sponsored by the Folklore Federation of California-South



1:30-5:30
Glendale Civic Auditorium
1401 North Verdugo Rd. Glendale
Council meeting 11:00

\$4.50

includes Federation
surcharge

139 FRY

Glendale Blvd.
N. Verdugo Rd.

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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.

SUBSCRIPTIONS: All subscription orders, renewals, claims and inquiries should be addressed to the Circulation Office. Subscription rate is \$8.50 per year (\$15.00 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change to insure prompt delivery.

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

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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BEGINNERS' Folkdance FESTIVAL 86

Dec. 14 1:30 pm

YWCA

*146 N Grand
Orange*

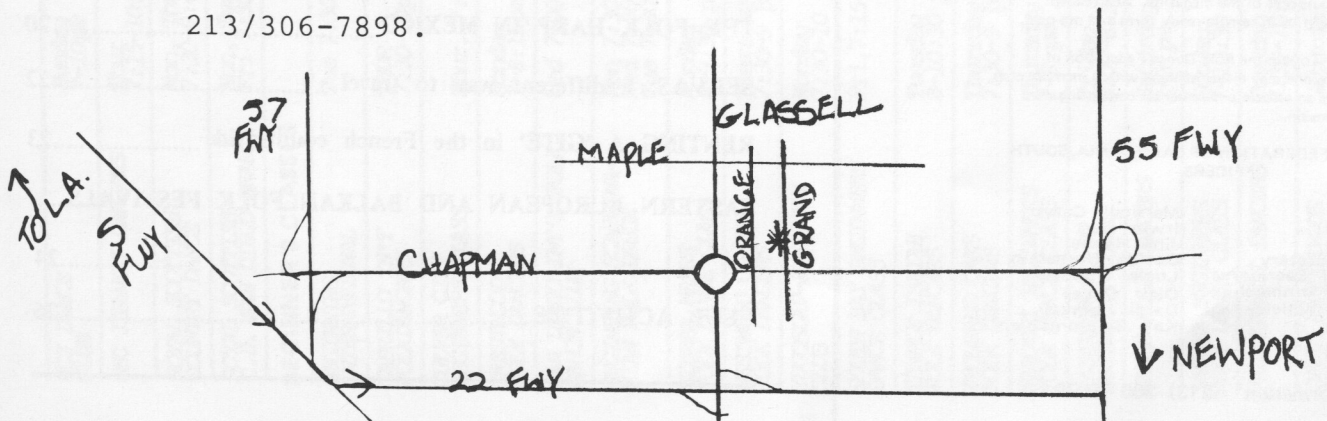
Council Meeting 11:00 am

Donation \$4

SPONSORED BY THE FOLKDANCE FEDERATION OF CALIFORNIA, SOUTH.

THE Y.W.C.A. IS LOCATED JUST EAST OF THE ORANGE CIRCLE
(GLASSELL & CHAPMAN). PLEASE CARRY YOUR DANCE SHOES.

FOR FURTHER INFORMATION, PLEASE CALL 714/543-5928 or
213/306-7898.



Calendar

CALIFORNIA

DECEMBER

12/5-7 Hubbard St. Dance Co., Royce Hall, UCLA

12/6-7 Nutcracker Ballet, Bridges Aud., Claremont College

December 6 7:30 p.m. St. Anthony Croatian Folk Ensemble presents program and kolo party at Parish Hall, 712 N. Grand, L.A. Donation: \$5.

12/7 Folk Dance Fed., North, Treasurers Ball

12/9 Ojai Folk Music Concert, 7:30pm 805/646-5163

12/9-12& American Dance Machine, 12/14-21 Doolittle Theatre, UCLA

12/14 Beginners Festival, Folk Dance Fed., So, YWCA, 146 N. Grand, Orange; Sun. Council Mtg. 11am, Dance 1:30pm

12/20 Skandia Wkshp & Christmas Party Womens Club, Orange, 3-5 & 7:30pm

12/31 New Year's Eve Parties-Marin, Alamo, Peninsula & San Francisco

12/31-1/3/87 5th Ann. New Yr's Folk Music & Dance Camp, Hess Kramer 818/342-7664

JANUARY

1/6 George Tomov at Tuesday Gypsies, 213/556-3791

1/11 Pasadena F.D. Coop. Festival & Fed. Council Mtg., Glendale Civic Aud., Glendale; Mtg. 11am; Dance 1:30-5:30pm

1/23-25 Pacific Northwest Ballet, Royce Hall, UCLA

1/24 Morca Dance Theatre, Beckman Aud., Cal. Tech., Pasadena

OTHER STATES

DECEMBER

12/13-14 NEW YORK-Winter Folk Festival, Ethnic Folk Arts Center, 212/691-9510

12/26-1/1/87 KENTUCKY, Berea-Christmas Dance School, 606/986-9341

12/26-1/1/87 HAWAII-Makahiki Hou Camp, Windward Oahu, 808/946-9143

12/18 NEW YORK-George Tomov's Yugoslav Ensemble Holiday Celebration, Lincoln Center

FOREIGN

DECEMBER

12/7 ENGLAND, London-Cecil Sharp House Dance, Conclusion of 40th year Anniversary

HUNGARY-Miskolc, Dance Festival

12/27-1/1/87 MEXICO, Morelos-Folklore Festival Oaxtepec Resort, 513/432-4658

12/27 NORWAY, Høydalsmo, Telemark-Christmas Kappleik

SQUARE DANCE

DECEMBER

12/11-13 TENNESSEE, Gatlinburg, "Christmas Ball", 803/244-5447

JANUARY

1/15-18 ARIZONA, Tucson-Tucson's Festival '87, 602/886-0837

1/29-31 HAWAII-22nd Aloha State Square Dance Convention, 800/323-2222

DEADLINE DATES

FOR CALENDAR LISTINGS:

For Jan. 1987 issue - Nov. 15, 1986
For Feb. 1987 issue - Dec. 19, 1986

Send information to:

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

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES, AND NEWS ITEMS:

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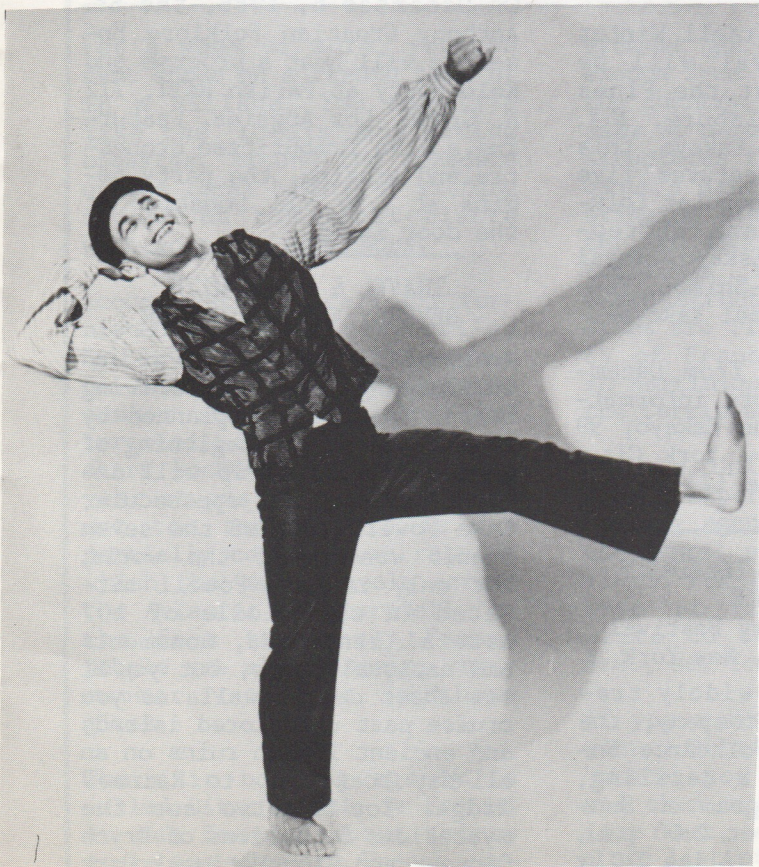
To celebrate its fortieth anniversary, the International Folk Dance Festival, established and still produced by Dr. Irwin Parnes, will draw hundreds of colorfully costumed ethnic entertainers to Dorothy Chandler Pavilion of the Los Angeles Music Center for three gala hours of music, songs and dancing Saturday evening, January 10, from eight to eleven. Distinguished Irish actor Dan O'Herlihy will narrate; Tony Award winning gospel star Linda Hopkins will sing.

Among the nation's longest running folk events, the annual Festival is uniquely a grassroots success, having survived four decades without governmental or corporate aid as one man's tribute to America's exciting cultural diversity. The Festival and its founder have received official commendations from four U. S. presidents, four California governors, every Los Angeles mayor since its inception, and numerous civic, folklore and world friendship societies here and abroad.

This year's eclectic roster ranges from Brazilian tambourine juggling by musician Ron Powell, guesting with the Beverly Hills Cotillion, to rare Chassidic prayer rituals by dance ethnologist Felix Fibich. Tapsichorean Chester Whitmore, an earlier Festival "discovery," returns with his Black Ballet Jazz on the eve of their second global tour. Other participants include Sasha and Marina Kalinin, former soloists with the USSR Moiseyev Dance Company; the McTaggart world champion Irish jig and reel dancers, the Makarian Armenian Ensemble in the spectacular "lezginka," Oscar Nieto Mozaico Flamenco with famous Spanish cantaoor Chinin de Triana; the Fil-Am Philippine Dancers, Singers and Musicians; Krakusy Polish Dance Company, Mema Tua Samoan Slap Dancers with singers and musicians, Don Kim's Korean Classical Music and Dance Company, USC's Hallmark Hoedown Dancers and, in their American stage debut, the Vo Family Dancers, Singers and Musicians from Vietnam.

Novelty of the evening will be a "navel battle" between two Egyptian belly dance troupes, the Magnana Baptiste company of San Francisco vs. the Juliette Rabner Dancers of Los Angeles. World folk songs by the Santa Monica College Choir, directed by Dr. James Smith, will bridge the dance episodes.

Choice tickets, family priced from \$14.50 to \$10.50, can be reserved by early mail orders addressed to the Music Center box office, 135 North Grand Avenue, Los Angeles 90012. Phone orders may be made through Teletron, (213) 410-1062 or (714) 634-1300. For group reductions, telephone the Festival office at (213) 272-5539.





ON THE SCENE

IN MEMORIUM

ELMA MCFARLAND, 1907-1986

Elma McFarland passed away on September 24, 1986 after 5 weeks in a coma from a stroke. Memorial services were held in her honor on Sunday, October 5 in Eagle Rock. Many folk dancers attended as well as many friends from her photography clubs, Early California Dance groups and English Country Dance group.

Elma was instrumental in getting the Folk Dance Federation of California, South together with Max Krone, the director of the Idyllwild Arts Foundation, who was then dean of Music at USC and establishing the Idyllwild Folk Dance Workshop. This occurred in July of 1950. In 1951 and 1952 only weekend folk dance programs were held at ISOMATA. By 1953 the one-week programs were established.

Elma was a true and devoted member of the Idyllwild Workshop Committee from its inception to her recent death (35 years). She was a tireless worker, kind, dependable and generous. She will be missed. A scholarship is being established in her name for recipients to attend the Idyllwild Folk Dance Camp. All donors may send their contributions to this fund to Fran Slater, Chairperson, Idyllwild Folk Dance Workshop, 1524 Cardiff Ave., Los Angeles, CA 90035. We look forward to acquiring enough funds to send someone to the 1987 Workshop.

SOME SPECIAL HAPPENINGS AT THE GYPSY CAMP IN DECEMBER

On December 13, Slaveja will be appearing at 10 p.m. On December 20th, Jim Waldon will be giving a special workshop

on the Arabic Debka at 8 p.m. Call the Gypsy Camp for details.

DANCING AT HILLEL

Love to dance but tired of discos? Why not try something different? Valley College Hillel is presenting its tenth season of Israeli dancing, taught by Haim Livne. This year, Haim will introduce fifty new dances including "Shabbat Menucha," "Nalee" and "Shovi Harmonika."

Classes are held Sunday evenings in the Valley College Fieldhouse. Beginning teaching starts at 7:15 pm; intermediate/advanced begins at 8 pm. From 8:45 to 11 pm there is open dancing.

For more information, call the Hillel House at (818) 994-7443

ISRAELI WINTER FOLKDANCE FESTIVAL

The 2nd annual Israeli Winter Folkdance Festival will be held this year at the Pines Hotel in S. Fallsburg, N.Y. Directed by Moshe Eskayo, this year's festival features five of Israel's most popular folkdance teachers and choreographers: Moshe Eskayo, Yossi Abuhav, Marco Ben-Shimon, Yankele Levy and Israel Yakovee.

The festival runs from December 19-24. For more information, contact Moshe Eskayo, 99 Hillside Ave., New York City, N.Y. 10040, phone (212)-942-0274.

TOMOV YUGOSLAV FOLKDANCE ENSEMBLE

Community Holiday Festival
Lincoln Center, New York

New York's most widely travelled folkdance company, the Tomov Yugoslav Folkdance Ensemble, puts on a dazzling, action-packed program on Sunday, December 28 at 2:00 p.m., at Lincoln Center (Alice Tully Hall).

The company of forty dancers, singers and musicians, all in authentic handmade imported costumes performs to live music played on authentic Balkan instruments. The Tomov Ensemble tours constantly throughout the U.S. and appears every summer at Yugoslavia's principal festivals, by invitation. Sunday's program will feature dances from various parts of Yugoslavia.

Choreographer and artistic director, George Tomov, served for sixteen years as featured dancer with Yugoslavia's principal world-touring folkdance companies, Lado and Tanec. Now a citizen of the United States he is a recognized authority. He is a frequent guest lecturer and Artist-in-Residence conducting workshops and clinics on the college-university circuit from coast to coast.

CROATIAN KOLO PARTY

On December 6, 1986, the St. Anthony Croatian Folklore Ensemble will host a program and Kolo party at Parish Hall, 712 N. Grand, Los Angeles. Featuring a live Tamburitza orchestra and singing, the party begins at 7:30 p.m. Donation at the door is \$5.

TRAVEL & DANCE WITH BEVERLY AND IRWIN BARR

An exciting year of travel and folkdancing are on the drawing board. One trip is planned by motorcoach at the beginning of May, 1987. This trip will include cruising the spectacular Lake Powell, one of the seven scenic wonders of the world. Not only is Lake Powell situated in the middle of 107 natural landmarks, monuments and national parks, but you'll see sheer canyon walls as you cruise past unexplored islands and ancient Indian ruins on an all-day boat trip to Rainbow Ridge. You'll also see the mysterious formations of Bryce Canyon, and Zion National Park with guides at each park to

narrate and answer questions. Witness the grandeur of the sunset over the Grand Canyon. A "Western Night" of fun, food and entertainment await you in Phoenix as well as a visit to the quaint and lovely artist's town of Sedona.

In the fall of 1987, Thanksgiving can be celebrated by steamboating on the Mississippi for four days on board the Mississippi Queen and taking a six-day tour of the deep south. In New Orleans you can take a leisurely stroll amid the quaint French Quarter, famous for its narrow streets and old guildings, with iron-trellised balconies and sweeping fan windows. Dixieland music fills the streets every night. Explore the antebellum mansions and plantation homes of the 1800's with their formal gardens. This is the epitome of the luxury and splendor of that era. Spend some time visiting the Cajun country, eating Cajun food and learning its history. Be entertained as you watch Cajun dancers perform.

All this and more in 1987 with Beverly and Irwin Barr. Call at (213) 202-6166 or (213) 478-4659 for more details.

NOTE TO OUR READERS:

The "On the Scene" section of Folk Dance Scene is intended to give our readers more detailed information about events listed in the Calendar Section, advertised elsewhere in the issue, and other special activities throughout the state and country. If you have "Press Releases" about any such events, please mail them to the Editorial Office by the 25th of the month prior to publication. The address is 229 S. Catalina Ave., Los Angeles, CA 90004. If you have any questions, call either (213) 653-2923 or (213) 385-7944.

2nd Annual

DANCE PARTY

presented by the

AMAN ORCHESTRA

with GUEST MUSICIANS

and PARTY HOST

DICK OAKES

Sat., January 3, 1987

VETERANS' MEMORIAL AUDITORIUM
(CULVER & OVERLAND IN CULVER CITY)

DOORS OPEN: 7:00 PM

TEACHING: 7:30 PM

PARTY: 9:00-1:30 AM

ADMISSION: \$6 GENERAL

(\$5 AMAN ASSOCIATE MEMBERS)

NO HOST BAR/SNACKS

RESTAURANT REVIEW



INDIA HOUSE, 350 Jackson San Francisco. (415) 392-0744. Open 11:30-2 and 5:30-10 M-F, 5:30-10:30 Sat. MC and Visa.

Located in San Francisco's financial district. Frivolous vacationers that we are, I forgot to ask for a take-home menu after our lunch, and had to send a special agent (my sister) to get one a month later. As she reentered those dark velvety depths (the place is quite fancy) and requested a menu, she was told, "Just a minute. I thenk we might haf a cuppy een the back rrrrrrom". When I received said document, I was reminded that the India House is not cheap (luncheon entrees, for instance, are \$8.25 to \$11.50, plus several more dollars if you want tandoori breads, beverages and appetizers), but well worth the price, because the food is exquisite. The restaurant specializes in Northern Indian cuisine, which means tandoori and curried dishes. The fish tikka (fish cubes marinated in spices and roasted in a clay tandoor oven) was especially good, and so was the saag paneer (spinach cooked with fried cheese cubes). Also worth mentioning was the mixed vegetable curry of peas, tomatoes, potatoes, etc. Interesting looking dishes for next time: shrimp Bombay ("tiny hand-picked bay shrimp in a light curry sauce") and tandoori prawns (gulf prawns, marinated and roasted in a tandoor oven)

Mike & Chris Meltzer

PACO's, 4141 Centinela (S. of Washington Blvd.), Mar Vista, (213) 391-9616. Open M-Th 10:30 am-11 pm, F-Sun 10:30 am-12 pm. Cash only.

Along with the usual tacos, burritos, chile verde, chili colorado and steak picado, Paco's offers some selections that you do not find very often in Mexican restaurants. Besides fish and shrimp they serve octopus and calamari (squid) prepared in a variety of ways. The meat dishes include a very nice carne adobada (pork marinated and grilled in a thick, tasty vinegar and tomato sauce) and a very unusual speciality from Yucatan called cochinita pibil. This dish consists of pork cooked in banana leaves, wonderfully spiced and cooked until fork tender. The tortillas are the traditional kind, made from stone ground corn flour.

Nice decor, with lots of hanging plants and two tropical fish tanks, one with tiny sharks in it. Margaritas are served by the pitcher, so you might want to avoid peak drink times like Saturday night, since the place is small and one rowdy group can make it very noisy.

Faye Wouk

DELROSE ACT 1 JAMAICAN RESTAURANT, 2921 S. La Cienega Blvd, Culver City, (213) 558-9314. Open 11 am-8:30 pm Tues-Thurs, 11 am-9:30 pm Fri-Sat. Dinners \$4-10, veggie plate \$4 Cash only. Take out available.

At the Delrose you can eat Jamaican cuisine while listening to Reggae, and not go broke. The menu tops out at \$10 for Curried Shrimp and most dinners are \$5. This low price includes entree, red beans and rice, dumpling, fried plantains, and steamed vegetables. Jamaican cooking shows similarities to Southern cooking in many respects but also has a marked preference for curries, due to Anglo-Indian influences. Delrose offers three: chicken, shrimp and goat (yes, goat!). They also mak good Beef Short Ribs,

and an excellent Escoveiche Red Snapper. The snapper is served whole, sauteed with onion and black pepper, butter, lemon juice and vinegar. They serve some exciting and unusual tropical fruit drinks: Sour Sap juice, which is SWEET, Sorrel juice, which is slightly sour, and Pineapple & Ginger drink, which really wakes up your tastebuds!

Fay Wouk

FRATELLO's, 10433 National Blvd (at Motor), Palms, (213) 838-1717 or 558-9910. Open Tu-Th 11 am-10 pm, Fri 11 am-11 pm, Sat-Mon 3 pm-10 pm. Visa, MC, AmEx, DC, CBI okay. Prices: pasta dinners \$6-9; veal, fish, chicken dinners \$7-14.

Some recommendations: mostaccioli alla siciliana (mostaccioli with bacon, onions, tomato sauce, eggplant and cheese); fettucini fantastica (white cream sauce with mushrooms, ham, onions and peas); chicken romana (wine sauce and artichoke hearts).

Fay Wouk

TWO GUYS FROM ITALY, 7910 La Tijera Blvd, Westchester, (213) 645-0277. Open daily from 11:30 am-10 pm. Visa, MC, AmEx okay. Prices; pasta dinners with soup or salad bar and garlic bread, \$6-7; veal, fish and chicken dinners with pasta, vegetables and garlic bread, \$8-10 (salad bar included for another \$1.25).

Rcommendations: veal calabria (veal with wine, onions, bell peppers and hot peppers—hot!) gnocchi alla rormana (potato and cheese dumplings with tomato sauce, ricotta and mozzarella). The salad bar was nice too. There was a good variety of vegetables and some good pasta salads.

Fay Wouk

AFGHANISTAN CUISINE, 2827 W. Sunset (near Silverlake), (213) 483-8475. Open 11:30 am-10:30 pm daily. Prices: \$7-8. MC and Visa accepted.

For a number of years, LA had been lacking an Afghani rest-

aurant, but with the opening of Afghanistan Cuisine a year ago, that terrible lack has been deliciously rectified.

The menu at Afghanistan Cuisine is small, but a new menu is being introduced shortly which will add quantity to the quality now offered. The current menu includes three pilafs, fried fish, six kinds of kabobs, a vegetarian platter, and ashak, the Afghani pasta dish. Of the pilafs, Kabili Palow (the specialty of the region around Kabul) is outstanding. Brown rice pilaf with raisins and carrots, seasoned with cardomum, is accompanied by stewed lamb, chicken or beef. The ashak, noodles stuffed with leeks and green onions, topped with a spicy meat sauce and a yoghurt sauce was excellent. The vegetarian platter includes both a vegetarian version of ashak, and the brown rice pilaf without meat, as well as some vegetables. Chapley kabob, peppery ground meat patties that are typical street food in Afghanistan, were everything I remember and more (chapley kabob on the streets of Afghanistan, while tasty, are heavy on the ground chickpeas and very lite on meat). All entrees come with Afghani whole wheat flat bread, and a salad with a mint and lemon dressing. The soup (not included) is lentil and beef with mint in a peppery, lemony broth. The restaurant serves wine, beer and wonderful Afghani green tea spiced with cardomum. The expanded menu will add sabzi (lamb with spinach sauce), yakut palow (a delightful pilaf with sour cherries), an eggplant dish and a squash dish, and perhaps other delights. Afghani food is one of the joys of life and I would eat at Afghanistan Cuisine every day if I could.

Fay Wouk

BELOTTI's BAKERY, 41-11 Big Bear Blvd., Big Bear Lake, (714) 866-9686.

If you are ever in Big Bear, be sure to check out this wonderful Italian bakery. Wonderful home baked breads, lusc-

ious sweet rolls, a sumptuous walnut loaf (sort of a giant sticky bun), and lots of other good things to eat.

Fay Wouk

ELMER'S PANCAKE AND STEAK HOUSE, E. Palm Canyon Dr., Palm Springs. Visa accepted.

Probably the best breakfast I've had all year was the one I had at Elmer's. Pancakes and waffles piled high with fresh strawberries, whipped cream, sour cream and syrup. A menu of delightful temptations. The prices were reasonable, though I forget exactly how much we spent.

Fay Wouk

CHERRY BLOSSOMS, 58890 29 Palms Hwy, Yucca Valley, CA. (619) 365-0007. Visa accepted.

When you're heading north out of Joshua Tree after a camping trip or a day of hiking, hungry from all the fresh air and exercise, there, in the middle of a wasteland of McDonalds and Taco Bells, suddenly ap-

pears Cherry Blossoms, a Japanese restaurant in the middle of nowhere. And a very nice Japanese restaurant, too. Appetizers include sushi, gyoza (fried pot stickers) and meat-filled egg rolls. Among the entrees were tempura (a very large serving of shrimp and vegetables), teriyaki, a flavorful sukiyaki, tendon (a smaller tempura), tonkatsu (pork chops) and a very nice yosenabe (stir-fried noodles with chicken and vegetables). The prices were moderate.

Fay Wouk

THAI-CHINESE FOOD, 303 Inyokern Rd., Ridgecrest, (619) 446-4971. Visa accepted.

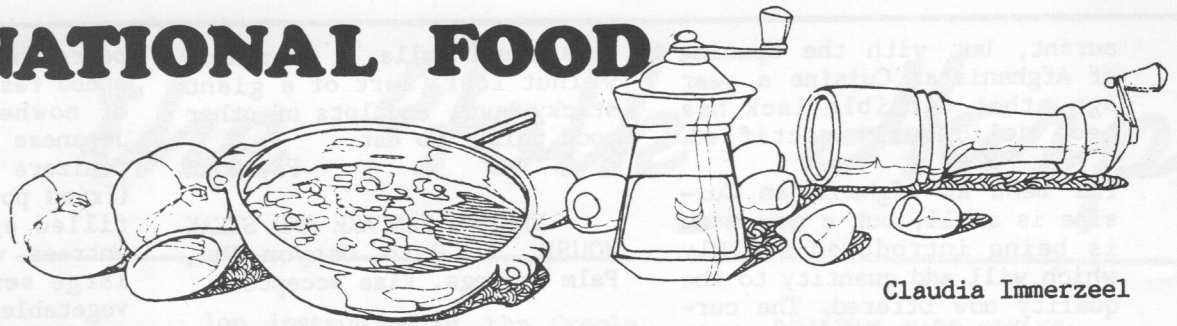
Not a very imaginative name, but this is my favorite place to eat at when I go to Ridgecrest for the Lech Lamidbar Festival. The prices are downright cheap, and everything I have had was good. The only exception was the Tom Kah Kai (Chicken and Galangal soup), as it was really too spicy to enjoy.

Fay Wouk

Pasadena Folkdance Co-Op
New Year's Eve
Folkdance Party

Westminster Presbyterian Church
1757 North Lake, Pasadena
\$5.00 8:00-2:00
Buffet 9:00

INTERNATIONAL FOOD



FOOD OF ARGENTINA

Claudia Immerzeel

Some North Americans think that all Latin American countries are pretty much the same, but Argentina has been influenced strongly by its German, Italian and English immigrants. Argentina never had a great Indian civilization. Even such "native" foods as corn, squash and peppers actually originated in other parts of Latin America. Buenos Aires is as cosmopolitan as any European city, and French pastries are as popular as the local foods.

Did you know that one of every twenty bottles of wine produced in the world comes from Argentina? The plains also have vast orchards of pears, plums, apples and peaches. But Argentina's true fame is as one of the world's major beef producers (and consumers). The most popular restaurants in the cities are the street corner Criollos, where steaks and sausages are cooked to order. The Criollos also serve Carbonada, a rich stew of beef, and various vegetables and fruits. If Argentina has a national dish, this is it. It takes time to prepare, but it's worth it. It is traditionally served in a hollowed-out Zapallo, a type of large squash, which can be found in some Latin American groceries in L.A.

CARBONADA DE LA CRIOLLA (Serves 6)

Note: Never use "stew meat" for this dish. It deserves better.

3 T oil or margarine
1 medium onion, chopped
1 lb. beef, cut into 1" cubes

3 medium tomatoes, halved and seeded
1 T tomato paste
1/2 tsp. Oregano
1 bay leaf
2 C beef bouillon
2 C sweet potatoes, peeled and cubed
2 C potatoes, peeled and cubed
2 C Zapallo or other yellow squash, peeled and cubed
2 medium peaches, halved
2 Anjou pears, halved
1 large ear of corn
salt and pepper to taste

1. Saute onions in oil until golden, remove with slotted spoon. Lightly brown beef in remaining oil.

2. Add bouillon, tomato paste and tomatoes, bay leaf and oregano. Cover and simmer 45 minutes.

3. Add potatoes and sweet potatoes and cook another 15 minutes.

4. Cut corn into 4 pieces. Add it and the squash and cook another 10 minutes.

5. Finally, add the peaches and pears and cook another 5-10 minutes, until the pears are just tender.

EMPANADAS

These little pies can be served as snacks, or desserts. If you want a shortcut, use any piecrust mix for the dough or even ready-made pie crust.

Meat Filling

1/2 lb lean ground beef
1 small onion, chopped
1/4 C water

1/2 tsp chili powder
2 T oil or margerine

Saute onion and ground beef in oil until light brown. Add chili powder and water and simmer until the water has evaporated.

Fruit Filling

3 med apples, peeled and cored
1 1/2 C boiling water
1 T lemon juice
2 T raisins
1/2 C apricot preserves

Slice apples (not too thin) and poach in lemon juice and water until tender but not mushy (about 5 min). Remove apples from liquid. Measure out 1/4 C of the liquid and mix in the raisins and preserves. Pour the syrup over the apples and toss lightly to coat.

Dough

4T shortening, room temp
1 1/2 C flour
2 beaten eggs
1/4 C water

Put all ingredients in a bowl and beat with electric mixer. Knead dough on floured surface until smooth. Roll out as thin as possible and cut into 3" rounds.

Put 1 T of filling in the center of each round and wet the edges with water. Fold rounds into half moon shapes and press around edges with a fork to seal. Prick holes in the center with a fork. Place on non-stick baking sheet and bake at 350 degrees until golden brown (approximately 15 minutes, depending on your oven). They may be served warm or cold.



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Polskie Iskry

THE Polish Music and Dance Ensemble

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the JARABE

Regional Dance of Mexico

Albert S. Pill



One of the most popular and diversified regional dances of Mexico is the jarabe. Many states of Mexico have their unique and regional style, filled with special local folklore, as witnessed in the dance steps, the musical accompaniment, the regional costumes and the attitudes of the dancers.

The highly regarded Mexican musicologist, Gabriel Salazar, traces the origin of the jarabe as a dance form to Spain. He asserts that in the middle of the 18th century, the Spanish dance Seguidilla Manchega began to be called Jarabe Gitano, and that with this name the dance was eventually transported to Mexico. It is now generally accepted that this dance is a direct descendant of the 16th century

Spanish dances such as the aforementioned Seguidilla, and the Fandango and Samba. During the 16th and 17th centuries, the Spanish colonists carried these dances to the rural areas of Mexico, to small villages and ranchos where they underwent changes as the Spanish and Indian cultures intermingled. These Spanish dances became more subdued and less elevated. As the races intermingled, so did the music and dances, forming a mestizo music, termed 'son'.

The main characteristic of the son is its vigorous rhythms played in combination of 6/8 and 3/4 time. Inherent in the sones are both the song and the dance. They generally begin with a musical selection, followed by the song which then alternates with the chor-

uses and musical interludes throughout the piece. During the instrumental sections, the dancers execute fast steps called zapateados. Usually during the singing, the dancers go through slower steps, called a paseado or valseado section.

Many sones are named after animals and have dance steps in imitation of the movements of those animals. Often the instrumentation will mimic the sounds of those animals, as well (e.g. trumpets made to sound like a horse's whinny or violins creating the effect of a burro braying).

The jarabe and son were prohibited during the Inquisition and those performing either were subject to excommunication by the Church. In 1802,

the Mexican Viceroy was told about the Jarabe Gatuno which was then being introduced into Mexico. Because of its 'indecent movements, actions and verses', it was said to cause 'shame' and displeased persons who had 'delicate feelings'. Reacting to this, the Viceroy decreed that anyone who did this dance would be subjected to public shame and be put in prison for two years. Those watching the dance would be jailed for two months.

Despite all of these prohibitions, the regional sones and jarabes gained in acceptance amongst the populace in the last half of the 18th century. This was partially due to their inclusion under the category of "sonecitos del pais" in the popular theatres all through Mexico.

During the wars for independence (1810-1821), the insurgents utilized the jarabe as a rallying cry and a means by which to popularize their ideas. With independence, it became one of the most popular of the mestizo dance forms. It grew to maturity during the first third of the 19th century, when different forms of the dance became associated with different regions. From 1821-1856, the jarabe was danced and sung throughout the country. Antonio Garcia Cubas, Mexico's chronicler of 19th century customs, gives the following description of how a jarabe was danced around 1840, by the lower classes on the canoes which traveled on the Canal de la Viga, carrying people on outings to the pueblo of Santa Anita on the outskirts of Mexico City:

"To the beat of the gay, lively music of the jarabe the dancers execute fast zapateados on the wooden floor, and others, though not wearing shoes, still take pride in their ability to dance barefooted; everyone moves their feet with agility, moving about and alternating the rhythm of the rapid footwork;

sometimes they approach their partner and at other times they back away; sometimes they dance erect with their hands placed behind them; sometimes they bend the body forward, letting their arms fall to their sides...."

Throughout the 19th century, certain of the sones and jarabes were popular under special circumstances. El Telele (the fainter) was danced and sung in 1833 during the year of the first cholera epidemic. The dancers publicly imitated the contortions and grimaces of those attacked by the disease. La Guacamaya (the macaw) ironically comments upon the political struggles between Santa Ana and Comonfort in the years 1854-55. The only way the people of the pueblo could openly comment upon political affairs without danger to themselves was in the allusive form of singing and dancing to the verses of a jarabe. During the War of the Reform (1858-1861), the chinacos, the soldiers of Benito Juarez, used the son "La China" as their battle hymn.

The sones and jarabes were generally rejected by the upper classes as this music was considered to be vulgar and in poor taste and because these songs and dances were always associated with the Liberal revolts of the era. It was not until 1862 that the jarabe began to be noticed by the upper classes. At that time, Emperor Maximilian, wanting to win popularity with the Mexican people, included some of the Jarabes at the functions he sponsored in high society in the city of Guadalajara.

In the year 1918, the jarabe gained international recognition. In that year, the famous ballerina, Pavlova, was giving dance recitals in Mexico City. She included a Mexican ballet of popular dances, of which the jarabe was one, in her repertoire.

The Revolution of 1910 placed a new emphasis upon the regional folk art of the Mexican pueblo. The mestizo music and dance of rural Mexico began to play a vital part of the 'new' Mexico. In the period 1920-24, the native Mexican folk arts, song and dance, came to be officially promoted by the Mexican government. The Department of Physical Culture of the Ministry of Education adopted the stage form of the jarabe, which was essentially composed of sones from the state of Jalisco, and made it a part of the regional dance curriculum to be taught in all federal public schools.

During the 1930's, a new interpretation was placed on the styling of these dances. The village style was modified and came to be danced in a subdued and controlled manner, with the couples facing each other and dancing around one another. The village women did not use their body or skirt for flirtation. The couples danced with their feet only, with very little movement of the upper part of the body and with little interest shown between the partners. So, the jarabe, in its new interpretation, became a dance of courtship. The man flirtatiously followed the woman throughout the dance and courted her until she yielded; then the woman picked up a sombrero from the ground and the couple danced the final son, La Diana together.

It is this stylized form of the jarabe which is now danced throughout Mexico under the name Jarabe Tapatio. The sones played for the Jarabe Tapatio are always the same, but there are many versions of the choreography. This dance is the one commonly known in the U.S. as 'The Mexican Hat Dance'.

Paraphrased from the ANGF Journal, Vol. V, No. 1, with permission from Susan Cashion, editor.

THREE DAYS in JULY

La Danza de Los Tastoanes of San Juan de Ocotan, Jalisco

SUSAN CASHION



Santiago taken from the church and carried through the streets on the first morning of the festival.



Later in the afternoon, the principle cargo holder portraying Santiago pursues a Tastoan.

In Mexico, the English word 'dance' can be divided into two large domains: bailes populares and danzas indigenas. The bailes populares are Mestizo social dance forms originally brought by the Spanish and usually done by couples with a courtship motif. Bailes regionales are one subcategory of which sones and jarabes are two of the most widely spread forms. These terms are generally followed by a word which denotes the region of their origin. For example; Son Jarocho would be the Mestizo dance expression developed around the port city of Veracruz, whose inhabitants are called Jarochos. Likewise, Jarabe Mixteco indicates a Mestizo couple dance of Western Oaxaca. A second classification of bailes populares are bailes de salon. These are the social dance forms done in urban centers and are of foreign origin. The waltz, danzon, cha cha, cumbia, rumba, and hustle are all examples of bailes de salon.

Danzas, on the other hand,

might be thought of as ritual movement expression of the indigenas. These, too, can be further subdivided, into danzas of secular and sacred nature, as well as prehispanic and post-conquest expressions (also called "native rituals" and "blended ritual dramas"). Whereas the actual danza is clearly recognizable from its characteristic features, the classification of "indigena" or who performs those dances, is not so easily designated. It has also been pointed out that "indigena" does not imply pre-hispanic, nor a language group, a costume or ethnic classification. It is a concept that acquires a different significance in each epoch or from each point of view. It is a means of naming a particular society or mode of life within Mexican culture. Danzas indigenas may be the dance expression utilized in celebrating the Catholic saints, or in an earlier epoch, the ancient gods of Mexico; but perhaps more significant, they become the vehicle for collective

ethnic identity and individual recognition.

This article uses the Danza de Los Tastoanes as an example of blended ritual drama in Mexico set within the religious cargo system of the town of San Juan de Ocotan in Jalisco, Mexico.

LA DANZA DE SANTIAGO Blended Ritual Drama

Post-conquest danzas exist in many forms throughout Mexico, but all are related to the general theme of conquest and dominance of one group over another: the Christians of the Moors (Danza de los Moros y Cristianos), the Spanish over the Indians (Danza de la Conquista), the Mexicans over the French (Espectaculos de Mases) One author suggests that both the European Morisca dances, as well as Aztec ceremonial combat, furnished the roots for these battle-dance dramas. The conquest itself often featured struggle as its principle motif. Even in conversion, many Spaniards believed that outright force was necessary

THREE DAYS IN JULY

to Christianize the natives.

Santiago

One of the major characters in the Danzas de la Conquista is the Christian apostle Saint James, who was the patron saint of Spain. In the ninth century, a relic of the apostle was said to have been found in Asturia, Northern Spain. Soon after, the Spanish Christians began their battle with the Moors in the reconquest of Spain; Spanish lords began to call upon Santiago for assistance in fighting the Moors. Those who were victorious often said that, during battle, the image of Santiago on his white horse appeared in the sky as an omen of supernatural support. Santiago Mata Moros (Saint James, killer of Mors) became the symbol of the reconquest effort, and was the natural champion of Christianity in the New World. The image of Santiago as a strong and merciless warrior must have fit in particularly well with the Aztec code of not showing weakness or mercy in battle.

La Danza de Santiago

All over Mexico, on or near the date of July 25, villages celebrate the day of Santiago with danzas indigenous. The figure of Santiago is portrayed by a dancer on a horse, being either real or simulated of cardboard and leather and stretched on a wooden frame and hung around the dancer at waist level. The horse can be viewed not only as a factor of fighting advantage during the Conquest, but as a symbol of status during the Colonial Period. The horse was often forbidden to the Indian as a precautionary measure of subjugation. The horse, then, became a representation of power and prestige, and Mexican folk lore (especially music and dance) has a large repertoire of material based on horse themes.

LA DANZA DE LOS TASTOANES DE SAN JUAN DE OCOTAN

Origin

El Dia de Santiago is celebrated near the city of Guadalajara in the form of Las Danzas de Los Tastoanes. The historical origin of the dance has been written by May Diaz, in her book, "Tonala". In it, the kingdom of Tonala (the territory between Guadalajara and Lake Chapala) was ruled by Queen Tzapotzintli and a body of captains called Tastoanes. When the Queen got the news of the approaching Spanish conquistador, Nuno de Guzman, along with horror stories of his butchery in the state of Michoacan (Tarascan kingdom), she decided to welcome him with the hope that he would spare the lives of her people. Many of the Tastoanes refused to accept what they saw as a cowardly decision and plotted in secret to oppose de Guzmans army. The Spanish were warned of the plot and were able to defeat the Tastoanes. Many Tonaltecas believed that the image of Santiago appeared in the sky at the height of battle, frightening the Tastoanes and allowing Spain and Christianity to be victorious.

Many villages around Guadalajara annually reproduce the battle of Los Tastoanes against the Spanish (represented by the figure of Santiago). The village of San Juan de Ocotan has a particularly stunning display. The Tastoanes are played by 40-60 men dressed in French and Spanish styled soldier jackets, and they wear grotesque masks made of leather and matted horse's mane for hair (the padding must be very thick to protect their heads from the machete blows of Santiago). They are led by three royal figures who have similar masks, but wear crowns and robes of satin and velvet to represent the royalty of Spain. One figure takes the role of Cirineo, or the Moor, who pretends to be the friend and interpreter of Santiago, but who

secretly sells him to the monsters. The leading figure is Santiago, who rides a horse and uses his machete to strike down the hideous monsters. Finally, there are the capitanes, who are the watch-dogs for the drama, keeping the Tastoanes in line and taking care of them if they are hurt. They also monitor the crowd of spectators and try to keep them at a safe distance from the action.

The festival lasts for three days. On the first morning, all the Tastoanes go to church taking out the idol of Santiago and parading him through the streets. They return to the central plaza where the priest blesses the festival and instructs the participants not to get too wild or drunk.

Next, the Moor meets with the Tastoanes to decide on the price for his delivering Santiago. The group gathers on one of the corners of the church and the reyes discuss the price with the Moro. The Moro wants the land of the Tastoanes and he marks off with a stick how much land he wants. The Tastoanes object, but finally they give in and a case of beer is brought to toast the agreement. The transaction repeats itself 3 more times on each corner of the church. The elders say that the sale of Santiago represents the sale of Indian lands to "foreigners". Santiago is captured by the Tastoanes, who slay him. The Moor repents and weeps, taking branches and angrily whipping the Tastoanes who dance their joy of victory. Santiago resurrects, mounts his horse and goes off to crush his enemy. The dancers say that the Tastoanes represent those sinners who Santiago had to chastise by decapitation. When they went to find their heads, they could only find the heads of animals to set upon their shoulders.

The second day, the festival participants travel from bar-



Los Tastoanes--each dancer creates his own mask.



The Moor is wounded after the first squirmish. The Tastoan who was so careless with his machete as to turn the blade toward the whipping arm of the Moor was examined by the capitanes before he was allowed to return to the action.

rio to barrio and engage in 20 to 30 minute skirmishes. Santiago rides to one end of the street and the Tastoanes, the Moor and the two musicians (flute-chirimia, and drum, tambor) set up "camp" at the other end. The Tastoanes collect in the center of the street in an oval and begin the battle by ceremoniously walking and hitting each other's weapons as a vote of solidarity. When they are ready, they line up near their reyes (kings) and begin to jump and yell, shaking their heads and dancing a simple pas de basque step. The king selects one of his monsters, grabs him by the hair to give him direction, and sends him out to antagonize Santiago. Santiago meets the foe and begins to push his horse against him. The Tastoan tries to side step the horse and the swings of Santiago's machete, meanwhile continuing to dance and yell and show off. The Tastoanes are not allowed to hit Santiago with their weapons, but hold them in front of their masks to deflect his blows. The speak in a nonsensical language which resembles Nahuatl and are punished if they revert to Spanish. The attacking Tastoan may try to influence Santiago by calling him names, taking the reins of his horse or snatching his hat. Santiago pursues him, trying to pin him against a house and beat him to the ground. The battle is real; injury is indeed possible. The Tastoan is recalled by the rey and another one is sent out in his place. The ending of the skirmish is signaled by the same Tastoan circular walk and touching of blades.

During the rest period, most of the dancers will remove their masks to smoke or drink. They say drinking is the only way to stand the physical pain and endure the exhaustion. The Tastoanes will often substitute for each other, changing costumes and masks during the breaks. Santiago is not spelled unless he literally drops from exhaustion. If this occurs, one of the capitanes

will mount his horse and act in his place.

On the last day of the festival, the Santiago for the following year is chosen. After the midday meal, the participants and spectators gather in front of his house. He is carried through the streets by 2 mayordomos while sky rockets are shot off and the band marches behind him. Some of the people take this opportunity to promise mandas (sacrifices) and a few do penance by walking on their knees to the church. The new Santiago is carried into the church where he is installed by the village priest. The Tastoanes enter the church, pushing their masks up on top of their heads. The final battle takes place on the soccer field with all the Tastoanes in mass attacking the new Santiago. Soon he disappears and the exhausted dancers, supported by their families, walk home with the blessings of Santiago to keep them.

MAYORDOMIA FESTIVAL SYSTEM

Exhaustion and battered bodies are not the only sacrifices the dancers make. The man who is chosen Santiago must work especially hard during the year to accumulate enough surplus wealth to provide food and drink for the participants and anyone else in the town who wishes to accept his hospitality during the festival. He selects a house and his wife and/or mother direct the preparation of the meals, which are open to all. Thus, surplus wealth, which has been accumulated throughout the year, is converted into prestige by the taking of a position (in this case the part of Santiago) in a graded system of ritual office known as the Cargo System. The higher the rank in the system, the higher the prestige, as well as the more elaborate the economic investment. Decorations for the church, candles, flowers, incense, fireworks, the payment of the musicians, liquor, and food are all provided by elders and mayordomos who ac-

cept the expense in exchange for the prestige it will bring them.

Even in pre-conquest Mexico, wherer the essence of religious ceremony was to avert evil, 'there was a positive sentiment that most ills in the world could be overcome by communal and individual self-assertion centering on self-



El Rey -- Tastoan royalty representing the political powers of Spain: "Those who took our land".

sacrifice to induce fortunate events to take place and to prevent evil from triumphing' El Dia de Santiago in San Juan de Ocotan brings all the people together in a common religious celebration. Close relatives to Santiago and the

Capitanes are asked to help with the preparation of food. Each Tastoan dancer spends many hours working on his mask so that the celebration in the puebla will be more striking than that of any other municipio. The elders are given public acclaim as they act as advisors and directors of the festival. When one asks a Tastoan the meaning of a gesture or symbol, he will tell you to ask one of the elders.

The festival offers a vehicle to unite the energies of the village in preserving and creating its mode of life within the larger Mexican culture. It is something felt more than conceptualized. To be present

at the festival of Los Tastoanes, one feels the statement of group unity and positive solidarity. In the state of Jalisco, during political celebrations or private fiestas, liquor flows and the threat of real violence is always present. During the Festival de Los Tastoanes, liquor is consumed for three days and weapons are displayed; yet, when the dramatized festival action comes to rest, harmony and assistance are the tone. Whatever it is to feel an ethnic or group identity is experienced during those three days in July.

Paraphrased from the ANGF Journal, Vol. III, No. 1 with permission from the editor, Susan Cashion.



All morning the women prepare the meal which is part of the cargo of the man who impersonates Santiago

the Folk Harp

The diatonic harp was introduced in Mexico and the rest of Latin America during the late Colonial period for use in high-art music, most of which was sponsored by the Church. It eventually became a folk instrument, constructed and played by Mestizo and Indian craftsmen and musicians.

Instrumental ensembles including the harp were suppressed in the Mexican Cathedrals by the late 16th and early 17th Century, and replaced by organs. The reason was that the expense of musical activities cut into the profits coming from Mexico and provided too many opportunities for Indians to escape heavy labor. Music schools were suppressed and Church-subsidized instrument construction shops were drastically reduced. When Church music was reduced, music moved outside the Church and secular folk and commercial music brought by traveling theatre groups, artisans and sailors was taken over by the Mestizos of Mexico and refashioned into regional folk music. The harp remained a key instrument in secular musical life in Mexico during the 18th century. It became the par-excellence sa-

lon instrument of the Creole upper-class girls whose accomplishments on the harp were noted by foreign visitors. In this role, the harp gave way to the piano in the 19th Century. In small towns and ranches the harp survived as part of the stringed orchestra used to accompany regional songs and dances. Just before Mexico's independence, the harp was a key instrument used to accompany the jarabe. Because of its association with the jarabe, the harp began to be branded a 'devil's instrument'. With independence in 1821, these values were reversed; the jarabe became the "national" dance form, and the harp received new acceptance.

It seems reasonable to assume that the harp was used all over Mexico until the middle of the 19th Century, after which it survived mainly in four distinct areas: Western Central Mexico (the State of Jalisco, the flat coastal plain of Michoacan, and Guerrero), Southern Veracruz (on the Gulf of Mexico), the highlands of Chiapas in the South (where it is used by Chimula Indians) and in the North-Western States of Zacatecas and Durango. In the latter region, the harp seems to have disappeared about 20 years ago, but in the other regions it survives.

While the urban middle class abandoned the harp for the piano, regional craftsmen continued to produce harps for the artisan-folk-musicians of the small towns in these four regions. The construction styles began to diverge in each region, due to physical isolation. Different construction methods reinforced with acoustical variation made the distinctive musical styles which evolved in each region.

REGIONAL HARP STYLES

Jalisco and Michoacan

The harp of Jalisco and Michoacan is constructed with four sound holes in the unvarnished top sounding board, seven panels of thin cedar joined to make the back, which is completely closed, and a bottom shaped in one piece so that short legs form a part of it. The general shape is shorter and wider at the bass than the Veracruz harp.

The neck is virtually a straight bar, with wooden tuning pegs. The strings are gut and nylon and are kept at a much lower tension than any other style of folk harp in Latin America. Since the wood is very thin, the construction is light, and the bass section very wide and deep, the harp has a loud, booming bass, but the treble is light and tinkly sounding. The loose thin treble strings change pitch slightly as they are plucked, giving a characteristic 'boing'. In the coastal area of Michoacan, the harp is an integral part of the regional ensemble known as conjunto de harpa grande. Mostly it provides more violins and two-guitar-type instruments. But many harpists in this region also play the regional jarabes and valonas and sonas as solo pieces on the harp. In Jalisco the harp was part of the stringed folk orchestra known as the mariachi, but by about 1900 the harp began to give way to the base guitar (guitarron) which took over its functions.

Chimula Harp

For reasons which are not clear, the Chimula Indians near San Cristobal de Las Casas in Chiapas have retained a

in Mexico

Timothy F. Harding

variation of the harp introduced in that area by the Catholic Church in the 16th century. It is the smallest of the Mexican harps with only 28 strings, sometimes of metal, and very light construction. It is mostly used in religious music.

Veracruz Harp

The Mexican harp style has received its greatest development in Veracruz. There is tremendous variety in the construction of Veracruz harps: in some, the body is hollowed out from a solid log before the sound board is attached, making for a heavy body. In others, the body is made of panels glued together to form the back. And in some, the back is molded from door skin or other plywood material. The sound board usually has no holes, but the back has one or two open slits. The separate turned legs are attached to the bottom. The neck is more arched than in Jalisco, the tuning pegs are steel, and the bass is not so wide and deep. The strings are tight and the treble in the best harps is loud and brilliant. In recent years, bone bridge pins have been added over which the strings pass after they leave the tuning peg.

In the modern Veracruz style, the right hand mostly plays arpeggio patterns. Most of the basic patterns can be adopted to play in most pieces, the right hand moving up and down from one chord inversion to another. Melodies are also played in the form of octaves or chords. Veracruz music is divided into sones or song-dance pieces which are either in 2/4 or 6/8 time. A further division is into sones in ma-

yor or minor mode. Each son has a compas which is a harmonic pattern (series of chords) of a given number of beats repeated over and over. The chords and rhythm are played on the jarana, a small guitar-like instrument with five double strings. Overlaying the compas there is a basic melodic idea (with considerable room for improvisation). This melody might be sung or plucked with a cow horn pick on the raquinto (small four-stringed guitar). The harp plays improvised arpeggios, melodies and harmonies within the compas during the singing and between verses. More recently, Veracruz conjuntos tend to give the harp a solo section in each piece, while the other instruments rest.

The bass notes, on the harp, played with the left hand, are syncopated, played in octaves and single notes within patterns which have a complex relationship with the rhythms set up by the jarana and the harp right hand. Each son has a characteristic opening phrase on the harp which is not necessarily related to the singing melody. Most players play with fingernails, but they strike the string first with their finger and come off with the nail.

The modern Veracruz harp style developed after World War II. It emphasizes the arpeggios in contrast to the earlier style in which very fast melodies were played in chords. The harp has been featured more as the conjunto Veracruzano became more urbanized. Veracruz music became popular in Mexico City after 1952, where its popularity is second only to the Mariachi among provincial musical styles.

The most recorded harpists in Mexico are the three Barradas brothers, Jose (Pepe), Mario and Carlos. They are sons of a famous harp-player and harp maker in the town of Tierra Blanca, Veracruz, famous for its harpists. Mario now makes harps in his father's tradition. He is currently playing with the national Ballet Folclorico second company. Carlos, the youngest of the three, has played for years in the first company of the Ballet.

Traditionally, Veracruz harpists learned their art in an apprenticeship manner, frequently from a father or other relative. They have an analogous position in society to artisans. In playing jarocho harp, it is important to approach the music as a series of themes and variations which should be absorbed as patterns and used as a basis for improvisation. Begin improvisation by juxtaposing the whole compas phrases in different order. The second stage of improvisation is to play a phrase a third or sixth higher or lower. Next, certain notes are changed but their new notes must remain in the chord pattern. Finally, new patterns can be invented which stay within the compas. Of course, this requires frequent listening to live harpists or recordings, playing with a jarana player who gives you the chord sequence, etc. Veracruz music is made for singing and dancing and the musicians must not only play but sing. The best singers learn to improvise new verses in rhythm and rhyme.

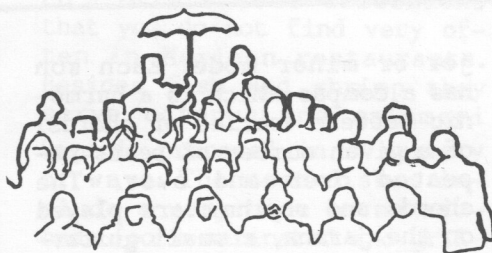
Paraphrased from ANGF Journal Vol.V, No. 1, with permission from Susan Cashion, editor.

We wanted to travel to Great Britain in a way that was different from the usual tourist trip: staying at hotels or bed and breakfast lodgings, and observing the culture from the outside. We wanted instead to become immersed in Great Britain - not its cathedrals, castles and scenery, but its people. We found that SERVAS allowed us to do this.

SEERVAS is an organization of hosts and travelers that can be joined for a nominal fee. Its purpose is to work toward world peace by promoting intercultural understanding. It does this by publishing extensive lists of the many families in over 60 countries willing to serve as SERVAS hosts—in other words, willing to put up travelers for a few nights, and usually offer them a meal. The rules are simple. You contact these potential hosts either by writing before your trip, or calling a day or two in advance. You (a traveler) stay with your host for at least two nights, and spend some time with her or him, getting to know one another. In return, you can serve as a host when travelers come to your city.

The Stobbs, our first hosts, own a 15 acre "small holding" on the Welsh coast near Cardigan, about an hour south of Aberystwyth. Almost all of their food comes from their garden, goats, ducks, geese, and the fish they catch in their stream and in the ocean. They live and work in their 150 year old cottage and a 3 century old stone barn next to the cottage that they beautifully restored themselves. Staying with them, we were able to experience the Welsh countryside with an intimacy we probably couldn't have achieved staying at a hotel.

Keith Nichols hosted us at Inverness, Scotland, in his little house next to the River Ness. He is an expert in Scottish history and the intricacies of the Scottish and English legal systems, on which much of American common law is based, and he loves to expound



SERVAS

A Different Way to Travel

Mike and Chris Meltzer

upon them both. He is a confirmed bachelor; SERVAS guests are important to him, and are treated as part of his extended family. I think that this treatment made our stay in Scotland much more fun and personal than if we'd stayed in a hotel.

Adam O'Neill also put us up (put up with us?) in Inverness and introduced us to the infamous Scottish version of a sausage, haggis, made from a tightly sealed sheep's stomach stuffed with ground up innards and oats, and boiled until done. Normally it's eaten in January, and its health is toasted with good Scotch whiskey. Adam went to some trouble to locate one of these for us out of season (August). I liked it very much although Chris was, well, not overly enthusiastic. You don't eat the stomach, by the way—just the stuffing, which tastes sort of like meat loaf.

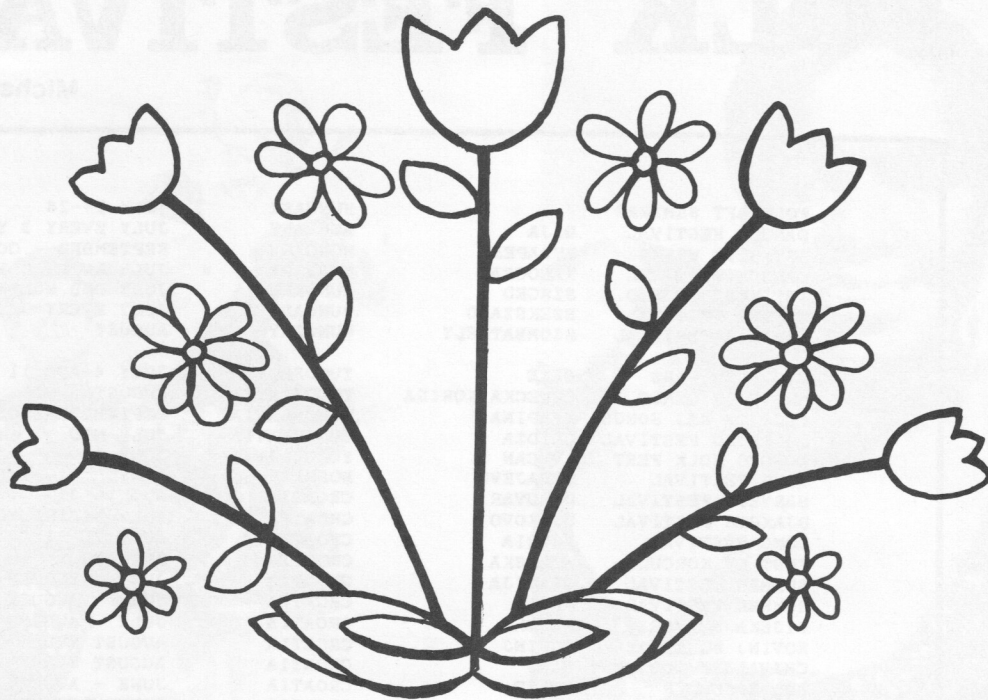
SERVAS hosts are often able to turn you on to the most interesting places. We found out from Adam about a remote area called the Scoraig Peninsula along the northwest Scottish coast, where we stayed at the most beautiful lodge—a retreat center on an old crofter homestead that got its power from a 12 volt wind generator and a bank of batteries. No electric

lines, or 'mains', as they are called, run to Scoraig Peninsula. There are no roads on Scoraig either; we had to cross Loch Broom in a dory. We lunched with another SERVAS host on Scoraig—a Hungarian immigrant named Miklos Ertz, who had settled there 22 years ago, and who was amazed to learn that we did Hungarian dancing.

After a last minute decision to travel to Ireland by way of Dublin and stay the night there, we were able to find a SERVAS couple happy to have us even though we couldn't get to their place until midnight. Our trip from Scotland to their house involved six buses, a dory and a plane and lasted 16 hours. We had to furiously run through the streets of Dublin for quite a distance to catch the second to last bus, only to find that it was the wrong one. The driver brought us to another bus stop just in time to get the right bus, and refused to charge us. The last bus we took went off its route in order to find our SERVAS host waiting for us in his car. The bus driver didn't want us to walk down a dark lane alone (neither did we). This type of friendliness was typical of the treatment we received throughout Ireland and the British Isles.

We finished our trip feeling that we had made friends of all of the SERVAS hosts with whom we stayed; friends we are writing to, and whom we hope to see again. SERVAS is not limited, by the way, to any age group. We have met SERVAS travelers and hosts ranging in age from their 20's to their 60's. Many of the older hosts, like Miklos on Scoraig, prefer travelers more their own age.

For more information on SERVAS you can write or call the United States Servas Committee, Inc., 11 John St., New York, N.Y. 10038, Tel. (212) 267-0252. Or, if you are in Los Angeles, it might be faster to contact Don Fawcett, 13000 San Vicente Blvd., Los Angeles, CA 90049, Tel (213) 394-8935.



Renting a "Gite" in the French Countryside

For a week or more, you can rent space on a French farm or in a village. You can live like the 'locals' do, eating breakfast around the schedule of the local baker, or sitting around at the local bistro with your new neighbors.

Accommodations are fully furnished rustic houses, called "gites". Rental is \$150 a week on the average, during the summer season. For those interested, it is important to start booking as early in the year as possible (January is not too soon). This is due partially to the slow rate at which the mail travels across the Atlantic and partially to the fact that many French people are also planning their summer vacations in these gites.

The main booking agency is called Gites Ruraux de France. It was founded about thirty years ago when the French gov-

ernment got worried about the exodus from the rural areas of the country. It advanced small sums of money to owners of old structures for renovation. The owners used the money well, bringing electricity, hot water and indoor toilets to the buildings, while leaving the basic structural charm alone. Gites are listed in over ninety of France's 'states', and in Martinique and Guadelupe in the Carribean.

In the United States, The French Experience is the sole booking agent. It adds 25% to the rental price for it's services. For information, call them at (212) 868-3350 or write to them at 390 Fifth Ave., New York, N.Y. 10018

If you want to book on your own, first decide which 'state' you want to visit, and then write for the Tourisme Vert, which gives a complete list of the gites in the

area. Enclose an international money order for \$5 for each list you want. Send it to La Maison du Tourisme Vert, Federation Nationale des Gites Ruraux de France, 35 Rue Godot de-Mauroy, 75009 Paris, France

You'll get a short description (in French) of each gite plus listings for bed and breakfast places, children's farm holidays and camping. Choose a minimum of five gites and give preferred dates and alternates. Minimum stay is one week.

Next, you get a detailed sheet on each gite available on your chosen dates. You must book reservations within ten days, sending an international money order for 30% of the rent (the rest is payable on arrival).

If you are more interested in "living" the life of the people in the countries than in being a "tourist", this is a wonderful way to do it.

Eastern European and Balkan

FOLK FESTIVALS

Michelle Sandler

FOLKRAFT SEMINAR		HUNGARY	JULY 19-28
DANUBE FESTIVAL	BAJA	HUNGARY	JULY EVERY 3 YEARS
ARTISTIC WEEKS	BUDAPEST	HUNGARY	SEPTEMBER - OCTOBER
DANUBE FESTIVAL	KALOCSA	HUNGARY	JULY EVERY 3 YEARS
INT FEST OF F.D.	SZEGED	HUNGARY	JULY ODD NUMBER YRS
DANUBE FESTIVAL	SZEKSZARD	HUNGARY	JULY EVERY 3 YEARS
SAVARIA FESTIVAL	SZOMBATHELY	HUNGARY	AUGUST
F.D. SEMINARS	BALE	YUGOSLAVIA	JULY 4-AUG 11 3 SESN
MEDVEDJE GRMEC	GRMECKA KORIDA	YUGOSLAVIA	AUGUST 5
FEST OF KAJ SONGS	KRAPINA	YUGOSLAVIA	SEPTEMBER BEGINNING
FOLKSONG FESTIVAL	LLIDZA	YUGOSLAVIA	JULY MID
KOSOVO FOLK FEST	ZVECAN	YUGOSLAVIA	JUNE
SONG FESTIVAL	SARAJEVO	BOSNIA	APRIL
HARVEST FESTIVAL	DARUVAR	CROATIA	AUG 15-31
DJAKOVO FESTIVAL	DJAKOVO	CROATIA	JULY BEGINNING
SONG FESTIVAL	ISTRIA	CROATIA	JUNE 15-31
FEST OF KORCULA	MORESKA	CROATIA	JULY 27
SUMMER FESTIVAL	OPATIJA	CROATIA	JUNE - SEPTEMBER
SUMMER FESTIVAL	PULA	CROATIA	JUNE - AUGUST
RIJEKA SUMMER	RIJEKA	CROATIA	JULY - AUGUST
ROVINJ FESTIVAL	ROVINJ	CROATIA	AUGUST END
CHIVALARY TOURNMNT	SINJ	CROATIA	AUGUST FIRST SUNDAY
SPLIT SUMMER	SPLIT	CROATIA	JUNE - AUGUST
SLAVONIC FOLK FEST	VINKOVCI	CROATIA	SEPTEMBER BEGINNING
ZAGREB EVENINGS	ZAGREB	CROATIA	JUNE - SEPTEMBER
INTER FL REVIEW	ZAGREB	CROATIA	JULY
ILINDEN DAYS	BITOLA	MACEDONIA	JULY - AUGUST
GALICNIK WEDDING	GALCINIK	MACEDONIA	JULY
OLD TOWN FESTIVAL	OHRID	MACEDONIA	AUGUST END
OHRID SUMMER	OHRID	MACEDONIA	JULY - AUGUST
BALKAN FEST OF FD	OHRID	MACEDONIA	JULY 3-8
OLD TOWN FESTIVAL	OHRID	MACEDONIA	MAY BEGINNING
AUTUMN OF CULTURE	BACKI PETROVAC	SERBIA	OCTOBER 15-31
FIRST OF MAY	BELGRADE	SERBIA	MAY 1-2
FEST OF FOLK MUSIC	BELGRADE	SERBIA	SEPTEMBER
INTRN MUSIC FEST	BELGRADE	SERBIA	OCTOBER
SPRING SONG FEST	BELGRADE	SERBIA	MAY
AMATEURS TO CITY	BELGRADE	SERBIA	OCTOBER 20
KOLO FOLK GROUP	BELGRADE	SERBIA	JULY - SEPTEMBER
YOUTH DAY	BELGRADE	SERBIA	MAY 25
CHILDRENS FESTIVAL	BELGRADE	SERBIA	OCTOBER BEGINNING
SKADARLIJA EVENG	BELGRADE	SERBIA	MAY - DECEMBER
D & S OF CRNORECJE	BOLJEVAC	SERBIA	MAY
HOMOLJE MOTIFS	KUCEVO	SERBIA	MAY
SERBIAN FL FEST	LESKOVAC	SERBIA	JUNE
MOKRANJAC FESTIVAL	NEGOTIN	SERBIA	SEPTEMBER END
AUTUMN FAIR	NOVI SAD	SERBIA	OCTOBER BEGINNING
HARVEST FESTIVAL	SUBOTICA	SERBIA	JULY
VINTAGE FESTIVAL	SUBOTICA	SERBIA	SEPTEMBER
HUNGARIAN FL FEST	VOJVODINA	SERBIA	JUNE
ROMANIAN FL FEST	VOJVODINA	SERBIA	MAY
SLOVAKIAN FL FEST	VOJVODINA	SERBIA	MAY
VOJVODINA FOLKFEST	VRSAC	SERBIA	SEPTEMBER
FOLK FESTIVAL	ANKARAN	SLOVENIA	JULY MID
SUMMER PROGRAM	BLD	SLOVENIA	MAY - OCTOBER
BLD EVENINGS	BLEDNA GORENJSKEM	SLOVENIA	JULY - AUGUST
PEASANT WEDDING	BOHINJ	SLOVENIA	JULY END
FOLK FESTIVAL	IZOLA	SLOVENIA	JULY MID
FOLK FESTIVAL	KOPER	SLOVENIA	JULY MID
FOLK FESTIVAL	PIRAN	SLOVENIA	JULY MID
FOLK FESTIVAL	PORTOROZ	SLOVENIA	JULY MID
SONG FESTIVAL	PORTOROZ	SLOVENIA	JULY MID
EVENTS ON COAST	PORTOROZ, PIRIN	SLOVENIA	AUGUST BEGINNING
FOLKLORE FESTIVAL	STRAZNICE	CZECHESLOVAKIA	JUNE
FOLKLORE FESTIVAL	ARAD	ROMANIA	AUGUST 24
FEST OF MOUNTAINS	FUNDATA	ROMANIA	JUNE LAST WEEKEND
WEIGHING FESTIVAL	MAGURI PRIEI	ROMANIA	MAY SECOND SUNDAY
HARGHITA SPRING	MIERCUREA CIUC	ROMANIA	MAY THIRD SUNDAY
SUMMER F.D. CAMP	MUNTENIA	ROMANIA	JULY 19 - AUGUST 2
SUNRISE FESTIVAL	TIMISOARA	ROMANIA	APR 4TH SND EVEN YRS
MENS DANCE	TRANSYLVANIA	ROMANIA	JANUARY 3RD WEEK
FOLKRAFT SEMINARS		BULGARIA	JULY 31 - AUGUST 18
FOLKART FESTIVAL	BOURGAS	BULGARIA	LATE SUMMER
NAT FOLKART FEST	KOPRIVSHTITSA	BULGARIA	SUM 1986 EVERY 5 YRS



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MARIO CASSETTA

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time and place



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tival in Marakech, St. Anthony's Eve in Lisbon.

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CLUB ACTIVITIES

FEDERATION CLUBS						
ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714) 677-7404 Wayne English	(714) 677-7451	MURRIETA HOT SPRINGS, Alive Polaris Resort	PLEASE NO SMOKING, NO ALCOHOL OF LOD. Veg. FBAL. 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	
CONCHO 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	
CRESWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213) 478-4659, (213) 202-6166 Beverly Barr, Inst.		WEST L.A., Brockton School, 1309 Armatost Ave.,	Int'l - Int. level - excellent teaching - new camp dances	
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; Yakov Eben co-teaching!	
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm	Ron (702) 732-8743 Dick (702) 732-4871		LAS VEGAS, Cinnamon Ridge Rec. Rm. 3601 S. Cambridge (near Twain)	Int'l fd & teaching Members \$1, others \$1.50	
FOLKARTERS	Friday 8-10:1pm	(213) 338-2929		COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave	Beg. teaching 1st hr; int/adv. request follows.	
HAVERRIM 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 Sognomian, 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 dance studio,		
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 MERRIER FOLK DANCERS	Thursday 8-10pm	(213) 294-1304 Ask for Frank.		INGLEWOOD, Rogers Park Aud. Bualyptus & Beach	Every 3rd Sat. Special Dance Party. 730-11pm refreshments \$2.	
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213) 421-9105 Lucille (714) 892-9766 Laura		LONG BEACH, Hill Jr. High Gym 1100 Iroquois.		
NICHEVO FOLK DANCERS	Tue. 7:30-10:30pm Wed 8-10:30pm	(805) 967-9991 Flora Coiman		SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carillo St.,	Wed: International Beg/Int. Tue: Scandinavian Int. Aug/Sept	
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805) 649-1570		OJAI, Ojai Art Center, 113 S. Montgomery		
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714) 557-4662 (213) 866-4324		SANTA ANA, Santa Ana College W. 17th st. at N. Bristol		
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(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 Frewett		SAN DIEGO, Recital Hall, Balboa Park		

SAN DIEGO INT'L FOLK DANCE CLUB	(619) 422-5540 Stirling, Instr.	Wed. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park Club Balboa Park	All levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	(805) 925-3981 (805) 929-1415	Mon. 7-9:30pm	(805) 925-3981 (805) 929-1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Funnell	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	(213) 459-5314 (714) 892-2579 (805) 969-2382	Sep. 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/eye, dance @ 8 call (818) 901-7966 for special events.
SOUTH BAY FOLK DANCERS	(213) 375-0946 (213) 541-1073	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	(805) 642-3931 (805) 985-7316	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	(213) 556-3791 Dave Slater, Instr.	Thurs. 7:30-10pm	(213) 556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd	Tchr, New & Review dances Oct. 28 Yves Moreau, adm \$4
VIRGILIERS FOLK DANCE GROUP	Josephine Civello Director	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	(213) 478-4659, Beverly Barr.	Fri. 7:30-10:45pm	(213) 478-4659, Beverly Barr.	WEST L.A., BROCKTON SCH., 1309 Armacost Ave.	Int. level - excellent teaching tch 7:30 "Dark" Jan. 2
WEST VALLEY FOLK DANCERS	(818) 347-3423 (818) 887-9613	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	7:30-8:00 Review Teaching 8:30-9:00 Teach New Dances
WESTSIDE CENTER FOLK DANCERS	(213) 389-5369 Pearl Rosenthal	Thurs. 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	(213) 459-5314 (213) 397-4567	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	(213) 655-8539 (213) 392-3452	Thurs. 8-10:45pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	"Dark" 12/25 & 1/1
WILTLER CO-OP FOLK DANCERS		2nd, and 4th Sat. 7:30-10:30pm		WILTLER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
NON-FEDERATION CLUBS					
CALTECH HILLET ISRAELI DANCERS	(213) 260-3908 (818) 577-8464	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	(213) 849-2095; (714) 593-2645	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	Christi Perala	Wed 7:30-10:00pm	Christi Perala	CLAIREMONT MCKINNA mens college 9th at Clairemont.	International-heavy on Balkan
DANCE WITH MARIO CASSETTA	(213) 656-3150 (213) 743-5252	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	(619) 475-2776 Geri Dukas	Monday 6:45 & 8:15	(619) 475-2776 Geri Dukas	DEL MAR, Mira Costa College 9th & Stratford ct., Del Mar.	Start Sep 23 8wk session, Beg at 6:45 & Inter at 8:15pm
GREEK FOLK DANCE CLASS	(213) 769-3765 Trudy Bronson,	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	(213) 478-5968; Boby Greenblatt	Sunday 9 pm	(213) 478-5968; Boby Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	7:00pm Beginners 8:00pm Inter. open dances follows classes
KOPSELL	(213) 463-8506 (818) 798-5042	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	(213) 434-0103 Herb Offner,	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 HILLET DANCERS	(213) 769-3765 Trudy Bronson,	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	Miriam Dean (213) 391-8970	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	(714) 369-6557 Sherry	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
USC ISRAELI DANCERS	THUR 7:15-10:30	(213) 478-5968 Bob Greenblatt	USC, Hilliel, 3300 Hoover (across from Hebrew Union College)	7:15 Beg, 7:45 Int., 8:30 Can. Dark Oct. 2.
ROYAL SCOTTISH COUNTRY DANCE	Mon, THUR 7:30-9:45pm	(714) 856-0891 Frank Cannarito	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) 276-7064 Liz Montgomery	San Diego, Casa del Prado Balboa Park,	Mon. 7-10pm Beg/ Tues 7:30-10 Int/ Fri 7:30-10 all levels!
BEGINNER'S CLASSES				
BEGINNING INTERNATIONAL	Tue 7:30-9:30pm	(213) 437-4232 Irene Hylgen	PAL, VERD, Rednegal School Rm 14 6069 Oakgrove pl.	\$4 per class; \$35 for 10 classes
CARRILLO INT' FOLK DANCERS	THUR 7:30-10pm	(619) 449-4631 Pat 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.	
CRESSWOOD FOLK DANCERS	Monday 7-8:15pm	(213) 478-4659 (213) 202-6166 Beverly Barr Inst.	WEST L.A. Brocton Sch. 1309 Almacost Ave.	New Class! Beg. start anytime Ok to stay on for interm. Class precedes regular club dance.
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park club, Balboa Park,	
BEGINNING SCANDINAVIAN FOLK DANCE	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 Gmt. 3835 Watseska, SANTA BARBARA, 100 E. CARRILLO	New class Sep 8: Ted & Donna New Class Sept: Bob & Carol New Class Aug 5: Dan & Flora
SIBERRA MAIRE 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. *Dark* 12/25 & 1/1
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich,	SAN PIEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.	Beginning folk dance instruction.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga	after classes join South Bay dancers Dark 3rd Friday each month
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, (213) 202-6166 Beverly Barr,	WEST L.A., Temple Isaiah, 10345 Pico	Beg. and Inter. dances taught old and new, excellent teaching
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Center, at Dover & Hehrich	
MARONI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois	Soft-soled shoes only, General dancing after class til 10:30
PASADENA CO-OP BEGINNERS CLASS	Friday 8:00-8:30 pm	(818) 794-6919	PASADENA, Troop 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 Hilliel, 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.	Tchq. 8-9 pm, open to remests 9-11. Int'l
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8311	SANTA MONICA, City College-municipal pool Rec. Room	Beg/Inter start Oct 8 for 8 wks 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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Folk Dance Scene

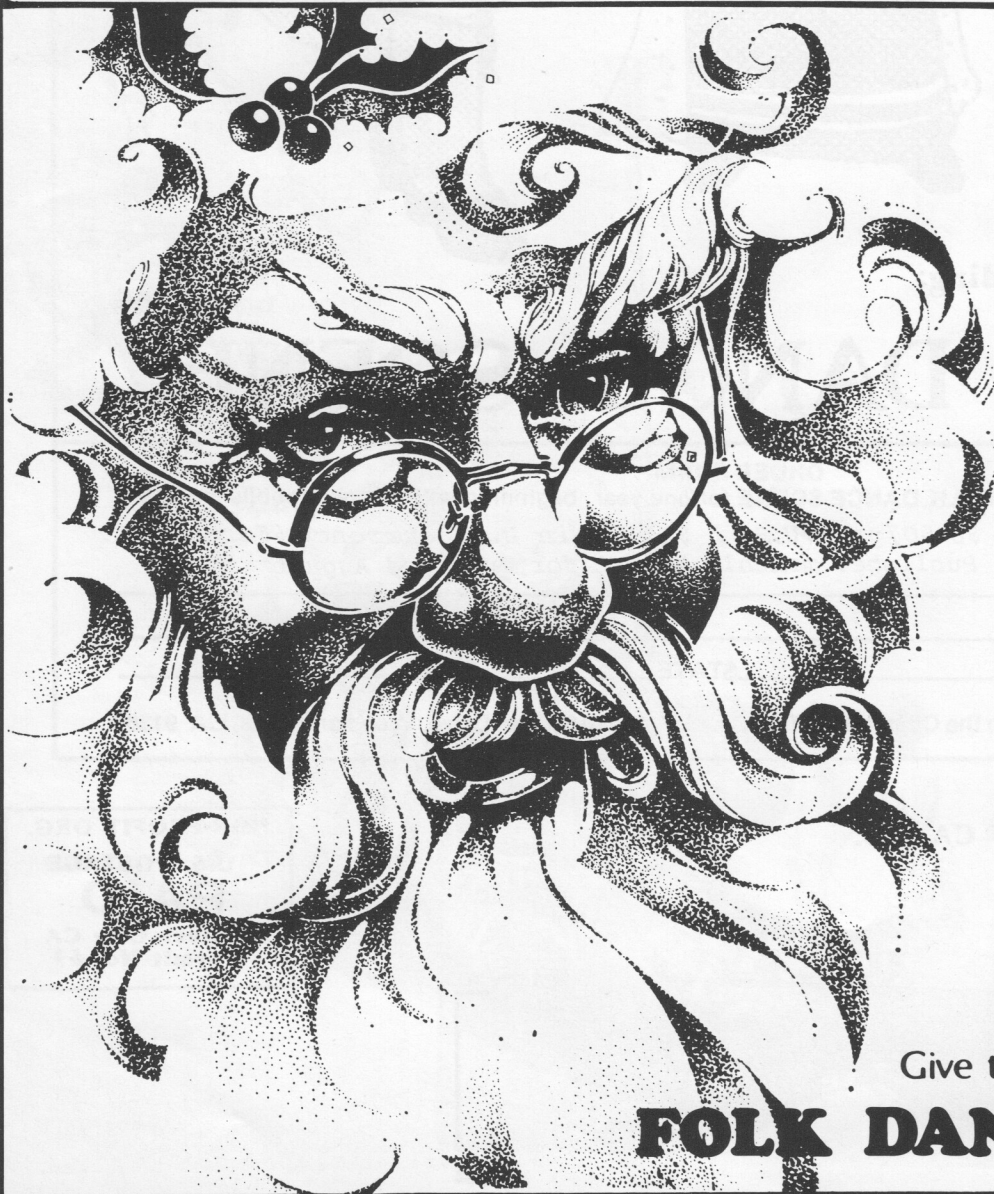
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