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Folk Dance Scene

OCTOBER 1988

VOLUME 23, NUMBER 7



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OCTOBER 1988
VOLUME 23, NUMBER 7

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 peoples of the world. It is also designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

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

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

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the first of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

SUBSCRIPTIONS. All subscription orders, renewals, claims and inquiries should be addressed to the Circulation Office. Subscription rate is \$10 per year (\$15 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change in order to ensure 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. All ads must be camera ready and accompanied with payment.

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 Membership.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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Federation Information	(213) 277-6699



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COVER: "Gathering the Harvest", oil on glass
by Branko Lovak, 1974

Calendar

CALIFORNIA

*Federation sponsored
#Federation club/assoc.organization
T = Tentative

- NOV**
4-6 #Scandia wkend at Harwood Lodge, Mt. Baldy, \$32; info Jim & Elaine Kahan 213/459-5314
- 4-6 #F.D. Wkend at Camp Cuyamaca, sponsored by San Diego Int'l F.D. Club; info 619/422-5540 or 619/234-1066
- 5 Slovak State Folk Ensemble, 8:30 pm, at Pasadena Civic Audit, sponsored by Ambassador Auditorium; ticket info below
- 6 Slovak State Folk Ensemble, 2 pm, at Pasadena Civic Audit, sponsored by Ambassador Auditorium, Pasadena; info 818/304-6161 or 213/681-0212
- 6 *Tres. Ball - Polish Harvest Fest, Eagle Rock Rec. Ctr, 1100 Eagle Vista Dr (Figuroa & 134 Fwy) Eagle Rock, \$4, see ad
- 7 Slovak State Folk Ensemble, Long Beach Community Concert Series
- 10 Romanian Nat'l Choir, L.J. Williams Theatre, 1001 W. Main St., Visalia
- 13 Tziganka, Russian Gypsy Folk Ensemble, 7:30 pm, Orange Coast College Community Serv, 2701 Fairview Rd, P.O.Box 5005, Costa Mesa, 92628, ph 714/432-5880
- 13 Los Folkloristas, Latin Amer. Folklore & Music, UCLA, Wadsworth Theater, 8 pm; info 213/825-9261
- 15 Romanian Nat'l Choir, San Diego Civic Theatre, 3rd & "B" Sts, San Diego
- 18 #Aman concert at El Camino College, Torrance, 8 pm; tickets info 213/329-5345
- 24-26 37th Annual Kolo Festival, U.C. Berkeley; info, Sharon Skorup, 1186 Via Lucas, San Lorenzo, CA 94580
- 25-27 Scandia at Cedar Glelen Camp, Julian, CA; info Michael Goode, 5336 Mecca Ave. Tarzana, CA, 91356, 818/342-7111
- DEC**
4 *Beginners' Festival, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (Figuroa & 134 Fwy), Eagle Rock, 1:30 to 5
- 10 #Christmas & Hanukkah Party by Kayso Folk Dancers, noon to 5 pm
- 18 #Mexican Posada, Pico Reyes Adobe, 10940 Sepulveda Blvd, Mission Hills, , 5-8 pm, \$7; info, Assoc of Ethnic Arts at UCLA, P.O. Box 154, 308 Westwood Plaza, LA 90024, ph 213/395-2025
- 24 #Aman performance at KCET Xmas program, Music Ctr, LA

- 31 #New Years Eve Party, Pasadena F.D. Co-op, 8-?, watch for ad

1989

- JAN**
7 Parnes 42nd Folk Dance Festival, Dorothy Chandler Pavilion
- 15 *Pasadena Co-op's Winter Festival, at Glendale Civic Audit, Glendale, 1:30 to 5:30
- 21 Burns Supper, RSCDS, LA Branch, Edgewater Hyatt
- 21 Burns Supper, RSCDS, San Gabriel Valley Branch, Altadena Country Club
- 28 Dance Consortium - folk, ballet, jazz, etc., 8 pm, Orange Coast College Community Serv, 2701 Fairview Rd, P.O.Box 5005, Costa Mesa 92628, ph 714/432-5880
- FEB**
5 Teatro de danza Espanola, Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212
- 6 Teatro de danza Espanola, Civic Audit, Bakersfield
- 10-12 Laguna Folk Dance Fest & Institute T #* Laguna Beach High School, Park Ave Laguna Beach
- 11 The Chieftains, UCLA, Wadsworth Theater, 8 pm; info 213/825-9261
- 12 The Chieftains, Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212
- 24-25 Mazowsze Nat'l Cance Co. of Poland (Sat 8:30 pm, Sun 8:30 pm), at Pasadena Civic Audit, sponsored by Ambassador Audit; info 818/304-6161 or 213/681-0212
- MARCH**
3 #25th Aman Alumni Reunion evening, Mayflower Ballroom, Manchester & 405 Fwy, LA; info Aman office 9-5 daytime, 213/625-1846
- 4 #Aman Instit & Party, Mayflower Ballroom, Manchester & 405 Fwy, LA; info Aman office 213/625-1846
- 4 Osipov Balaliaka Orchestra + singers from Bolshio Opera & the Bobkina Folk Ensemble, at Pasadena Civic Audit, sponsored by Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212
- 4 Mazowsze, Polish Folk Dance Ensemble, El Camino College, Torrance, 8 pm; ticket 213/329-5345
- 5 Mazowsze, Polish Folk Dance Ensemble, Claremont Colleges Ctr for the Performing Arts, Bridges Audit, 4th & College Way, Claremont 91711, ph 714/621-8031
- 12 Constanza Orchestra of Romania, Glendale High School, 1440 E. Broadway, Glendale

- 17-19 Arrowhead Institute, San Gabriel Branch, RSCDS

- 15 Constanza Orchestra of Romania, Palm Springs High School, 2248 E. Ramon Rd., Palm Springs

- 31-4/2 #Westwood Co-op, Hess Kramer Wkend

APRIL

- 2 Dancers & Musicians of Bali, at Pasadena Civic Audit, sponsored Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212
- 22/T Scottish Fiddlers of LA presented a Spring Concert in Santa Monia; info Margaret Otell, P.O.Box 5522 Glendale, CA 91201, 818/956-5476

- 23 *Westwood Co-op Folk Dance Fest, Culver City Memorial Audit, cnr of Overland and Culver Blvd, 1:30 pm

MAY

- 26-29 *Statewide Folk Dance Festival, Ventura

JUNE

- 3-4 Odyssey - an ethnic dance celebration, Sat. 8 pm, Sun. 4 pm, Orange Coast College Community Serv., ph 714/432-5880

- 10 #Aman's 25th Anniversary Concert, UCLA, Royce Hall, 8 pm, ticket info 213/825-9261

- 23-29 *Idyllwild F.D. Camp

JULY

- 4 *4th of July on the Slab, Lincoln Park, Santa Monica, noon to ?

- 23 Banjo Fiddle & Dance Arts Fest, El Camino College

AUGUST

- 30-9/4 Santa Barbara Symposium

OCT

- 6-7 *Octoberfest, San Diego Inter'l FD Club, San Diego

OUT OF STATE

HAWAII

- 3/25-4/1 Makahiki Hou Camp; info, P.O. Box 22463, Honolulu, HI 96822, 808/422-9873

KENTUCKY

- 7/22-30 Quadrille Workshop, evolution of Europe dances; info, Berea College Recreation Extension, Box 287, Berea, KY 40404, 606/986-9341, ex 5143

WISCONSIN

- 11/18-20 45th Annual Holiday Folk Fair, at MECCA, Milwaukee

1989

SQUARE DANCE

- World Sq. Dance Convention, info 1/800/545-8687
- 1/8-15 10th Annual Bermuda S/R Convention; info Bermuda S/D Convention, PO Box 145, Avon, MA 02322, ph 963-0713

FOREIGN

CANADA

- 11/3-8 Alberta Showcase, Capacoa Nat'l Trade Fair, Calgary, Alberta

DEADLINE DATES

FOR CALENDAR LISTING

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

Dec issue - due Oct 26

Jan issue - due Nov 26

Mail to: Folk Dance Scene
Marvin Smith, Editor
229 Catalina Ave., #3
Los Angeles, CA 90004
213/385-7944

ADVERTISING RATES

Fed. comm. event: Full pg, \$80; 1/2 pg, \$45;
column inch (2-1/4" x 1"), \$4

Fed. club event or non-profit organization:
Full pg, \$100; 1/2 pg, \$60, column inch,
\$5

Non-Fed member: Full pg, \$120; 1/2 pg, \$75;
column inch, \$6

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and mail to editor (address above).

**37th Annual California
KOLO FESTIVAL
November 24 - 26, 1988
Berkeley, California**



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Slobodan Slovic Serbia
Dick Crum Slovenia
Barry Glass Croatia
John Pappas Greece
Laurie Raz -
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RESTAURANT REVIEW

Preston Ashbourne

Hunting dinner and lusting
for Chinese food one Monday
night, I fell into China
West, 10926 W. Pico Blvd.,
LA. I figured to get some-
thing cheap and fiery, but
Mandarin Lamb with garlic
and onions (\$9) caught my
eye and my fancy. While
you're waiting, they bring
you an excellent Chinese
cole slaw (I finagled two
servings since it was a slow
night). The dinner was su-
per - no flavors were too
overpowering, and for the
delicate eater (unlike me),
it was a one-star meal of a
possible "zero-three" scale
of spiciness. They are proud
that they do not use MSG
(thank goodness) and they
trim all excess fat from the
meats. Average entree \$7;
near Cafe Danssa, Kelbo's
and Gypsy Camp.

PRESTON'S POLEMIC

Preston Ashbourne

Would you know a Square
Dancer if you saw one? You
would if he or she were
going to or from a square-
dance. Many times after a
night of folkdancing or a
Gypsy or Dunaj rehearsal,
I've gone with the gang to a
restaurant for the tradit-
ional hot fudge sundae and
have seen the square dance
types come in from their
events. Now, I know who they
are because of the pseudo-
cowboy/cowgirl outfits.
They, however, don't know
who we (the Folkdancers)
are. Why not? Because we
don't look the part.

Dancing is a rather formal
activity. It is usually as-
sociated with nightclubs,
weddings, church socials and
other occasions where a man
would put on a coat and tie.
The ethnic groups we repre-
sent in dance are not ex-
ceptions. The costumes that
go with folkdancing are the
formal wear of the villages.
They do not wear their grub-
biest clothes to weddings!

So squaredancers have their
Western wear, surfers have
their "rad jams", bikers
have their "leathers", but
today's folkdancers look like
nothing in particular. Oh,
occasionally a woman will
wear a "peasant" outfit or a
Romanian blouse, but as a
group we are not showing any
pride in what we do for our
fun. It's fun to dress up.
It gets attention from
others and we need the ad-
vertising. Promote folk-
dancing. Wear boots and
vests and hats and what-
ever. LOOK like you are
someone enjoying what you
do. GET conversations start-
ed with non-dancers who ask
what you are dressed up for!
LOOK LIKE A FOLKDANCER!

ON THE SCENE

A POLISH CALENDAR

November 1-31:

The Polish Heritage 31 Exhibition will be showing at the La Mirada Library, 13800 La Mirada Blvd, between Rosecrans and Imperial Hwy (next to Civic Center). Call library for hours (213) 943-0277.

November 19:

The Polonaise Ball at the Fairmont Hotel in San Francisco, sponsored by the Polish Arts & Culture Foundation. Call J. Kaminski, 213-943-1370, or write to the Polish American Cultural Network, PO Box 10173, Torrance, CA 90505.

February 26, 1989:

MAZOWSZE at the Ambassador Auditorium, Pasadena. For individual ticket information, call 818-304-6161.

May 13, 1989:

Polonaise Ball at the Beverly Wilshire Hotel, sponsored by the Helena Modjeska Polish American Theatre. For details, write the Polish American Cultural Network, PO Box 10173, Torrance, CA 90505.

The POLISH AMERICAN CULTURAL NETWORK publishes a Master Calendar of Events

To receive your copy (copies?), write the Network at the address given above.

POLISH DANCE WORKSHOP

with Morley Leyton and Monique Legare.

November 11-13 at the Centennial Arts Activity Center in Nashville, TN. For info, contact David Peak, 108 Thompson Lane #F-6, Nashville, TN 37211, 615-8333-3635.

Happenings at Orange Coast College (OCC)...

Included in the 88/89 season at OCC are a performance by Tziganka, the Russian Folk Ensemble, on Sunday, Nov. 13 at 7:30 pm, the Rhapsody in Taps at 8 pm on Saturday, Feb. 4, and two shows by the Peking Acrobats, at 2:30 and at 7:30 pm on Saturday, Feb. 11.

OCC is also sponsoring several series of "Armchair Adventures" - films highlighting various aspects of several different countries, cities or cultures (including London, The Pacific Rim, Africa, Ireland, Austria, The Himalayas, France, and the China South Seas). For more information, contact Orange Coast College Community Services, 2701 Fairview Rd., PO Box 5005, Costa Mesa, CA 92628-0120, 714-432-5880.

IDYLLWILD FOLK DANCE CAMP'S "BIG GYPSY" AFTERPARTY

If you didn't come, you missed a great September 25th BIG GYPSY AFTERPARTY at the West Hollywood Recreation Center auditorium in West Hollywood. There was good attendance, a lively program coordinated by Dave Slater and Sherry Cochran from all the requested dances. Morris Schorow decorated the hall, and Norma Rudin created the Fortune-Teller Booth. In-house Gypsy fortune telling services were donated by Barbara Hanna from the West Valley. Oscar Spear took care of the refreshments, and Dave, Sherry and Norma taught some of the popular dances from the 1988 Idyllwild camp.

Great door and raffle prizes were contributed by Edie's Folk Boutique, The Folk Motif (operated by Marge and Bora Gajicki), Vicki Maheu of the Folk Dance Center in San Diego, the Westwood Co-operative, the Tuesday Gypsies, and the Idyllwild Committee. Everyone had a great time. We look forward to a repeat next September. The afterparty was successful in netting the camp at least one tuition scholarship to the 1989 Idyllwild Folk Dance Camp.

The Committee is at work putting together the teaching staff for the 1989 folk dance camp. We have some very creative ideas, so watch for the 1989 registration flyer with all the information on dates, staff, fees, etc. Meantime, dates are June 23-30 for the full week and June 23-25 for the weekend only (first weekend).

AVAZ CALENDAR

AVAZ International Dance Theatre will be on tour in Northern California with its international repertoire from Eastern Europe, the Middle East and North America. The schedule is as follows:

Friday, 11/18/88 at 8 pm, Fresno City College, 1101 E. University Ave, Fresno. Box office phone 209-442-8256.

Saturday, 11/19/88 at 8 pm, Luther Burbank Center for the Arts, 50 Mark West Springs Rd, Santa Rosa, CA. Box office phone 707-546-3600.

Sunday, 11/20/88 at 5 pm. Middle Eastern repertoire only. The Palace of Fine Arts, 3301 Lyon St., Golden Gate Park, San Francisco, CA. Box office 415-567-6642.

The ASSOCIATES Events

The Associates from UCLA have a full calendar of events this year and next.

On November 9, there is a performance by the Gyuto Monks Tibetan Tantric Choir at Royce Hall. Following close behind is a show on November 13 at 4 pm at the Wadsworth Theatre with Los Folkloristas, preceded by a performance lecture at 3 pm.

In December, there are two performances by the Batsheva Dance Company from Israel. One is at 8 pm on Saturday, December 3 and the other at 2 pm on December 4. On Sunday, December 18, the annual La Posada cultural gathering will take place at the Pico Adobe, complete with singing, pinata breaking, dinner and a dance concert.

For tickets to any of these events, or to find out more about ASSOCIATES membership, write to THE ASSOCIATES, Box 154, 308 Westwood Plaza, Los Angeles, CA 90024. Membership perks include preferred seating at all events as well as reduced rates.

Notes from CAL TECH

Cal Tech, which meets on Tuesday evenings in Dabney Hall at Caltech in Pasadena, announces the completion of their new cassette tape library conversion. All of their cassettes are new and have been integrated into their music system. In addition, a new index has been prepared to reflect the new system, and includes over 2,000 titles.

The task of recording Caltech's massive music library was begun over a year and a half ago by Coop member Ken Williamson.

Don't forget the annual Halloween Party! Set for November 1, the event will include a potluck, costumed participants, and live music by the Yugo Gypsy Band. Be there or be square!

The Reel Thing (Royal Scottish Country Dance Society, SD Branch)

11/4-6: Victoria Branch Workshop. For info call 604-386-4988.

11/5: San Gabriel Valley Branch Concert & Dance, Dabney Lounge, Pasadena, with Alasdair Fraser and Barbara Magone. For info, call Jeanne Weston, 213-661-9871.

11/18: St. Andrews Dance Party, Casa del Prado, Rm 202.

11/18-20: Catalina Island Weekend

11/19: Los Angeles St. Andrew's Ball.

For more details on any of these listings, or to order a subscription to the Royal Scottish Country Dance Society's newsletter, call Gillian Buchanan, 619-549-4257.

KHADRA IN SANTA BARBARA

Khadra, San Francisco's international folk ballet troupe, will be performing November 1 at 8 pm in the Lobero Theatre in Santa Barbara. The community concert, open to the public, is sponsored by the Children's Creative Project. For more information, call 805-963-8654.

This concert is the only public concert included as part of a residency sponsored during November by the Children's Creative Project, an organization which raises funds to bring arts into the schools in the Santa Barbara and Santa Maria area. Their program includes the sponsorship of some sixty resident artists in the schools, plus one yearly residency by a major out-of-area arts group.

In addition to the November 1 concert, Khadra will be presenting an intensive series of 45-minute concerts for the schools of Santa Barbara and Santa Maria from November 1-18. Unfortunately the public is not invited, but parents of school children in the area may want to contact their schools to see how they can get involved with the program.

41st TEXAS CAMP

Presented by the Texas International Folk Dancers, the camp takes place from November 24-27 at the Greene Family Camp, Bruceville, TX (a few miles south of Waco on I-35). Featured teachers are Steve Kotansky (Romanian and Hungarian) and Joe Graziosi (Greek). For more info, or to make reservations, contact Wendy Guss at PO Box 50682, Denton, TX 76206, 817-382-5167.

MEXICAN RIVIERA FOLKDANCE CRUISE

Beverly and Irwin Barr will be leading a week-long folk dance cruise of the Mexican Riviera. Departure is from San Diego and stops will be at Cabo San Lucas, Mazatlan and Puerto Vallarta. For details, prices and space availability, call 213-202-6166 or 213-478-4659.

Sodanceabit Dance and Fitness Videos

Sodanceabit won a first place national award for its social dance aerobics encore instructional video series. West Coast Swing and Folk Dance aerobics are included in the new video releases produced in association with University Extension Services, California State University, Long Beach. Betty Griffith

Railey, PhD, the creator of Folk Dance Aerobics, is featured as instructor on the video. For more info, contact Sodanceabit, 15550 Carfax Ave., Bellflower, CA 90706, 213-866-2991.

San Francisco Area Folk Dance Happenings
-Linda Cain

HUNGARIAN DANCE:

Sunday eve class, 7-10 pm at 3435 Army St at Valencia, Studio 204. Contact Imre or Jutka Mandoki 415-282-1458.

Tanchaz-Hungarian Folk Dance Party, Dec 3 at 3435 Army St. Teaching at 7, dancing from 8 pm-midnite. Contact Howie, 415-853-0566

SCANDINAVIAN DANCE:

Beginning/intermediate in San Francisco, Tues, 7:30 pm at St. Paul's Church, 43rd & Judah. Contact Brooke, 415-334-5152.

Advanced/intermediate in Eat Bay, Thurs, 7:30 pm at Piedmont School, Piedmont Ave. Contact Jo-An, 415-388-6790.

Second Saturday each month, party in Mill Valley, Park School. Contact Dean or Nancy, 415-383-1014.

Third Saturday each month, party in Sunnyvale at Masonic Temple, 910 Azure St. Contact Anita, 415-3572.

YUGOSLAVIAN DANCE:

Nov. 4: Party at Slavonic Center, Alemany at Onandaga, San Francisco, with live music by the Traveling Band and Nezabravka, 8 pm. For info call 415-841-0934.

Nov. 20, Tamburitza Mass at the Slavonic Center, 3:30 pm followed by party with music by Veseli Seljaci. 415-841-0934.

INTERNATIONAL DANCE:

Remember the KOLO FESTIVAL on Thanksgiving Weekend! The theme this year is the dances and culture of Yugoslavia.

Mandala meets every Thurs, 8-11 pm, St. Paul's Church, San Francisco, 43rd & Judah. Neal Sandler teaches every 2nd and 4th Thursday.

UC Berkeley group meets Friday evenings at Hearst Gym with a rotating schedule of teachers.

Marcel Vinokur's folk dance party, Nov 19, 8 pm at Menlo Park Rec Center, Alma at Mielke Dr. Contact Kathy, 415-327-0759.

ASHKENAZ:

1317 San Pablo, Berkeley, CA, 415-525-5054.

Nov 19-California Cajun Orchestra, 9:30 pm

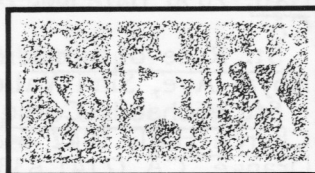
Nov 22, George Chittenden & Friends, Greek, Balkan and Turkish. Teaching at 8pm, music at 9:30 pm

Nov 25, Savoy-Doucet Cajun Band from Louisiana, 9:30 pm.

Tuesdays, Nov 1 - Greek;
Nov 8, 15, 22 & 29-Balkan.
Wednesdays: Jewish dance

A Celebration of Folk Dance and Music

MAKAHIKI HOU CAMP



Hawaii 1989

MARCH 25 THROUGH APRIL 1

at Kokokahi YWCA - a rustic 11-acre oceanfront camp on Kaneohe Bay on the lush, tropical windward side of the island of Oahu
enjoy workshops for dancers, singers and musicians...
plus swimming, hiking - or just relaxing!

GUEST PARTICIPANTS

DICK CRUM and/or RON WIXMAN - Balkan dances

AHMET LÜLECI - Turkish dances

ABDÜLLATIF BOLAT - Turkish singing

POLLY FERBER - dumbek

BILL COPE - tambura

Musicians: GEORGE CHITTENDEN - clarinet, gajda, zurna

MICHAEL LAWSON - accordion & JOE ZEYTOONIAN - oud

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Now accepting new members! Rehearsals are on
Sundays from 10 am - 1 pm at Cafe Danssa
(11533 Pico Blvd., L.A.) or Monday evenings
from 7:30 - 10 pm at Veselo Selo (719 N.
Anaheim Blvd., Anaheim)

For details, call Gene (714) 537-0436, Teri (213) 653-2923, or Sherry (213) 398-2302.

POLKA DANCING IN CALIFORNIA

By Gerald R. Reeves
(From The Polka News, Vol.
18, No.1, January 1988)

Cafe Europa, 1733 S. Hill,
Oceanside, CA (805) 433-5811
Casaletti's Polka Palace,
12583 Highland Ave, Etiwan-
da, CA (714) 899-1016
D.E.S. Hall, 5126 Riverside
Dr, Chino, CA
Deutsch-American Verein,
1843 Lincoln Blvd, Santa
Monica, CA (213) 450-6141
Fontana Community Center,
(Concert Hall, Starvation
Cafe), 8380 Cypress, Fon-
tana (714) 823-3411 X.21, or
823-3413
Gardena Elks Lodge, 162nd
& Western, Gardena, CA (213)
632-8012 or 321-1919 (Hall)
American Legion-Orange,
143 S. Lemon, Orange, CA
V.F.W. Hall, 805 E. Syca-
more, Anaheim, CA
San Fernando Elks, 804 Pi-
co, San Fernando, CA
S.N.P.J. Slovene Hall,
8425 Cypress, Fontana, CA
(714) 829-9718 (Hall)
P.N.A. Hall, 12515 Hoxie
Ave., Norwalk, CA
Psalms 30:11 School of
Dance, 530 E. 4th St., Long
Beach, CA (213) 437-DANC or
436-1322. Ask for Jon Gatyas
Polish Parish Hall, 3424
W.Adams Blvd, L.A. CA (213)
737-9786
Mission Viejo Elks, 25092
Marquerita Pkwy, Mission Vi-
ejo, CA
L.A. Naturfreunde Klub-
house, 423 Yucca Trail,
Sierra Madre, CA
K of C Hall, 4315 N.
Vincent, Covina, CA (213)
338-5644. Ask for Dan Riddle
Kalender Germania Hall,
261 N. 2nd St, San Jose, CA
(408) 279-9652
Der Austrian American
Club, 3356 Glendale Blvd,
L.A., CA
Fair Oaks Club Hall, 4200
Temescal, Fair Oaks, CA
Polish Community Ctr, 165-
11th St, San Francisco, CA
(415) 824-9777
Polish Club, Inc, 3040 -
22nd St, San Francisco, CA
(415) 824-9777
St. Mary's Byzantine Cath-
olic Church Hall, 5329 Se-
pulveda Blvd, Van Nuys, CA

Our Lady of Assumption
Church Hall, 796 W. 48th St,
San Bernardino, CA
St. Justin Martyr Church
Hall, 2050 Ball Rd, Anaheim,
CA
St. Rose of Lima, 1305
Royal Ave, Simi Valley, CA
St. Michael's Catholic
Church Hall, 1042 Star Rte,
Orange, CA (714) 633-2041
St. Gregory the Great
Church Hall, 13935 Tele-
graph Rd, Whittier, CA
Polish Roman Catholic
Church Hall, 3424 W. Adams
Blvd, L.A., CA (213) 734-5249
Polish National Catholic
Church Hall, 1118 N. Com-
monwealth Ave, L.A., CA
(213) 666-0964
German Catholic Church of
St. Stephen, 3705 Woodlawn
Ave, L.A, CA (213) 234-9246
Polka Club, 460 Eddie Ln,
Sebastopol, CA (707) 838-
4618
Polish Auditorium, 4434
Crenshaw Blvd, L.A, CA (213)
296-9980
Polka Place at Flea World,
1638 Industrial Blvd, Chula
Vista, CA
Victory Park, Pasadena, CA
(818) 797-1114
Black Forest Inn, 1037
University Ave, Balboa Park,
CA (805) 298-2269
Brook's Lodge, Hwy 50, S.
Lake Tahoe, CA (916) 544-
3642. Manfred & Margot Krag
Bratskeller German Rest-
aurant, 120 Prospect St, La
Jolla, CA (619) 454-4244??
Black Forest Inn, 124
Santa Monica Blvd, Santa
Monica, CA (213) 395-2212
Bit of Germany Restaurant,
1304 S. Pacific Coast Hwy,
(213) 375-9125
The Weintube, 17739 Sher-
man Way, Reseda, CA (818)
345-1994
Rudi's Hidden Acres, 3700
Carmel Valley Rd, Del Mar,
CA (619) 481-9656
Red Lion Tavern, 2366
Glendale Blvd, LA, CA (213)
662-5337
Rheinlander Haus, 2182
Avenida de la Playa, La Jol-
(619) 454-6770
Peter's Family European
Restaurant, 2018 Mission St,
Santa Cruz, CA (???) 426-
4531

Mlakar Elbow Room, 8662
Sierra, Fontana, CA (714)
829-9711
Linbrook Bowl, 201 S.
Brookhurst, Anaheim, CA
Little Bavaria, 1/4 mi W
of I-75 on Carmel Valley
Road, Del Mar, CA (619) 755-
1383
La Maison-the Family
House, 842 East Ojai Ave, O-
jai, CA (805) 646-6217
Little Switzerland Rest-
aurant/Cocktail Lounge, Riv-
erside & Grove, El Verano
Way (near Sonoma), San Fran-
cisco, CA (415) 938-9990
Kaiserhof, 5351 Adobe
Falls Rd, Mission Valley, CA
(714) 287-3075
Hoppe's Old Heidelberg
Restaurant/Lounge, 13726 Ox-
nard St, Van Nuys, CA (818)
997-9396
Heimathus, 833 W. Torrence
Blvd, Torrence, CA (213)
770-1961
Heart of Europe Restau-
rant, 685 Sutter, San Fran-
cisco, CA (415) 441-5678
Turner Inn Hofbrau, 645 W.
15th St, L.A., CA
Mammoth Lakes Village,
Alpenhof Lodge, Clock Tower
Restaurant (714) 934-6330
The Music Machine, L.A.,
CA (213) 820-5150
Mollenkoen Restaurant, 435
Alisal Rd, Solvang, CA (805)
688-4555
The Phoenix Club, Inc.
Ballroom, 1566 Douglass Rd,
Anaheim, CA (213) 693-9724
Swiss Ladie's Society,
Swiss Park Hall, 1905 Work-
man Mill Rd, Whittier, CA
St. Therese Social Hall,
6026 Camino Rico, San Diego,
CA (619) 469-6449
Guardian Angel's Church
Hall, 1118 Commonwealth
Blvd, L.A., CA
Bavarian Inn, 1402 Broad-
way, Chula Vista, CA (619)
425-4000

(Double-check area codes,
especially in the San Diego
vicinity. Also, be sure to
call any of these places
before going out to them, as
this list originated in Jan-
uary, 1988, and some of them
may have changed addresses
or programs.)

Throughout their history, the Poles have been one of the few Slavic peoples not to come into direct contact with the Turks, excluding the Avars in the early Middle Ages and the Mongol invasions in the later Middle Ages. Most of the cultural influences on the Poles have come from their historical neighbors the Hungarians, the Germans, and the Russians and Ukrainians.

Like most Slavic peoples, the Poles seem to have a preference for wind instruments, most notably flutes and bagpipes.

Among the flutes we can find the "fujarka wielkopostna", which is a flute that is only a simple tube. It is blown across the rim of one end in the manner of a kaval or ney and a finger is tilted over the other end to produce both stopped and open overtones. This flute is identical with the Romanian telinca, the Slovak koncova, and the Ukrainian telenka.

Another ancient Slavic instrument in Poland is the "fujara salaszniakowa" (shepherd's fujara). This flute is nearly two meters long and the bottom opening must use a valve to close it. This is very similar to the Slovak fujara, also two meters long, and uses a folded pipe to allow the player's breath to reach the fipple without the necessity of being twelve feet tall.

The Poles also have the trąbka, which is identical to the Ukrainian trembita and the Slovak fujara trombita, or the Czech pastyrská truba. This is a long signalling horn formerly used to communicate in mountainous regions of southern Poland. It is becoming very rare. Few are seen today.



POLISH MUSIC
Joe Carson

Polish folk musicians.
Left to right:
fiddle, bagpipe and
flute. Eighteenth
century woodcut

In the Lubsko region, whistles, clappers and rattles have survived as children's toys.

The Poles have always had a love of bagpipes. The simplest of pipes is the "siesienki", a bladderpipe. A simple clarinet beating reed drives a cylindrical tube with six fingerholes and a thumbhole. The tube ends in an upturned horn bell. They have the dud, from the German dudelsak and gaydy (from Turkish gayda, and ultimately from the Arabic ghiata, a reed pipe). The gaydy has a bag of goat skin with the fur on the outside and the chanter emerges from a stylized goat's head. It has a drone that breaks at a right angle in the middle and hangs over the shoulder of the player. The gaydy is a bellows-blown pipe with the fellows held under the left arm of the performer. The "koziol" resembles the gaydy except that the "koziol" is larger and the chanter emerges from a kid's head rather than a goat's head. The "koziol slubny" is a special, smaller version of the "koziol" used at weddings by the wedding party. Later it is exchanged for

the "koziol" at the wedding dinner.

Among the folk string instruments are the mazanki and maryna. The mazanki is a survival of the medieval rebec. The modern mazanki has a fingerboard, three strings tuned in fourths and is played violin-fashion. The medieval form more strongly resembled its more archaic relatives to the south, the lira, lirica, and gadulka. Agricola described it in 1545 C.E. as being played with the fingers between the strings, unlike its modern descendant. The mazanki is often used to accompany the koziol slubny. Also found in the Shamatoul region is a simple folk bass, the maryna. It is about the size of a large cello, angular in outline, and has two gut strings tuned either G-d or A-e in fifths.

Of course, there is the familiar polka band, originally composed of clarinet, accordion, and bass. This has been expanded in recent times, especially by Polish immigrants in the American Midwest, to include banjos, saxophones, and electric guitars.

DOZYNKI...DOZYNKI...DOZYNKI..

POLISH HARVEST RITES

CHOZDI GOSPODARZ PO POLU

① Chod-zi go-spo-darz po po-lu; chod-zi go-spo-darz po po-lu; za-pra-sza żyt-ko do do-mu.

<p>Chodzi gospodarz po polu Chodzi gospodarz po polu Zaprasza żytko do domu</p> <p>Do domu żytko do domu Do domu żytko do domu Już się nastał na polu</p> <p>Już się nastał na polu Już się nastał na polu A teraz leżysz w zapolu</p>	<p>The landlord walks through the field inviting the wheat to come home.</p> <p>"To the house wheat - for you have already stood too long in the field."</p> <p>Too long you have stood and now you are lying on the ground.</p>
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Abstracted from articles by
Ada Dziewanowska and Martin
A. Pack by Teri Hoffman

Throughout history, Poland has been primarily an agricultural country. It is not surprising that many cultural traditions have arisen from the yearly harvesting ritual. The harvest celebrations of today are pretty much the same as ever, although in the 20th century a government official has replaced the landlord who, in years past, was comfortably living in the manor while the peasants worked diligently in the fields. Customs and rituals connected with the harvest season are ancient, going back as far in time as the pagan times. Then, especially, the security of the people depended on the continuity of the vegetation and the assurance of good and plentiful crops each season.

The harvest celebration, "Dozynki" (from the verb "zac", to reap), has been traditionally held on or

about August 15 - Assumption Day - also known as the feast of Our Lady of the Herbs. In Poland, as in all agrarian-based societies, the harvest is an important time. It is the culmination of efforts begun months before. The grain and fruit of the fields long cared for throughout the growing season are gathered up by the farmer and his workers. It is a time for celebration and ritual. Each year since World War II, a different city in Poland has the honor of hosting the festival. Thousands of representatives from all regions of the country, dressed in regional garb, present the fruits of the land to the head of state.

The when and how of beginning the harvest is as important as the end, if not more so. The correct procedure, according to custom, must be followed to insure a good yield both this season and the next. Care is taken to begin work on the day which is considered best for harvesting.

Saturday, the Virgin's Day, is considered luckiest of them all. If it is not possible to begin on that day because of bad weather or an unripened crop, at least a few handfuls of grain should be cut.

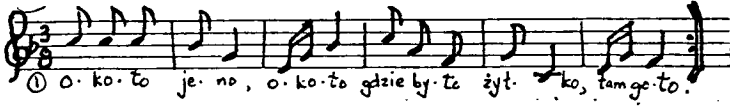
The first cutting should be done by the "gospodarz" (landlord), the "przodownik" (the leading harvester), or a visitor, so long as it is a virtuous person of some esteem. Since the first cut stalks of grain represent the entire harvest, great pains were taken to assure that the best possible conditions were met.

In some regions there was a prejudice that passers-by might represent an evil spirit and bring bad luck to the harvest. To prevent this, the peasants would tie a passer-by with a cord made of straw. That unfortunate person had only one way to redeem himself and that was to give a gift of money to the harvesters. After the first cutting was

DOZYNKI...DOZYNKI...DOZYNKI

AND CELEBRATIONS

OKOŁO JENO OKOŁO



① o. ko. to je. no, o. ko. to gdzie by. te żyt. ko, tam go. to.

<p>Okolo jeno około Gdzie było żytko tam goło Gdzie było żytło tam goło</p> <p>Gdzie była pszenicka nie ma nic Oj trzeba będzie koze plic Oj trzeba będzie koze plic</p> <p>Oj a kto kozy nie piele Ten nie doczeka niedziele Ten nie doczeka niedziele</p> <p>Oj a kto będzie koze plić Ten będzie sto lat sto lat żyć Ten będzie sto lat sto lat żyć</p>	<p>Around and around the circle- where there was once corn now it is shaved bare - where there was wheat now there is nothing. You must "weed" the "goat". and those who do not tend the "goat" shouldn't wait for Sunday. But those that do shall live one hundred years.</p>
--	--

done, the day was often celebrated with a feast of cheese, scrambled eggs, and vodka, all of which were consumed around the first snop (sheaf of grain). The "gospodarz" drinks a toast to the "przodownik" and throws the remainder on the ground as an offering to the spirits which inhabit the field.

There are numerous Polish folk tales of demons and witches who move among the high stalks of grain. One legend talks of the "rye woman" who lives in the grain. Mountaineers fear the black, naked old woman who lurks about waiting to carry off unsuspecting children to her underground home. In the region near Krakow, women with flames shooting out from their breasts are said to inhabit the fields. In order to appease them, in some regions, a few tufts of grain are left behind after the first cutting.

The final day of the harvest was given the most importance and was, again, marked

by proscribed ritual. In some parts of Poland, there was an ancient ritual called "przepiorka" (quail). A tussock of grain was left uncut in the field and its top was tied with ribbons and decorated with flowers (known as the przepiorka). In the region of Mazowsze, this tussock was divided into three parts. Each part was braided and then the braids were tied at the top and decorated. The ground around the "quail" was cleaned of weeds to assure a field free of weeds next season. Then the "quail" was surrounded with a ring of small stones, and a bigger, flat rock was placed underneath it. The harvesters continued the ritual by placing a piece of bread, a piece of cheese, some salt, a few flowers and a small coin on the rock. These were offerings for the "quail", a popular bird, which personified spirits which favored future crops. At that point, either the best female harvester or a girl working in the fields for the first

time was held by her legs and dragged on her back around the "quail" to symbolically plow the ground in a magical circular shape. This was to ensure the fertility of the soil.

From the last stalks of grain and flowers of the field, a tall wreath was braided in the shape of a crown. According to tradition, the wreath was to represent all of the crops coming from this year's harvest. Other items from the field, items from the forest, and items from the garden, were also incorporated into the wreath. So, there were stalks of rye, wheat, barley and oats, as well as branches with small red apples and with hazelnuts. Often small honey cookies were attached to the top of the crown to represent contributions from the beehives. This wreath was placed on the head of the best female harvester, who had been chosen by the others. She also carried a big, round, freshly-baked loaf of bread.

HARVEST CUSTOMS

A procession of harvesters was then formed and led by a "kapela" (folk orchestra) and the male leader, the "przodownik". The men carried farm tools decorated with flowers and ribbons, and the women the bundles of grain stalks and baskets of apples and nuts. Sometimes a very large wreath was also constructed, and was carried by several harvesters. To it a rooster was tied by the leg. The behavior of that rooster would predict what kind of harvest could be expected in the next season. It was a good omen if it tried to peck at the grain in the large wreath.

Singing harvest songs, the marchers proceeded to the manor house of the owner of the estate, or to the house of the most prominent citizen. On the way, the harvesters were often sprinkled with water by local boys. This was to assure adequate rainfall for the next spring.

The "przodownica" offered her loaf of bread and the harvest wreath to the landlord. The wreath was then hung in the hall of the manor, for the grain from it was to be used for a symbolic start for next spring's sowing. In this way the continuity of the cycle was ensured. Next, the other harvesters offered their gifts and best wishes for a bountiful harvest in the next year.

Dancing was then started, with the "gospodarz" (landlord) and "przodownica" and the "przodownik" and the hostess (gospodyni) leading off the first dance. Then all moved to a festively decorated barn or granary for a full evening of merry-making.

Koziol (the he-goat):

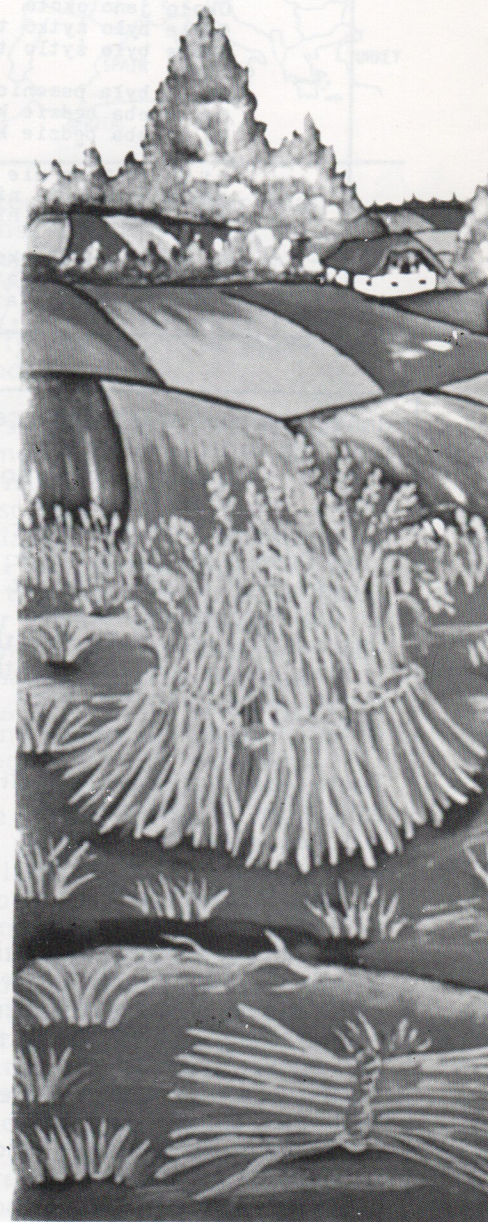
As early as the XVI century, in northern Poland, a goat was sacrificed at the end of the harvest. The sacrificer was adorned with garlands about his head. Holding the animal upwards, he slaughtered it and sprinkled the blood on the attending crowd. The participants believed themselves cleansed of all "sins" committed during the past year. The blood was dried and used as a healing potion.

Okrezne:

This ceremony was connected with the end of the harvest and concerned the harvest wreaths. The wreaths took the shape of cones, circles, crowns, and tiered rings. In the Sandiomierz region, a living cock was attached to the wreath. It was said that its reaction would be an omen of the next year's harvest. In the harvest wreath lay, according to popular belief, the vital forces of the grain. Next year's planting was always begun from grain crumbled from the harvest wreath.

Wyzwoliny Kosiacza:

At the beginning of the harvest, the initiation of the new reaper would take place. The initiate would be dressed up with garlands and greens and was then threatened with scythes and rakes tied up with red kerchiefs. He was then forced to crawl on the ground covered with thistles, and taken into the barn where he was put on a harrow and thrashed. After a severe "trial" at which he was asked impossible questions, the verdict would be delivered from the house top. Passing all the tests, he would pass into the fraternity of mowers with all the rights and duties that station held. The ceremony ended with a feast.



DANCING THE MAZUR

AND CELEBRATIONS

known under such names as Wryas (tear-out), Gordan (chasing), or Szumny (Polstons).

The oldest figures of the dance were the former-farmers from ancient folk rituals or rather from the traditional (belonging) of the first one contained traces of a dance which was danced at weddings, including the bride and the groom, who were tried to keep or protect from the evil spirits. In the 2nd...

MAZURKA: A Polish folk dance in 3/4 time; a ballroom dance in Eastern and Central Europe based on the folk dance; a character dance in ballroom (The Dance Encyclopedia, Simon and Schuster, NY).

I have just returned from Port Townsend, a beautiful Victorian resort on the Puget Sound. A where the...



F. Filipovic
- 1975. -

"Harvesting", oil on glass, by Franjo Filipovic (from "Naive Painters of Yugoslavia", Nebojska Tomasevic, ed.)

DANCING THE MAZUR

MAZURKA: "A Polish folk dance in 3/4 time; a ballroom dance in Eastern and Central Europe based on the folk dance; a character dance in ballet." (The Dance Encyclopedia, Simon and Shuster, NY)

I have just returned from Port Townsend, a beautiful Victorian seaport near Seattle, WA, where all week long some eighty dancers "pas marched", "pas chassed" and "holubiec-ed" the Mazur-Mazurka steps. On my desk I found a letter: "your Mazur came in among the 'top ten' favorite dances taught for both weeks at Stockton Folk Dance Camp this summer Would you have the time and/or the desire to write an article about the Mazur..?" Oh, my! One can't refuse such a request from a lovely lady. Impressed with the enthusiasm of the Mazurka Folk at Port Townsend for this dance, proud as a hero (involuntarily) of having Polish blood in my veins, I decided to undertake the challenge and acquaint American folk fans with some of the Mazur traits.

Over a hundred years ago, Friedrich Zorn, German dance teacher and author, characterized the Mazurka as "the most beautiful social dance of our time, and the author knows by his experience of more than fifty years that everyone who has properly acquired the dance prefers it to all others". (Grammar of the Art of Dancing). Today, almost 300 years after the Mazur began its international career, the interest in this dance is still alive...

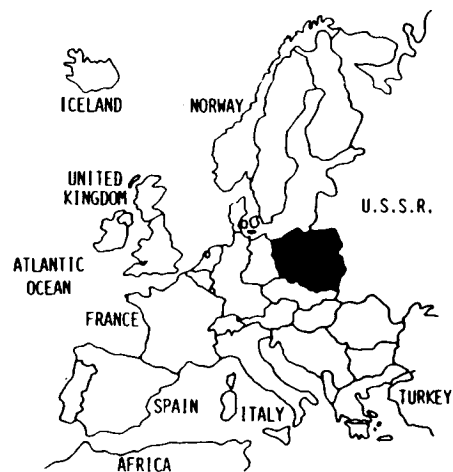
The origin of Mazur is in the villages of central Poland, in the Mazowsze (Mazovia) region. In its prototype, danced by the ethnic group called Mazury some 400 years ago, it was

known under such names as Wyrwas (tear-out), Goniony (chasing), or Szumny (boisterous).

The oldest figures of the dance were the forms taken from ancient folk rituals or games, such as the Odbijany (rebouncing) or the Zwodzona (deluding). The first one contained traces of a dance that was done at weddings, featuring the bride and the best man, who tried to keep or protect her from the other ushers. In the Zwodzona figure, the woman had much opportunity to show off, choosing her partners in a deluding fashion and dancing with them for longer or shorter periods.

From the peasants, the dance was taken over by the gentry (szlachta). When Warsaw became the capital of Poland in 1596, Mazur spread throughout the country and found its way to the courts of the nobility, reflecting their style of life. The dance instructors and teachers altered it artistically, arranging various steps and figures in a certain order. Mazur had started its international career! It began penetrating to neighboring countries, and was introduced into the courts of Germany and Russia.

In the second half of the 18th century, Poland was partitioned by Russia, Prussia and Austria. Oppression of the partitioning powers, particularly Russian and German, caused unusual resistance among the Polish people. This was especially manifested in their attachment to traditional folk culture: customs, rites, music, dance, and costume. By wearing the Polish costume, people still belonged to their country, even if it didn't officially exist on the political map of Europe. Strong reprisals pro-



voked even stronger reactions. The Poles had to struggle in order to preserve their cultural identity, as well as to regain unity and political independence.

This desire was dramatically demonstrated by several uprisings... When the Kosciuszko Insurrection collapsed (1794), thousands of Poles emigrated. The time of the Mazur's most spectacular career was about to come. This was the time of Bonaparte's brilliant campaigns in Italy, and his many victories offered the opportunity for establishing Polish military units. The Poles sensed a chance for their divided country. In 1797, General Henryk Dabrowski became the Commander-in-Chief of the Polish legionnaires who carried the Mazur with them to every corner of Europe. The Mazur seemed to give them a certain inspiration not found in any other dance, entering their souls and driving away all fatigue. Foreigners recognized it almost instantly, and while admiring the Polish original style, simultaneously created their own versions of the dance, calling it the Mazurka.

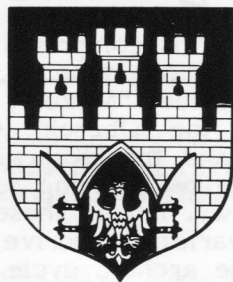
Since Mazur in Polish means

In the Mazur, man's nature is reflected ... "show me how you dance mazur and I'll tell you what kind of man you are, whether you have fantasy and spirit, or you are dull and a coward".

the male inhabitant of the Mazury sub-region, the Mazurka means the female of the same region. It is difficult to explain why people outside of Poland call this dance Mazurka, la mazurka, la masoure, die Mazure, or other variations along these lines. Some were the charming mutants of their prototype, some just insipid imitations having very little in common with the Mazur. Some time later (1847), Cellarius, the French teacher, explains, "I offer this new quadrille to the public in some sort of a specimen and foretaste of the mazurka, a kind of compromise between the French and Polish dance

In spite of the peaceful negotiations, the displaced legionnaires longed for an armed return "from Italy to Poland." This idea found its expression in a song composed by Jozef Wybicki, Dabrowski's friend, "Jeszcze Polska nie zginela" (Poland is not yet lost). This Mazur melody with its brisk rhythm strengthened the hearts of the Polish soldiers, and in time became Poland's national anthem.

When the legionnaire finally entered Poland in 1806, they were welcomed with love and enthusiasm. During this time, the next form of the



Mazur was being shaped. After the "peasant, regional" and then the "national, nobility" styles, the ballroom form became prevalent.

Its popularity in Polish towns and cities came from the sojourned of the "Ulanie", the soldiers of the "Duchy of Warsaw and the Congress Kingdom." "Jeszcze jeden mazur dzisiaj choc poranek swita" ("let's dance the Mazur once again even if the dawn comes up"), sang Poles across the country while dancing the last of many mazurs for the night.

Mazur became fashionable among the upper classes in Paris. In the early 19th century it spread to Italy, England, and from there, to the United States.

Says Cellarius, "Of all the dances that of late years have been introduced into the Parisian ballrooms, there is none that has a character more marked with

vigor and originality than the mazurka, the Polish origin ..."

With the tendency during the Romantic Period towards glorifying aspects of rural life, some dances were adapted for the stage. The Mazur was introduced to the stage by Polish and foreign composers of operas and ballets. It would be impossible to omit the Mazurs from the Polish national operas of Stanislaw Miniuszko (1819-72), "Straszny Dwor"(The Haunted Castle) and "Halka". The Austrian dancer, Fanny Elssler, brought character dance to the ballet - she first presented Krakowiak ("La Cracovienne", another Polish national dance) and later Mazur ("La Mazurka) on the stage, conquering the New York audience in 1840 with these two dances.

Also during this Period, Fryderyk Chopin (Szopen), the Polish composer and pianist, recognized the richness of Polish folklore, composing 58 "mazureks" during his short lifetime. Another Polish composer, K. Szymanowski (1882-1937) gained international recognition for his mazureks at the beginning of the 20th century.

After the first period of Romanticism, with its idea of glorifying aspects of rural life and seeing in them the idea of national revival, the sentimental approach changed into a serious interest in folk culture (19th century). During this time, thanks to the reforms of the 19th century, peasant culture blossomed. These reforms, giving far more freedom to the peasantry, allowed individual economic growth, which in turn brought several positive effects. A

wealthy village society was established and colorful costumes appeared all over the country. For the first time, collectors of folklore began to collect folk dance as well as other aspects of folk culture. A series of publications appeared containing documentation of traditional customs, family and community rites, dance, music and costume.

In 1860, Karol Czerniawski, in his work "about the national dances" describes Mazur as "compounded of impulse and majesty, free from all restraint; it has at the same time something of pride and even of the martial..."

In 1879, Karol Mastenhauser, the Polish dance teacher, published his work, "100 Figures of Mazur and its Principles." In 1888, he published a three-part work, "Mazur, Its Principles and 125 Figures." In his last edition, published in 1894, he says, "One of the most difficult, but also one of the most beautiful dances of our time, featuring life and skills of our youth, is Mazur, which vitalizes almost all of our drawing rooms; its music, even for those who don't know how to dance, stimulates and encourages to the common dance."

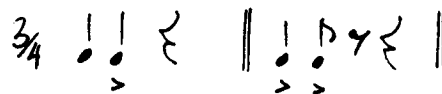
After 123 years, the events of World War I returned independence to the Polish people. Sovereign Poles expressed their joy through the beloved Mazur, "Bialy Mazur gwiazdy gasi..." (The White mazur quenches the stars).

Experiencing lost freedom for three generations, and then the years of World War I and World War II, gave the Poles a solid training in the fight for their national culture. Mazur is one of the symbols of that culture.

Today, even though one can only dance Mazur on the stage (after becoming a member of one of the hundreds

of folk ensembles), since nobody dances it socially any more, Poles still thrill to the sound of their national anthem with its mazur rhythm. Verve and spirit are embedded in its musical rhythms. The changing accents within each measure give the dance its lively and fiery character. Says Cellarius, "We meet in the mazurka with vivacity, unrestrainedness, variety, dignity, and a little of that martial spirit... The mazurka, a dance altogether independent and truly inspired, which has no rule but the taste and peculiar fancy of every one, the performer being, so to speak, his own master."

"Mazurek" is comprised of more than one type of dance style. Besides "Mazur", it includes the "Oberek" (Obertas) and the "Kujawiak", from the neighboring region of Kujawy. All of these regional variations derive from the archaic cycle called "Okragly" (rounded), which usually began with "Chodzony" (the prototype of the Polonaise). All are in triple time with strong accents (in dance, accompanied by a heel tap) falling on either the first and second or the second beat of the bar. The tempo varies considerably; for the Kujawiak crotchet=120-160, for Mzur=160-184, and for Ober-ek=180-240.



The basic step of Mazur, "Bieg Mazurowy", is a running step (pas marche) done by a couple with a brisk and steady motion, while retaining perfect carriage and poise. It is said that if a dancer carries a glass full of water, he or she should spill not a drop. The "Bieg Mazurowy" is the foundation of the whole dance. It is here more than in the figures that the character of Mazur can be seen. The man

moves slightly in front of his partner as if to lead her into the dance, and varies his steps, inventing new ones that belong at this moment only to himself, dancing with "the whole body", where especially the arms play an important role. The woman yields to her partner gracefully, stops when he stops, responds to the rapidity of his pace. The character of Mazur danced by the man is nonchalant but at the same time elegant and exquisite.

In the Mazur, man's nature is reflected ... "show me how you dance mazur and I'll tell you what kind of man you are, whether you have fantasy and spirit, or you are dull and a coward".

"Only one part of the Mazurka can be taught; the rest is invented, is extemporized, in the excitement of the execution, and it is precisely this circumstance of constant inspiration that renders the mazurka so attractive, so varied, and makes it perhaps the first of the fashionable dances." (Cellarius, almost 150 years ago.)

I mentioned the "Mazurka Week" (August 28-September 2) in Port Townsend, and the zeal of the American folk (and not only "folk") dancers in discovering the secrets of the Mazur-Mazurka alliance. The idea of such a meeting originated about a year ago. Its initiators, Richard and Melanie Powers, met my wife and me at the Maine Folk Camp. The seed was planted. Together with Professor Francisek Bonus of Praha, Czechoslovakia, an internationally recognized teacher of historical dance, we became a "Mazurka team". Organization, thanks to the locals Nancyanna and Walter Dill, was wonderful. My wife, Bozena, and I were honored to present the roots of that exciting dance. We introduced three forms of the Mazur; 1) Peasant or

regional, 2) Nobility or national, and 3) Ballroom (from the 19th century). Richard and Melanie concentrated on the "French" Mazurka, emphasizing the differences between the original and its descendants. Franciszek introduced an interesting example of the "folk" mazur, "Lassky Mazur". There were also Mazurka Waltzes and Redowas, the Regency era Mazurka Quadrille, Varsovienne, and Die Schwatzerin. The va-

riety of Mazurkas was so great that it was decided that another week was needed to help to learn them all. So, at this point, a similar week is planned for August 1989 at Berea College in Kentucky.

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Sobiescy, J.M., Polska Muzyka Ludowa i jej Problemy, PWM, Krakow, 1973.



JACEK & BOZENA MAREK

Jacek Marek was born in Krakow, Poland, the ancient capital of Polish culture. He earned his Master's Degree at Poznan, where he joined the song and dance group, "Wielkopolska", and there he met his wife, Bozena. For the next ten years, they pursued further dance studies in Gdansk, Warsaw, and elsewhere, leading to a Diploma in Dance Studies and to the position of assistant choreographer of "Wielpolska." In 1973, Jacek founded his own ensemble at the Poznan Polytechnic Institute. At the same time, he was appointed Director of Folklore Art for the province of Poznan. This enabled him to travel through Poland and study the customs and dances of the villages. Since then, Jacek has taught Polish dance in Hungary, the Netherlands, and East and West Germany. Many Americans have studied with him in the courses given each summer by the Polonia Society. A special grant enabled him to study Labanotation with Dr. Roderyk Lange in Jersey, Great Britain. His first visit to the U.S. was in 1978, and since then he has been the artistic director of the Krakowiak Polish Dancers of Boston, and has taught workshops in many of the Eastern States, in Chicago, Seattle, San Francisco, and Stockton. In 1980 he was the choreographer for one of the divisions in the 5th International Festival of Polonia Ensembles in Rzesow, Poland. In 1985, he was the head choreographer of the Polish Folk Dance Ensembles Festival in San Francisco.

MAZUR
(Poland)

Pronunciation: MAH-zoor

Record: Folk Dances of Poland Side A/1 3/4 meter
Music of Mazur is written in 3/4 time. Very characteristic are dotted notes: /♩♩♩/ in endings accents on ct 2, or 1,2: /♩♩♩/;
> ♩ ♩ ♩ /♩♩♩/ Steps start with an up-beat.

Steps and figures

1. BIEG MAZUROWY (byeg mah-soo-RAW-vee) - "Pas marche"
Step described below is done by M in meas 1. W beg with opp ft.
Bend slightly knee of R leg (ct ah)
Short fwd step with L ft (leap-jump) (ct 1).
Long fwd step with R ft (ct 2).
Long fwd step with L ft, end on slightly bent knee (ct 3).
Start next meas with opp ftwk.
2. POSUWISTY (poh-soo-VIS-tee) - "pas chasses"
meas 1 for M: W beg with opp ft)
Low hop on R ft (ct ah)
Land on R ft (ct 1).
Slide fwd onto L ft, R leg behind straight, ft turned out (ct 2).
Low hop on L ft, R leg still straight behind (ct 3).
Start next meas with opp ftwk.
3. BŁYSKAWICA (bwis-kah-VEE-tsah - "Lightning").
This figure is done within two meas and is usually preceded by BIEG MAZUROWY.

Meas
1-2 W to R of M, both facing LOD, join inside hands. Beg with outside ft (M L, W R) do 2 BIEG MAZUROWY steps in LOD.

3-4 BŁYSKAWICA - without releasing hold, ptrs change places with BIEG MAZUROWY steps. With the first step M is facing outside of circle, raises his L arm as if trying to catch his ptr; W "runs away" under his L arm twd ctr of circle, leaning fwd.

In meas 4, without releasing hold, both turn in place (M-3/4 CCW; W-1/4 CW); both facing RLOD now, W on inside of circle.

5-8 Repeat meas 1-4 in opp direction on the circle - RLOD. End in facing pos, M back to ctr.

4. HOZUBCE (hoh-WOOb-tseh) - "Click-steps"

A. In side motion:

M hops on R ft, W L, and clicks heels together in the air. Legs straight, L ft (W R) extended during click (ct ah). Land on R ft (W L) (ct 1).
Make side step to L with L ft (W to R with R ft). Ft is turned outside, almost twd direction of movement (ct 2).
Accented step-together: M-R,L; W-L,R (ct 3).

B. In whirl motion with ptr:

Side to side pos, R hips together. R hand on ptr L hip. L arm swd and diag overhead with palm up; torso uplifted with tendency to outside deviation. Look at ptr. Cpl makes 1/2 turn per meas.
Hop on R ft, beg CW turn and click heels together in air (ct ah).
Land on R ft (ct 1).

Fwd movement with outside (L) ft.

continuing CW turn in place (ct 2).

Another fwd step with R ft, end 1/2

CW turn (ct 3).

Repeat the same action within next

meas (see Pattern).

Repeat the same action within next

meas (see Pattern).

5. KLEK (klenk) - "Kneeling".
Klek is done by M only, while W circles ptr with BIEG MAZUROWY.

Meas
1

M: Leap onto L ft (ct ah)

Kneel on R knee (R knee close to L heel, ft extended); at the same time put L hand on hip (ct 1); hold (cts 2-3).

W: Beg R ft, move with BIEG MAZUROWY around kneeling ptr in CCW direction.

M: No action. Look at ptr.

2-3 W: Continue movement around ptr with 2 more BIEG MAZUROWY steps; make one CCW circle (with 9 steps in all). Both look at each other.

- 4 M: Get up with 2 accented steps: R,L (weightless)

W: Bow to ptr.

Formation: Cpls in a circle, ptrs facing. M back to ctr, hands down, W holds skirt. Pattern

Meas

1-2 Introduction - 4 meas

3 No action.

4 Step in LOD: M L, W R.

Step-together: M R, W L; bow to ptr.

A

Part I - Bieg Mazurowy and Posuwisty

1-2 See Bieg Mazurowy - #1.

Beg with outside ft (M L, W R) turn (with the first step) to face LOD. Inside hands joined in front.

M L arm extended to side, W hold skirt. Do 2 Bieg Mazurowy steps.

3-4 See Posuwisty - #2.

Beg with outside ft both do 2 Posuwisty steps with the same hold.

5-8 Repeat meas 1-4.

A'

Part II - Woman IN, OUT

1-2 Bieg Mazurowy in LOD.

3-4 While M continues "Mazur-style" step in place, W with 6 steps moves in front of ptr twd ctr of circle, ending after 5th step back to LOD, then, with the 6th step makes 1/2 CW turn in place (release hold). Both facing LOD, W to L of M.

5-6 Inside hands joined (M L, W R); beg with inside ft (M L, W R). Do 2 Bieg Mazurowy steps in LOD.

7-8 W: Bieg Mazurowy in place.

W: moves in front of ptr twd outside of circle, end to R of ptr.

B

1-8 Part III - Błyskawica (Lightning)

1-8 See Błyskawica - #3.

B'

1-2 Part IV - Change Places

Ptrs facing, M back to ctr. Hands joined R-L, L-R. Arms rounded. With 2 HoZubce steps (see HoZubce Step #4) make 1/2 CW circle in place. Both start with L ft to their L. After second step, M is facing ctr, W - opp.

3 With Bieg Mazurowy step ptrs change places again. M raises his R arm, release hold with M-L, W-R. W moves twd outside of circle under connected hands and making 1/2 CCW turn; ends facing ctr, ptr.

4 Join both hands again and do 2 accented steps in place, R,L.

5-8 Repeat meas 1-4 with opp ftwk and direction. W moves twd outside of circle under connected hands: M L, W R and making 1/2 CW turn.

A

1-4 Part V - HoZubce in side motion (see #4A)

Ptrs facing, M back to ctr. Join hands M R, W L, arms extended to the side, opp arms straight in LOD with palms up. Do 4 HoZubce steps in side motion, 1 per meas.

5-8 M kneeling, W around - See #5.

A'

1-8 Part VI - HoZubce in whirl motion - See #4B

Within meas 1-4 do 3 HoZubce Steps with 1 1/2 cpl turn in CW direction beg with L ft. In the last meas release hold and with 3 accented steps, L,R,L, make 1/2 CW separate turn in place. Ptrs to L now, M facing LOD, W opp. Assume symmetric hold (L hips together), and in meas 5-8 do 3 HoZubce steps in CCW direction, beg with R ft. In the last (8th) meas do 3 accented steps, R,L,R (W last step weightless), end up in facing pos, M back to ctr.

Transition (Music: Trio)

With 2 Bieg Mazurowy Steps circle away from ptr. M beg L ft and circles CCW, W beg R ft and circles CW. Arms to the sides about waist level.

1-2 Repeat dance from the beginning one more time (without Introduction).

(Music: Melody C-C, D-D', E-E')

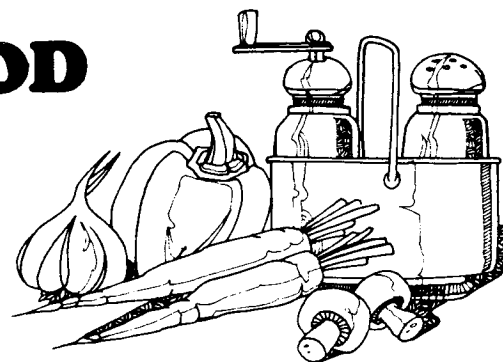


THE MAZUR

Jacek & Bozena Marek

INTERNATIONAL FOOD

POLISH COOKING The Advent Season



Traditionally, most Poles are Roman Catholic, and November-December is a very important holiday season. Advent, the four week period prior to Christmas, is the time for penance and strict fasting, with no meat eaten during this time. It is the time for forgiveness and the renewal of friendships, when all disputes must be settled. Charity is also extremely important. It is customary to give gifts of food to the poor, sick, and/or lonely (Heverle:6-7).

The most important family time and the end of Advent is Christmas Eve. Traditionally, a handful of straw is placed under the table linen, commemorating the manger in Bethlehem, and an extra place is set at the table in case there's an unexpected visitor (who might be Christ himself). The Wigilia is a 12-course meal, representing the twelve apostles (Heverle:6-7). Since it is the last night of Advent, no meat is served. The Wigilia might feature two or three soups, including Barszcz z Uszkami (clear beet soup with mushroom dumplings), followed by pickled beets, pickled mushrooms and pickled herring, baked sauerkraut with peas, Salatka z Czerwonej Kapusty (red cabbage salad), Salatka Warzywna (vegetable salad), and Pierogi z Kapusty Kwazzonej (dumplings stuffed with sauerkraut). All of this is accompanied by trays of appetizers and relishes (Thomas:290-293).

After the meal, when the family and guests gather to sing carols and exchange good wishes, everyone may help himself from the Bakalia table, which features

Claudia Immerzeel

trays filled with cookies, candies, nuts, fruits and various cakes and pastries, including the famous Strucla (poppysseed cake). (Thomas:290-293).

Salatka Warzywna (Vegetable Salad)

3 medium potatoes
3 carrots
1 Granny Smith apple
2 medium dill pickles
1 stalk celery
3 hard cooked eggs, peeled
2/3 C cooked peas
homemade mayonnaise
(see below)

Cook potatoes and carrots in boiling water until just tender but still firm. Drain and rinse with cold water. Set aside and cool completely. Cut apple, pickles, celery, carrots and potatoes in 1/4" cubes. Dice eggs. Combine all vegetables, including peas, and gently stir in mayonnaise. Chill several hours before serving. Serves 8.

Mayonez (Mayonnaise)

1 egg yolk
1 tsp dry mustard
1/2 tsp sugar
2 T lemon juice
1/4 tsp salt
1 C vegetable oil
Place egg yolk, mustard, sugar, lemon juice and salt in blender and process until smooth. While continuing to blend, slowly add oil, a few drops at a time. Process until thick and creamy. Use half for the vegetable salad and refrigerate the rest up to one week.

Pierogi z Kapusty Kwazzonej (Sauerkraut Dumplings)

Dough

4 C flour
2 eggs
5 T sour cream
3 T vegetable oil
3/4 C water
salt to taste

Place flour in large bowl and make a well in the center. Break eggs into the well, add sour cream, salt and oil. Blend with fingers. Gradually add water and knead into smooth dough. Divide into four portions. Roll each portion into a thin rectangle and cut out 4" rounds. Put 1T filling in center of each circle and fold into half moon, crimping edges to seal. Boil in lightly salted water until they float, about 8-10 min. Drain. Saute pierogis in butter or margarine until golden brown. Serve warm.

Filling

1 lb sauerkraut, boiled and drained
2 T butter or margarine
1 med. onion, chopped
salt and pepper to taste
Saute onion in butter until golden. Coarsely chop sauerkraut and add to onion. Add salt and pepper and saute briefly. Let cool completely.

Bibliography

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Thomas, Anna, The Vegetarian Epicure. (Vintage Books, 1972).



CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7602 MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thursday 7-9:45pm	(619) 446-2795 (619) 375-7136	CHINA LAKE, NWC Gym Annex. Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Conejo elem school 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30p	(213) 478-4659, (213) 202-6166 Beverly Barr, Instructor	WEST LA., Brockton 1309 Amacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavillion Way.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 632-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLK DANCE CENTER	M, F, Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTERS	Friday 8-10 pm	(213) 338-2929	COVINA, Las Palmas Jr. Hi 641 N. Lark Ellen Ave.
HAVERTM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-6166 (213) 478-4659 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	(213) 836-3069 (818) 984-1960	WEST HOLLYWOOD, Plummer Pk 7377 Santa Fuller & Santa Monica Blvd. Fiesta Hall.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
KIRYA FOLK DANCERS	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor	LOS ANGELES, Rob'tson Pk, 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquibis
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
QJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 649-1570	QJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE, Call for location. HUNTINGTON BEACH, Call for location.
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30 pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park

SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(619) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnell
SKANDIA DANCE CLUB	Oct 29, 3-11pm Nov 19, 3-11pm	(818) 798-8726 (818) 343-5425	ORANGE WOMENS CLUB, 131 S. CENTER CULVER CITY, 9635 Venice Blvd
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805) 688-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 327-8906 (213) 316-1865	RANCHO PALOS VERDES, Unitarian Church 5612 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60E Across from Campus Security
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palma
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 am	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat. 7:30-10:30 pm	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge 11419 Rosehedge Dr.

NON-FEDERATION CLUBS

CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASSETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 3-4:15pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	ALHAMBRA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818) 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(818) 248-2020 Antoni (213) 660-1030	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 9:30 am-1pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud, 4117 Overl'd
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 769-3765 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	dark all summer	(714) 772-0604 Ralph and Nona Bates	IRVINE, UCI Fine Arts Village Studio 128
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	(213) 478-5968 Edy Greenblatt	LOS ANGELES, USC Hillel, 3300 Hoover, across from Union Hebrew College

CLUB ACTIVITIES

YAKOVEE'S ISRAELI FOLK DANCERS Tuesday 7:00-10 pm (818)786-6310 (213)873-4620 Israel Yakovee Instructor VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.

BEGINNERS CLASSES

ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 6:30-10 pm	(213)467-6341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897	VENTURA. Barranca Vista Park. Ralston & Johnson
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH. Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghamonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10 pm	(714) 494-3302 (714) 553-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-2766	LONG BEACH. Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	(619)747-1163 Fait Hagadorn	ESCONDIDO. 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA. Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO. Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCER CLASSES	Mon 7:30-10pm Wed 7:15-10pm	(714)533-8667 (818)355-6383	ANAHEIM. Cultural Ctr. 931 Harbor Culver City. Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	(619)281-7295 (805)965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, Rec. Cent.,100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:15-8:30 pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES, Pedregal school 6069 Groveoak place.
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	(619) 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Wed,7:30-9pm Mon,9:30-10:30a	(213)652-8706 Tikva Mason Inst.	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W.Olympic
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9pm	(213)652-8706 Tikva Mason	ALHAMBRA. 225 S. Atlantic.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES. USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-8127 Carol (714) 530-6563 Pat	ANAHEIM. 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	(213) 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

In Memory of **GEORGE PATE**
close friend and valued member of the "Polski family"

GENE CIEJKA,
Polski Iskry

GEORGE PATE

1947-1988

After a prolonged illness, George Pate passed away in the late evening hours of September 30, 1988. He died at home, as he wished, with his wife, Sharon, in attendance.

This gentle young man was well-known and loved among the Southern California folk dance community for over twenty years. He was admired for his skills as a dancer and as a teacher, as well as for his humor and good nature. We could only watch in helpless admiration as he fought a quiet and dignified ten-year battle against the cancer which has taken him from us. He will be remembered as a dedicated and talented dancer who impressed us with his dance skills and charmed us with his warm personality. We will all miss George and treasure his memory.

George is survived by his wife, Sharon, his son, Stephen, his parents, Leonard and Betty Pate, and his sister, Carole. Our most sincere condolences to them.

In Memoriam VALERIE STAIGH

On the morning of September 7th, we all lost a dear and valued friend when Valerie Staigh passed away after a lengthy illness. She'd had a heart condition for about four years, and this combined with other complications proved too much for her ever-determined spirit.

Many of you never knew Valerie. Some of you have never even met her or seen her, but most of you have heard of her, and all of you have been influenced by her, because of her steadfast dedication to folk dancing over the past four decades. Ever since her first introduction to folk dancing, she had been an active and moving force in the movement - at first in her clubs, and then in the Folk Dance Federation itself.

Although she had attended other clubs, her first love and longest membership was with the Gandy Dancers, in which she served practically every office and on most committees - sometimes over and over again. She was also President of the old IDC for a while, and danced in well over 300 exhibitions with these clubs. She danced for a time, too, with the Yosemite Workshop.

Her contribution to the Folk Dance Federation South was immense. Here again, she served in many capacities, from the office of Historian all the way up to that of President, where she served for two terms. She was also on many committees. However, the role for which she will be best remembered was as one of the founders of the San Diego (formerly Santa Barbara) Folk Dance Conference. During her tenure as head of that conference, the San Diego Annual Folk Dance Camp became one of the most popular and largest in the country. She had excellent managerial skills and was able to select capable aides, delegating authority and tasks most suitable to their individual talents. Without a lot of ado, she ran a smooth-sailing ship. This was true of her leadership of the Federation as well as of the Conference. Very few have done as much for the Folk Dance Federation of California, South, as has Valerie Staigh.

I first met Val 39 years ago, right after Labor Day, when a friend of hers from the old Griffith Park Folk Dancers (where she had just started dancing) brought her to the Legion Hall on Venice

Bld. where the Gandy Dancers were rehearsing. She had such a nice personality, was such an attractive young lady, and danced so well for a new dancer, that she was soon invited to join the group as a member - this in spite of the fact that at the time the girls outnumbered the guys by nearly two-to-one. She did join, and remained with the club and with folkdancing right through to the end. She was ever-loyal to her friends and to her work at North American/Rockwell. She loved to travel. Each year we could expect to see her missing for a couple of Friday evenings during the summer or fall while she was visiting some distant, exotic spot such as Greece, Venezuela, or the Orient.

Although not once during those 39 years did we ever date, nor did either of us know or even ask of the other such personal details as to age, religious preferences, or family matters, I believe we knew each other well. I learned to have a tremendous respect for Val as a wonderful person, and the memory of one whom I shall always love and cherish. God be with you, Valerie!

---Paul Pritchard



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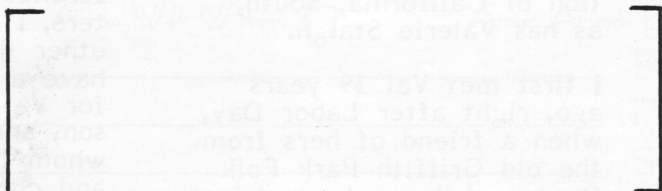
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