

\$2.00



Folk Dance Scene

SEPTEMBER 1990

VOLUME 25, NUMBER 5



THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"All Camps Review"

Learn dances taught at Summer '90 Camps

October 12-13-14, 1990

TEACHERS:

Shlomo Bachar
(Israeli)

Beverly Barr
(International)

Elinor Vandegrift
(Scottish)

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and, if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

Dorms - \$99 each

Rooms with semi-private baths - \$119 each (sleeps 2 or 3)

The full amount must accompany this application. Due to very limited number of rooms with semi-private bath, your extra \$20 will be refunded if rooms are filled.

Please make check payable to CAMP HESS KRAMER COMMITTEE.

BEVERLY — (213) 202-6166 or (213) 478-4659 GLORIA or WES — (213) 452-1538

MAIL APPLICATION TO: Wes Perkins & Gloria Harris, 1621 Bryn Mawr, Santa Monica, CA 90405

REGISTRATION WILL CLOSE OCTOBER 5, 1990

NAME(S) _____	DORM (), \$99 per person ...\$ _____
ADDRESS _____	ROOM with semi-private bath (if available) which sleeps 2 (), 3 (), \$119 per person\$ _____
CITY _____	SYLLABUS (), \$2.50 each\$ _____
STATE _____ ZIP _____	TOTAL\$ _____
CIRCLE WHICH IS DAYTIME PHONE: WORK () _____ HOME () _____	
ROOMMATE: _____	SMOKER: _____ NON-SMOKER: _____



SEPTEMBER 1990
VOLUME 25, NUMBER 5

Folk Dance Scene

EDITORS

Marvin Smith
Teri Hoffman
Jim Fogle
Fran Slater
Bob Moriarty
Ed Feldman
Teri Hoffman
Marvin Smith

SUBSCRIPTION MANAGER

CIRCULATION

BUSINESS MANAGER

MAILING COORDINATOR

ART DIRECTOR

PICTURE EDITOR

EDITORIAL OFFICE: (213) 385-7944
229 S. Catalina, No. 3, L.A., CA 90004

Copyright 1990 by the Folk Dance Federation of California, South. All rights reserved. No portion of the contents may be reproduced in any form without written permission from the Editors. FOLK DANCE SCENE is published 10 X per year, monthly, except for combined issues in May/June and July/August. 3rd Class non-profit postage is paid in Culver City, CA ISSN 0430-8751.

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 of 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 material. 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 news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st 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 and renewals should be addressed to the Subscription Office, 22210 Miston Dr., Woodland Hills, CA 91364. The subscription rate is \$10/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to Fran Slater, 1524 Cardiff Ave., LA, CA 90035, at least one month prior to the mailing date to ensure proper delivery. Due to the non-profit, 3rd Class mailing status of SCENE, the post office will not forward the magazine. Renewals received after the 10th of the month prior to publication will not be started until the following month.

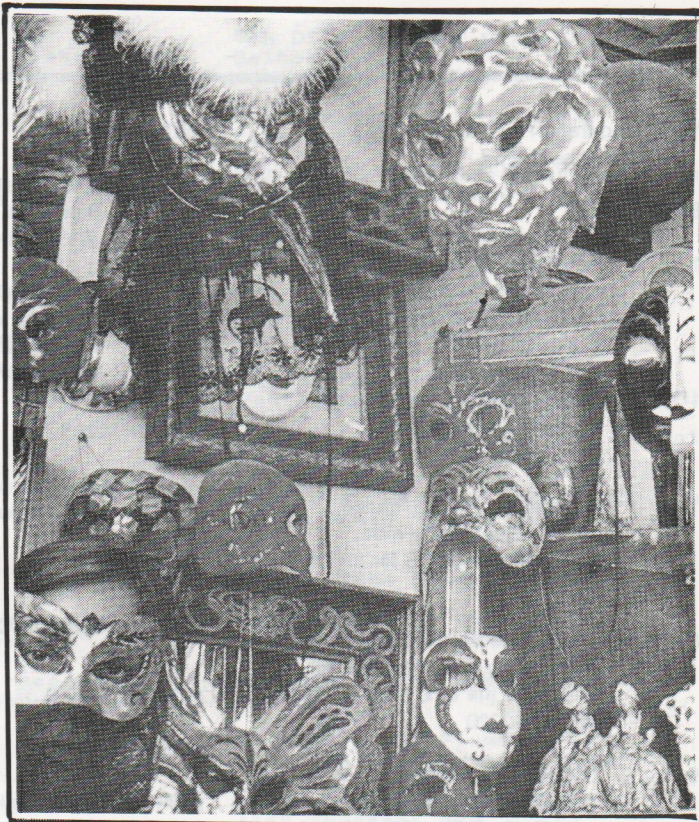
ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera-ready and accompanied by a check for the correct amount.

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

President	Beverly Barr
Vice-President	Alice Stirling
Treasurer	Tom Daw
Recording Secretary	Jill Michtom
Corresponding Secretary	Carol Johnson
Historian	Cheryl Cates
Director of Membership	Ray Augustine
Publicity	Cheryl Aurich-Hardy

Federation Information (213) 277-6699



CONTENTS

CALENDAR

Jay Michtom.....2

ON THE SCENE.....3

IN CASE OF SPIDERS.....DANCE!

Marvin Smith.....6

CARNIVAL IN VENICE.....9

COMMEDIA DELL'ARTE.....10

PIZZA, PASTA, & PESTO

Teri Hoffman.....13

CLUB ACTIVITIES.....18

Note: Federation events are in bold type.

SEPTEMBER

- 1 **Fandango: music & dance party.** Casa de Adobe facility, Southwest Museum. Info: 213-221-2164
- 1-3 **Greek Festival.** Long Beach Convention Center. Info: 213/493-6925
- 1-16 **L.A. Festival.** Music, dance, theatre events. City-wide. Call (213) 688-ARTS for info.
- 8-9 **Greek Festival.** St. Constantine Church, 3459 Manchester, Cardiff by the Sea. Info: 619/942-0920
- 9 ***Beginner's Festival, 1:30-5:30. Veteran's Memorial Park, Culver Blvd. & Overland, Culver City. Free. Council Meeting at 11 a.m.**
- 15 ***Idyllwild Dinner Dance. 6 pm. Hungarian House, 1975 W. Washington Blvd. Live music, dance, Hungarian dinner. Info: (213) 556-3791**
- 22-23 **Greek Festival.** Santa Anita Racetrack, Arcadia. Info: 818/449-6945
- 22-24 **Skandia Weekend at Harwood Lodge, Mt. Baldy. Info: (213) 459-5314.**

OCTOBER

- 6-7 ***Cabrillo Int'l Folk Dancers Festival. 7:30-10 pm Saturday, 1:30-5 pm Sunday. Council meeting 10 am. Balboa Park, San Diego**
- 6-7 **Greek Festival.** Location TBA (213) 540-2434
- 12-14 ***Camp Hess Kramer. All Camps review. Weekend in Malibu. Info: (213) 452-1538**
- 26-28 ***North-South Teachers Seminar. Mt. Toyon, Aptos. Attendance by invitation only.**

NOVEMBER

- 3 **A Celebration of Scottish Music. 8 pm. CalTech, Pasadena. Info: (818) 356-4652**
- 18 ***West Valley Folk Dancers Festival, Woodland Hills. Council meeting 11 am. Info: 818/368-1957**

MARCH, 1991

- 16 **Lech Lamidbar Festival. China Lake, CA.**

JUNE, 1991

- 28-7/5 **Idyllwild Camp**

OUT OF STATE

Michigan

- 9/28- Detroit Folkdance Club,
9/30 Fall Camp. Jaap Leegwater.
Camp High Scope. Info:
313-338-0524

New York

- Folk Dance & Music Weekends, 10/5-8, 11/22-25**
Info: 718/252-1510

Texas

- 10/26-28 **Erratic Fall Folk Dance Week-End.** Bastrop State Park, Bastrop, TX. Presented by Austin University Folk Dancers and the Society of Folk Dance Historians. (512) 478-8900

- 11/22-25 **Texas International Folk Dancers 43rd Annual Texas Camp.** Near Bruceville, TX. Ahmet Luleci (Turkish) & Germaine Herbert (French). Info: (512) 832-1360 or 341-6883.

FOREIGN

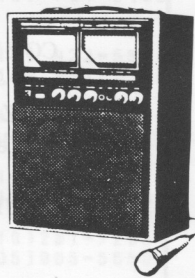
Canada

- 9/19- CIOFF World Congress.
27 Quebec. 514/524-8552

DUAL CASSETTE VARIABLE SPEED TAPE RECORDER

*Combination AC / DC Dual Cassette Recorder / Player
& Portable PA System*

STUDIO B



\$300.00

Shipping additional

Featuring:

- Dual cassette unit, weight 19 lbs.
- 20 watts output, RMS; 30 watts peak
- Variable recording and playback speeds, 10% slower to 10% faster
- 5 selection music find on both decks
- Stereo playback, with optional speaker
- Optional extension speaker \$75, wL 11 lbs
- 2 microphone inputs, microphone included
- Adjustable echo control
- 3 way sound mixing capability
- Input and output jacks
- AC or battery operation
- One year warranty

WORLD TONE MUSIC

230 7th Ave., New York, NY 10011

Tel: 212-691-1934

*Also: Dance records, tapes, books, shoes, audio equipment
— Write or call for free catalogs — 7/90*

ON THE SCENE

BIBAK DANCE ENSEMBLE PERFORMANCE

The BIBAK Dance Ensemble, composed of Filipino-Americans with ancestry from the Igorot hill tribes of the Philippines, will be performing at L.A.'s upcoming International Arts Festival. Like in any village celebration, the men wear colorful g-string costumes, and the women wear handwoven and equally colorful tapizes or wrap around skirts. One basic guideline for their shows is that all the dances, rites and rituals are performed authentically, as their ancestors did, rather than resorting to flashy choreographies. They will appear at the Descanso Gardens of La Canada Flintridge on September 15 & 16.

MEXICO'S 27th INTERNATIONAL FOLKLORE FESTIVAL

From December 27-January 1, 1991, the Festival Folklorico Internacional Asociacion Civil hosts Mexico's 27th International Folklore Festival.

Teaching staff includes Yves and France Moreau (Bulgarian dance), Alura F. de Angeles (dances of Michoacan, Mexico), Felipa Sanchez, and Mario B. Texas (Mexican craft classes).

The camp is located at the Oaxtepec Resort Center, near Cuernavaca, in the state of Morelos, Mexico.

Included in the package is rooming at the Hotel Tepozteco, three meals a day, parties, classes, crafts, dancing in the town square, a tour to Cuernavaca, and any medical services needed at camp.

For more information, write to Ron Houston, 2100 Rio Grande, Austin, TX 78705.

KOROYAR NEWS

The Korojar Orchestra needs a clarinet and/or violin player. In addition, there will be open auditions for dancers. For

more information on this and for info on performances and future bookings, contact Loren Lichty, 1140 N. Coronado St., L.A., CA 90026 and/or Richard Unciano, 2118 Saddleback Dr., Corona, CA 91719.

CLASSES OFFERED IN RIVERSIDE

Riverside Community College is again offering a Beginner's Class in the folk dances of S. E. Europe (Greece, Yugoslavia, etc.). Classes start Thursday, September 13 (8:30-9:30 pm) and continue for 5 weeks. 11-15 dances will be taught, with modified European methods, a look at authentic costumes, and other extras. Registration is thorough Riverside Community College Community Services, 4800 Magnolia Ave., Riverside 92506. For information, call (714) 684-3240, Ext 207 or 208.

KARILA RETURNS TO GLENDALE CITY COLLEGE

After an absence of about 5 years, Karila will again be teaching International Folk Dancing on Thursday evenings in the Activity Room at Toll Junior High, 700 Glenwood Bl. in Glendale.

Starting date is 10/4, hours are 8-9:30 pm, and the class runs for 6 weeks. There is a fee and pre-registration is necessary. Parking is close by, behind the school.

The class will be listed in the Glendale Community College catalogue for fee classes, as class number DA-007. To register, call (818) 246-8209.

STOCKTON CAMP AFTERPARTY AT VESELO

The annual Stockton Camp Afterparty, held each year at Veselo, is Scheduled for September. Check the Veselo Selo Flyer, or call (714) 635-7356, for a recorded message giving the details and the exact time and date (as well as other up-to-date information on all upcoming events).

CAMP HESS KRAMER WEEKEND

"All Camps Review

Snuggled away right off the coast of Malibu are the beautiful grounds of Camp Hess Kramer. This year's annual All Camps Review will be held Oct. 12-14. The weekend is sponsored by the Folk Dance Federation of California South, Inc.

This weekend offers the teaching of dances that were taught at some of the recent summer camps (Stockton, Idyllwild, and Santa Barbara).

The staff this year includes Shlomo Bachar teaching Israeli dances from Stockton Camp, Beverly Barr teaching International dances taught at Stockton and Santa Barbara camps, and Elinor Vandergrift teaching Scottish set dances she taught at Idyllwild.

This is an opportunity for dancers and teachers who were not at the camps to learn some new dances, and for those who were at the camps to review some dances and learn the ones they missed. Reservations are on a first come basis.

BALKAN SINGING

Join us! For 3 years, a group of folk dancers have been meeting monthly to eat a gourmet pot luck dinner and then enjoy themselves singing Balkan song from various countries. This includes Bulgarian, Croatian, Macedonian, Greek and Turkish songs. Usually, various instrumentalists from our local performing groups join in, and occasionally, teachers in the community are invited to present new material. This is an informal situation and the group does not perform. The singing group meets on the last Friday of each month at 7:30 pm in a home on the West Side of L.A. At present, we are interested in expanding our core of regular singers, so, if you can hold a tune and enjoy these exciting Balkan songs, please join us. Phone Jon Rand, 213-397-4690, for information.

ON THE SCENE

REMINDER! IDYLLWILD DINNER-DANCE!

The 2nd annual Idyllwild Dinner Dance will be on Saturday evening, September 15, at the Hungarian House, 1975 W. Washington Blvd., Los Angeles.

There will be live music by "Atlantic Crossing", and a mostly-request program. Dances taught at camp will be included.

The cost will include an authentic Hungarian dinner. Everyone is welcome, and the Committee would love to see many of you who have attended Idyllwild Camp in years past.

For reservations and/or more information, contact Fran Slater, (213) 556-3791, or send in your reservation with \$18 check to Fran Slater, 1524 Cardiff Ave., Los Angeles, CA. 90035. Try not to miss a great evening of dining and dancing! We look forward to seeing you!

PASADENA CO-OP NEWS

The Pasadena Co-op has elected new officers for the 1990-91 year. New Board members include Members-at-Large Marshall Cates and Lynn Bingle, Federation Delegate, Jayne Grizzell, Secretary, Theresa Simpson, and Treasurer, Marietta Schug. Marc Rayman has been elected to his second term as Vice-President. Marc will continue to plan the teaching for the Co-op. Our newly elected President is Anne Gamble.

The Board recently made a slight change in the Friday night dance program. For several years, the program was created by random computer selection, with spaces left open for requests. On 5th Fridays, there was an all-request program. In addition, we tried to create a more festive atmosphere by encouraging dancers to wear ethnic clothing and bring refreshments. Those 5th Friday nights were so popular that the Board decided to make EVERY Friday night an all-request program night.

The Pasadena Co-op meets every Friday night at Throop

Memorial Church in Pasadena. Teaching is from 7:45-9 pm, and the dance program is from 9-11 pm. For more info, call (818) 794-9493.

CRESTWOOD FOLKDANCERS & WEST L.A. FOLKDANCERS

These two groups, both of which meet at Brockton School in West L.A., on Mondays and Fridays respectively, will be dark on the following nights while Beverly and Irwin Barr are away leading a group of folkdancers on a tour of the Western States, including Yellowstone National Park and Mt. Rushmore:

Mondays, 9/17 & 24

Fridays, 9/14, 9/21, 9/28

For info, call (213) 202-6166 or (213) 478-4659.

BEGINNER'S FESTIVAL

The next Beginner's Festival will be held on Sunday, 9/9/90

at the Culver City Veteran's Park, on Culver Blvd. and Overland, from 1:30-5 pm. There will be new dances taught all through the afternoon, and a program of beginning and some intermediate dances.

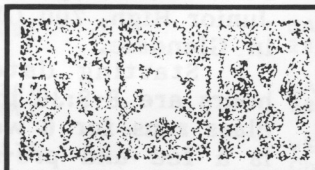
Experienced dancers, beginners, even first-time novices are welcome. There is no admission charge. Dancing is outdoors, on the grass, and ample parking is available. Come early and picnic in the park beforehand.

All clubs are urged to encourage their members, especially beginners, to attend. Also, please spread the word to non-folk groups: parks, libraries, community centers, social groups. Flyers have been distributed; if you need more, contact Jay Michtom at (818) 368-1957.

Bring flyers for your club and/or beginner's class to the festival to distribute!

A Celebration of Folk Dance and Music

MAKAHIKI HOU CAMP



Hawaii 1991

MARCH 23 THROUGH MARCH 30

*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

JOE GRAZIOSI — Greek dances
JAAP LEEGWATER — Bulgarian dances
BOB BEER — Greek singing, kemenche, saz, oud
DAN AUVIL — tupan
SOUREN BARONIAN — clarinet, tambourine, dumbek
GEORGE CHITTENDEN — clarinet, gajda, zurna
POLLY FERBER — dumbek
HAIG MANOUKIAN — oud
BRUCE SAGAN — violin, gudulka
Classes in Hawaiian dance...and more!

LIMITED ENROLLMENT, so send NOW for brochure with registration form to:

P.O. Box 22463 • Honolulu, HI 96823-2463 • Telephone (808) 487-8712

SPONSORED BY THE INTERNATIONAL FOLK DANCERS OF HAWAII

**ALLEN PELTON
In Memory**

Allen Peleton, the first president of the Folk Dance Federation of California, South, Inc., passed away in June of 1990. He danced for many years in Pasadena, then moved in '59 to Canoga Park. There, he and his wife, Byrdie, joined with several other couples to found the West Valley Folk Dancers. Old time members still remember his style and flair, and associate his name with the many dances he introduced in the early days. Although he largely stopped dancing about ten years ago, he continued to attend past presidents' parties at Statewide and to have an interest in folk lore and dance.

An engineer by profession, Allen was also interested in art and travel. After he left folk dancing, he became a member of Mensa and gained a reputation as a leader of stimulating discussion groups.

Lila Aurich

GINNY WILDER MEMORIAL

For those who are unaware, Ginny Wilder, the beloved wife of Bev Wilder (teacher and Stockton Folk Dance Camp committee member), passed away in April of a catastrophic asthma attack. She was a truly wonderful woman who gave much of her life to the promotion of folk dancing. Her time and devotion to research and compilation of dances for Stockton Folk Dance was endless.

It was her wish and is Bev's wish that anyone wanting to make a contribution in her memory do so by contributing to the Stockton Folk Dance Camp Scholarship Fund. If you wish to contribute, do so by mailing a check, made out to the Folk Dance Camp Scholarship Fund, to the camp.

NO MORE BAD TIMES FOR THE SLATERS

What a year this has been for Dave and Fran Slater!

First, Dave had a heart attack on April 20th. Then, 2 months later, just as he was recovering, Fran fell and broke both of her arms just above the wrist! What a turnabout - instead of Fran nursing Dave, he had to start caring for her!

But Fran is indomitable - she went right on with her plans. She went up to Idyllwild and coordinated and directed the entire camp at the new location - a big success.

The cap it all off, after the Idyllwild camp was over, Fran's doctor found that her right arm was not setting properly and had to be reset. He reset it by screwing a metal plate onto the bones to keep the aligned, and now the healing and recovery seems to be progressing well.

It hasn't been all bad - there have been a couple of good things to balance it all out.

First, their son, Daniel, married Laurel Owensby, daughter of long-time folkdancer, Lola Owensby of Fresno. And second, Daniel finished his 3 year residency and is now a full-fledged specialist in Family Practice.

Dave and Fran are both recovering nicely, and by the time this goes to print, they should be back teaching their classes.

. . .IN CASE OF SPIDERS

. DANCE !

To understand Italy's charm, it is imperative to consider the centuries of history that have gone into the making of this country. One of the oldest in the West, and the site of great cultural epochs, Italy has been a major contributor of art, architecture, science, literature, and music to our modern world.

The essence of Italy is revealed in the myths and stories that have enticed the hearts and imaginations of poets, artists, and lovers for centuries. From the literary accounts of Romulus and Remus, the twins born of gods and raised by a she-wolf, to the ribald tales of the Decameron, Italy's literary tradition is one of the richest and most rewarding in the world.

"Unable to unify its city-states against foreign intruders following the decline of the Roman empire, Italy became Europe's battleground. Official unification would not come until 1861, when King Vittorio Emanuele established the kingdom of Italy. But despite the ever-present specter of invasion and instability, Italy was the mother of the Renaissance and nurtured some of the greatest minds the world has known. Galileo proved that the planets revolve around the sun; Leonardo da Vinci theorized that man could fly; Niccolo Machiavelli wrote his controversial political treatise, *The Prince*; and Michelangelo painted the ceiling of the Sistine Chapel." With these words, Frank Bianco introduces us to his book, *"All-Italy."* He says it would be difficult to categorize Italian people and speak of inclusive national characteristics. The country's physical terrain has always divided Italy into distinct and diverse regions.

Italy is a long peninsula, 760 miles in length and shaped like a boot. It varies in width from 100 to 150 miles and is bordered by the Adriatic Sea and Yugoslavia on the East, and the Tyrrhenian Sea off the West coast. The Alps, the highest mountain range in Europe, form the northern border. Another great mountain chain, the Apennines, forms the rugged spine of Italy and goes down the center of the peninsula from north to south, making it difficult to get across the country from one coast to the other. This range continues on into Sicily. A plane flight over Italy gives the impression that the country is nothing but mountains.

"THERE WAS A PLAGUE OF SPIDERS IN THE CITY OF TARANTO, APULIA, WHOSE BITES PRODUCED CONVULSIONS, HYSTERIA AND EVEN MADNESS."

Italy has never produced a truly national dance, but every area has its own regional dances. The dances are done at agricultural feasts, betrothals, weddings public festivals and anniversaries both civil and religious. The so called erotic type of dance, depicting courtship, is the most widely spread, and there are as many variations as there are regions. Processional and religious dances run a close second in their dispersal, but are different, in that they form part of the actual religious ceremonies.

More than anything else, the preservation of these folk songs, dances and costumes reveal the extent of Italy's cultural diversity and the richness of her ancient regional traditions. This folklore also helps us understand a little of the history of the time. For example, dances such as the Romagna Stick dance and the Dance of the Four Corners were representative of the abduction and rape of Italian women by the Turks. Many of the fighting sword dances symbolize fights with Turks over lovely slaves.

The following nenia commemorates the same era.

"Where is my love: From here she's gone.
I seek her and know not where.
for love of her I wander around the world.
I go to the sea and ask the waves,
"Perhaps my love has passed by?"
And the distant echo answers me
That she is a slave of the Turks.
If I only had Orlando's sword
To be able to go through the world.
My little Agatina may die this year!
Who has raped you? Alas, I am confused.
It was your little mother with the heart of a tyrant
Who sent you to sea to look for your father.
Why did you fall into the trap? You know the ban.
Don't go to sea, the Turks are there!"

This brings to mind the little fishing village of Isola delle Femmine (Island of Women), so called because it faces a tiny island on which stands a tower where Turkish pirates imprisoned the women they captured, even as late as the 19th century.

The Tarantella is a fine example of the regional diversity found in Italy. This dance is done in Campania, Lucania, Calabria, Apulia, Sicily and Sardina. But in each region the dance has different characteristics. In essence, it is an erotic or courting dance, miming attack and defense, flattery, and a final love conquest. Around Naples it is gay; in the Falerno and Massico districts some figures show a certain solemnity; in Naples it is hardly ever done except as a theatrical performance; in Apulia it becomes the Tarandla, seen at town and agricultural festas; in Calabria a variant is the Pecorara, a traditional shepherds' dance. The Sicilian infuses a wealth of expression into his Tarantella by improvising his own figures. According to

DANCE!

one source, the origin of this famous dance, which many foreigners consider Italy's national dance, was in Sardinia.

However, according to Frances Toor in "Festivals and Folkways of Italy", the tarantella originated in Apulia. The city of Taranto, Apulia, suffered from a plague of spiders, called tarantula, whose bites produced convulsions, hysteria and even madness. The first symptoms were depression and lethargy, and someone conceived the original idea of a cure by dancing. A musician would play fast, vivacious tunes that inspired an overwhelming desire to dance. The patient danced madly, wearing out partner after partner until he himself could no longer move. The dancing caused perspiration, opened the pores and forced out the poison. And from the wild therapeutic dancing was born the tantalizingly gay tarantella.

In the region of Sorrento, the character of the tarantella is that of a courting dance, with light, lively and dashing movements. The mime of coquetry and flirting is an essential part of the dance. Some of the dancers carry tambourines. The dance has a gallop step and many saltarellos, (spring on R foot with L leg extended; spring on L foot with R leg extended) it has long hops, (hop on R foot to R, leaving the L leg extended backward off the ground), and clap kicks, (saltarello step, beating the tambourine under each leg as it is raised), and a promenade step.

In the Sicilian versions, the men jump and clasp their hands under their knees. In one version, the man kneels as the girl dances flirtatiously around him.

Italy has a wealth of folk music whose origins are very ancient. Its characteristics vary from region to region, reflecting different historical and ethnic backgrounds. The accordion is heard everywhere and has largely superseded the old traditional instruments. Sardinian shepherds play a sulittu (a pipe with a wedge-shaped mouthpiece) and a launeddas (a triple pipe) but these are becoming very rare. The village of Capri had a very popular orchestra in the 1950s called the Putipu band; named after the wooden putipu instruments.

There are four putipu instruments, said to have originated with the Greeks. When played together these instruments produce a curious, primitive rhythm of owl-like hoots, snake-like hissing, soft bells, and loud hammering. The owl-like hoots are made by a crocro which consists of a cloth drawn tightly across a small barrel and is played by drawing a reed up and down through a hole, after wetting the cloth. The hissing comes from a sceta-vaisse, which is produced by playing two notched sticks, strung with tin discs, in violin fashion. The acciarino is a wooden triangle with a small iron one hanging from the upper part that rings softly when hit with a thin iron rod. The noisiest one of the four is the triccaballache, composed of three square wooden hammers, attached at the bottom so that the two outer ones can be beaten against the one in the middle. These instruments are very crude-looking but decorated with colored ribbons and discs.

The National Center for the Study of Folk Music and Dance at the Academy of Santa Cecilia in Rome has undertaken a program for collecting and recording this ancient yet ageless material before it disappears under the impact of modern life. In Sicily, a similar organization called the ENAL furnishes recreation for workers. They keep alive the folk songs and dances, wear the old costumes of their own regions and represent Italy in foreign countries.

Carnival in Venice

Late in February, Venice changes from a bustling, commercial city to a fairyland inhabited by masked figures and assorted odd creatures, all involved in one sort of revelry or another. Why? Because it's Carnival Time!

Carnival celebrations have been documented in Venice since the year 1094, and reached their peak during the last days of the Venetian Republic. At its height, carnival lasted for what seemed to be half a year. Although it began as a religious celebration, wherein the Venetians had their last 'feast 'n' fun' before they began the fasts of Lent, it evolved into a celebration for celebration's sake. The city squares turned into theaters for aristocratic pageants and public sports. All manner of pageantry could be found. In 1751's carnival, a rhinoceros was put on display. In 1782, to welcome the count and countess of the north, a mechanical dove lit 100 torches at the Piazza San Marco before coming to life on a reproduction of the Arch of Titus.

After this grandiose beginning, the Carnival dwindled down to almost nothing by the beginning of the 20th century. To amend this, in 1980, Venice decided to try to revive the carnival and bring it to its former scale. Italy, and most of Western Europe, joined wholeheartedly in the effort.

Once again, Venice is thronged with masked and costumed revelers. At carnival time, Venice belongs as much to the past as to the present. A tiny circus can be found in Campo San Angelo. Concurrently, there is a tango contest in a corner of the Campo San Polo. A middle-aged couple in 18th Century dress can be seen strolling through the plaza on their way to one of the string of never-ending parties given for the "Venetian counts and countesses".

Located in one of the churches, there are experts giving advice on make-up and wigs to those who need it. Venetians come to the carnival heavily masked, as they have for centuries. Why? Perhaps because the anonymity conferred by masks and costumes gave (and gives) a certain relief in a small city where it is difficult to do anything without the entire city knowing about it. At carnival time, the entire populace turns into a sea of strangers. In fact, masking was so popular in 17th century Venice, and so abused by gamblers, thieves, jealous husbands, and resourceful lovers, that the Venetian senate had to restrict it.

The final evenings of today's carnival are frenzied, indoors and out. There is a ball based on the operas of Verdi held in the Cipriani Hotel. To signal the beginning of Lent, a straw figure of Pantalone, the predatory old miser of the Commedia dell'arte (traditional Italian improvisational comedy), is burned in the piazzetta. Rock and roll dancers in the Piazza San Marco form a chain and encircle unwary spectators, and then scatter in a version of crack-the-whip. The marangona, the piazza's loudest bell, tolls at midnight, clearing the square of dancers, signaling the end of this year's carnival.

Carnival in Venice is now sponsored by the Azien da Autonoma Turismo, Rialto 4089, Venice: 39-41-22340. The office can provide information on upcoming carnivals, which always start 10 days before Ash Wednesday.

Commedia dell'Arte

The Commedia dell'arte is a form of theatre that has long been associated with the Italian culture. It was founded some time between the years 1550 and 1750, originating as troupes of strolling players doing mime, gesticulation, and a form of improvisational comedy. According to one author, it was originally developed by professional actors in rejection of the scholarly Latin theatre practised by the dilettantes of the Renaissance court. These actors were highly trained, multi-talented performers. Hence the term "dell'arte", which translates to "artful".

Their performances were spectaculars, with virtuoso musicians, skilled dancers, and agile, flexible acrobats superimposing their skills on a base of the wit and easy interaction of improvisational comedy. The actors, themselves, had to be masters of disguise, as they wore masks, make-up and costumes to exaggerate the personality of the characters they portrayed. The Commedia is sometimes referred to as the "comedy of masks", since all of the characters in their performances wore masks except for those who portrayed the "lovers".

Basic themes generally revolved around love intrigues, and were embroidered with timely satire, "gossip" about the latest scandals, and often with obscene comic turns. The plots were often subversive, with comic servants ("zanni") scheming to outwit their masters, who were often portrayed as doddering idiots.

The main characters of the Commedia can be grouped as Servants (Zanni), Masters, Lovers, and "Minor Masks". As mentioned earlier, all but the lovers wore masks which gave the aud-

ience immediate recognition of t

Servants

The servants' (Zanni) character is a mixture between a plotting slave and a naïf with a simple-minded soul. Neither were married, and they were often around their amorous adventures. They were often carrying heavy weights, running errands, and singing. He is not a slave per se, but he is often treated as such. As such, he has a certain degree of authority frequently in charge of the love affairs of his old masters. Eventually, the Zanni becomes the one witty and astute (Pulchinella) and the booby (Ariecchino or Harlequin).

Ariecchino is everybody's favorite character. He is able to climb him to scale walls to reach his kinsmen. He is a loyal servant, and his wit is largely physical. He is often seen in his patchwork costume, stylized features, and a snub nose.

Witty Pulchinella tends to be the most popular while becoming enmeshed in them. He is extremely jealous (and rightly so) and is often seen flirting with the daughters of other servants, spouting amorous remarks, and playing pranks, food, street games and warfare.



the characters' personality types.

er was generally a cross be-
e, simple, thick-skinned, good
d, allowing intrigues and plots
Their duties included carrying
spying, pandering, jesting and
but he will "oblige" others.
ree of independence. He is
affairs of both his young and
zanni evolved into two types:
and the other an awkward

ol. He is very agile, allowing
ve, Columbina, a flirty female
sical. He can be recognized by
ags, and black half-mask with a

atirize his surroundings, even
He usually has a wife, of whom
ly so). On the other hand, he
ghter(s) of his master or with
peeches (in which he uses ani-
ce as sources of comic imagery

in relation to love). He has cock-like features, with a beak-like nose and peaked hat. He wears loose white and pants over a stuffed stomach, and speaks in a high, squeaky voice. As a master of disguise, he frequently assumes the role of a doctor, a peasant, or a servant.

Other servants include: Brighella, a cunning valet involved in thieving and illicit love, who wears a green costume and a mask with an animal-like expression (a sign of his wily and envious disposition); Pierrot, a mute, moonstruck servant who serves as a foil for Brighella, has always suffered from unrequited love, and is recognizable by his loose white costume and powdered face; Mezzotino, a finely dressed servant in red strips who had a permanent case of unrequited love and sang about his longings in a beautiful voice; and, Ruffiana, a witch-like go between in the amorous attempts of Pantalone and/or the Dottore.

The Masters

The Masters are generally old, needy, lecherous, married men. The main characters in this group include Pantalone (or Magnifico, Messr. Pantalone de Bisognosi), the Dottore (Dr. Gratiano, the Bolognese lawyer), and the Captain (Captain Spaveento).

Pantalone, a merchant of Venice, plays one of the serious parts in the Commedia. He has a large share of the dialogue, explaining his adventures, reproving, persuading, or commanding others, offering advice, and generally behaving as an able per-

son. He only relaxes when he is dealing with love or ~~teasing~~ with the peasants. At that point, he shows himself to be a needy soul, often consorting with his servants over his ridiculous love affairs. This, of course, serves to lower his status in the eyes of the audience. He is sometimes portrayed as an old man who lost his wife and is a careless father. On other occasions, he is portrayed as a married man who spends most of his time out of the sight of his wife so he can intrigue with his servants or other sweet young things. His passion is expensive, and inappropriate to his age, restrained only by the importance of his court office and by his avarice. He is shown to be very cheap with his servants, although he makes ready use of their services in pursuit of his love affairs. Pantalone wears a leathery brown mask, depicting his age, red clothing, and has a moneybag dangling over his genitals (indicating that he is a Venetian). At times, he carries a knife for vengeance and/or a handkerchief for affecting recognition scenes.

The Dottore

The Dottore is a caricature of a learned person. He is sometimes played as a scholar trying to be up-to-date in spite of the antiquity of his knowledge, whose learning is over-ripe. Often, his ignorance is emphasized more strongly than his learning (he will use quotes inappropriately, or misuse words). A master of the tirade, he will often go off on a long monologue at little or no provocation. He is also an old lecher, whose amorous exploits almost always failed. Obese and waddling, he is costumed with a half-mask to reveal rouged, flaccid jowls.

The Captain

Captain Spavento is portrayed as a vainglorious, "modern" soldier, displaying "bravery and learning" (at least verbally) at every opportunity. A rogue and a braggart, he often speaks Spanish, denoting the Spanish adventurers who followed Charles V into Italy and overran Naples and Milan. His servant, Trappola, usually leads him by the nose (surreptitiously, of course). In the make-up of the Commedia, he plays the part of a jealous rival or of an irate stranger.

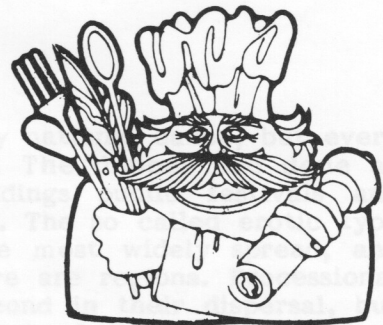
The Lovers

The lovers are unmasked, very good looking people, clothed in elegant costumes, and played by highly skilled ballerinas and singers. Behaving in a chaste and refined manner, their love for each other is expressed in elaborate, flowery language, in direct contrast to the crass language of the other players. Though unmasked, they play a type. They are regarded not as individuals, but as variations of a type. Generally seen as puppets in a love intrigue, they portray, amongst others, characters of fidelity, jealousy, or fickleness.

The Commedia dell'arte survives to this day, in several variations. Although originally strictly improvisational, many of the variations present now are written, and the many of the comic devices of the Commedia has been incorporated into other theatrical forms.

Bibliography

1. Friedman, Donald Flannel. "Italian Comedy", in All Italy. The Book of Everything Italian. Running Press Publications, Philadelphia. 1986.
2. Lea, K.M. Italian Popular Comedy. Vol. 1. Clarendon Press, Oxford. 1934.



Pizza, Pasta & Pesto

Teri Hoffman

Italian food - that's pizza, ravioli, lasagna, and spaghetti, right?

Right, but then not totally. These dishes, familiar to most Americans, ARE Italian, each originating in a different region of the country (pizza is from the Naples Campagna region, ravioli originated in the Genoa region, while spaghetti is common to several areas).

According to one author, Italy can be divided into 14 culinary regions. Moving from North to South, these are; Piedmont, Lombardy, Liguria, Veneto, Emilia-Romagna, Tuscany, Umbria and the Marches, Rome-Lazio, Abruzzo-Molise, Naples-Campagna, Calabria-Lucania, Apulia, Sicily, and Sardinia. Other authors have combined one or more regions to form a single culinary area.

The foods of each region have been influenced by history (numerous invasions and occupations), as well as by topography/geography to the point where each region can boast of several specialties unique to itself. However, it is still possible to find similarities

among the various areas. The country can be roughly divided into Northern and Southern, with corresponding broad differences in cookery. Generally, the North is a richer, more densely populated area than the South. This is reflected in the Northerner's use of butter, a relatively expensive food to produce, in most dishes requiring shortening or fat, in contrast to the Southerner's use of olive oil. The only region that defies this grouping is the Emilia-Romagna area, where they cook with butter, pork fat and/or olive oil, depending upon the dish being prepared. Another element that serves to divide the country into North and South is the type of pasta used. 'Pasta bolognese' (flat, ribbon noodles made with egg) predominates in the North, while 'pasta Napoletana' (generally tubular, made without eggs, and sold dry) is used in the South.

Piedmont

Traveling from North to South, the first culinary region encountered is Piedmont, a region surrounded on three sides by the Alps and one by the Ligurian Sea, and bordered by France to the West and Switzerland to the North. Much of the history of the area, and the way of life is similar to that of France. The territory is excellent for growing grains (including rice). Though most of the dishes made here are sober and substantial (often including rice, butter, milk, cheese, and garlic), a hint of elegance is found in the use of truffles, which grow wild and are 'hunted' for consumption by mongrel dogs and their masters. One fairly well known dish from this region is "Chicken Marengo", said to have been originated by an inventive chef who was commanded to create a dish for Napoleon after he won a battle at Piedmont in the 1800's.

Lombardy

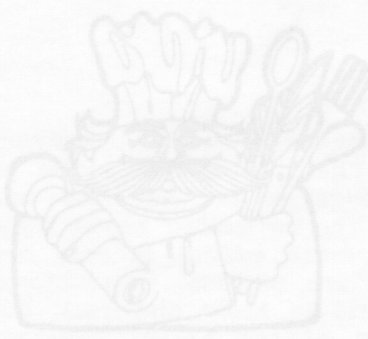
Lombardy is the next region East of Piedmont, bordered on the North by Switzerland and Austria. The cooking is strongly influenced by French cooking, and, to a lesser degree, by Austrian. Butter is used with a heavy hand, and rice and polenta are found at many meals. Traditional cooking methods in Milan (the capital of the region) are very time consuming, with long, slow simmering

DANCE!

in covered pots preferred. Risotto alla Milanese and Panettone, the "Italian Christmas Bread", and Zuppa alla Pavese, are well known dishes from this region.

Veneto

Venice's position as a long-time international trade center in the Northeast corner of Italy has allowed her to incorporate the foods and cookery of much of the world in her cuisine. Corn, imported from the Americas, is the base for the ever-popular staple of Northern Italy, "polenta". Other main elements in the food of this region include seafood (cooked in various ways), rice, and variety herbs and spices imported from the orient. Grown in the area, radicchio has achieved recent popularity among the "gourmet" in the United States. Scampi and ris e bisi are two classical Venetian dishes also well known in this country.



Pesto

Liguria

Just south of Piedmont, Liguria shows some of the elements of the Northern culinary tradition and some of the Southern. The pasta is still generally ribbon shaped and made with eggs, but cooking fats are rarely animal. Rather, olive oil predominates. Fish is basic to the cookery of this region, as are the numerous herbs and vegetables used in sauces and soups. Pesto, the classic sauce of Genoa (a port city of this region), is made of fresh basil ground together with parmesan and pecorino cheese, garlic, olive oil, and pine nuts, and then served over pasta, potato gnocchi, or floating atop minestrone soup. The Genoese are also credited with the invention of ravioli. Legend has it that ravioli were used on ships as a way to use up every scrap of fresh food. Whatever was left over after meals was collected, chopped up together, stuffed into a pasta shell, and served at the next meal. It was called 'rabiolo', which is dialect for left overs (things of little value).

Emilia-Romagna

The last of the "Northern regions" of Italy, Emilia-Romagna offers a rich, heavy cuisine. The province is one of the flattest and most fertile regions of Italy, growing grain, sugar cane, and a variety of fruits and vegetables. The land also supports great expanses of pastureland for cattle, milk cows, and other livestock. Veal and pork (including sausage) dishes abound, and the cows of the city of Parma produce the milk for the well-known Parmesan cheese.

Tuscany

Moving further south, we come to the province of Tuscany (which includes the city of Florence), an area known for three culinary traditions: beef, beans, and Chianti. All three elements are cooked and presented in the simplest (purest) form. Beans, often cooked directly over the fire in empty wine flasks (fiasco), can appear at almost any course of a meal (except des-

Umbria-The Marches

Still further south is the province known as Umbria-The Marches. Umbria is inland and specializes in oven and spit roast meats (particularly pork), while The Marches extend East to border the Adriatic Sea, and specializes more in fish dishes. Umbria is famous for its black truffles.

Rome-Lazio

This region is sometimes included with Umbria-The Marches as one province, even though it is located somewhat more to the south. Here, versions of Northern and Southern pastas are commonly prepared. Examples include canelloni (using a tube pasta) and fettucine al burro (using the Northern ribbon-like pasta). Meat dishes use a lot of pork and lamb, and artichokes are a popular feature at many meals.

Pizza, Pasta & Pesto



Abruzzo-Molise

This mountainous region in south central Italy is home to the many shepherds that tend the lambs and sheep intended for the table. Lamb and Pecorino cheese are specialties of the area, as well as saffron, which grows well there.

Naples-Campagna

This southern province is a relatively poor region that produced a number of very creative cooks. The base for much of the Neapolitan cooking is the tomato, used in sauces for pastas (macaroni and spaghetti), in soups, and on pizzas. A keynote of Neapolitan cooking is speed - from cooking pan to mouth in the fewest number of steps.

Calabria-Lucania & Apulia

These two southernmost regions of Italy are characterized by very hot weather and poor soil. Pastas, soups, and breads are central elements in most of the cookery, though chicken (e.g., chicken cacciatora) and several cheeses, are used.

Soup is so important in Calabria that a jingle has been made up about it. Roughly translated, it says, "Soup does seven things: it appeases your hunger, it slakes your thirst, it fills your stomach, it cleans your teeth, it makes you sleep, it helps you digest, and it puts color in your cheeks".

Bread, too, has a special importance, verging on the religious. If bread is dropped, it will be picked up and kissed, and returned to the table. It is also the traditional gift to beggars.

The Islands - Sicily & Sardinia

Both islands, situated in the sea off the West coast of Italy, have very poor areas, and have had very poor times. Their food has been strongly influenced by this poverty, as well as by invaders from Greece, Arab countries, and Africa. The sweets of Sicily, their most well known dishes, show definite Eastern influence (e.g., cannoli, cassata).

The mainstay of the Sicilian diet is fish, supplemented by bread (which they learned to make from the Greeks) and pasta dishes.

The meals in Sardinia tend to be heavier, with whole animals cooked rotisserie-style or roasted in pits. Here, too, bread is a staple item.

RECIPES

Cassata alla Siciliana

(Serves 8)

Fresh pound cake, 9" long and 3" wide

1 lb ricotta cheese

2 T heavy cream

1/4 C sugar

3 T orange-flavored liqueur

3 T coarsely chopped mixed candied fruit

2 oz semisweet chocolate, chopped coarsely

Chocolate Frosting

12 oz semisweet chocolate, cut in small pieces

3/4 C strong black coffee

1/2 lb unsalted butter, cut in 1/2" pieces, chilled

1. With sharp knife, cut end crusts off pound cake and level top. Cut cake horizontally into 1/2-3/4" slabs.
2. Rub ricotta through coarse sieve into bowl with wood spoon. Then beat with electric beater til smooth. Continue beating and add sugar, cream, and orange liqueur. Fold in candied fruit and chocolate.
3. Center bottom slab of cake on plate and spread thickly with ricotta mixture. Put second slab on top and repeat process with ricotta. Continue until all cake and ricotta is used, and end with cake slab on top. Chill at least 2 hours.
4. For frosting, melt chocolate and coffee over double boiler. Remove from heat and beat in the chilled butter, one piece at a time. Beat until mixture is smooth. Chill until it is of spreading consistency.
5. Spread over entire cake. Then cover loosely with plastic wrap and let "ripen" in refrigerator for at least 24 hours before serving.

Zuppa di Fagioli con la Pasta

(Serves 4-6)

1 C dry white beans
2-2 1/2 qt. water
2 T olive oil
1/2 lb cooked smoked ham, cut
in 1/4" cubes (about 2 C)
1/2 C finely chopped onion
1/4 C finely chopped celery
1/2 tsp minced garlic
1/4 lb lean salt pork in one
piece
1 1/2 tsp salt
Freshly ground black pepper
1/2 C of 1" pieces of
spaghetti
Freshly grated Parmesan cheese

1. In 3-4 qt. saucepan, bring beans and water to boil over high heat. Boil 2 minutes. Remove from heat and soak beans 1 hour. Drain, but save the water. Add enough fresh cold water to make 2 qts.
2. Chop together the ham, onions & garlic into small pieces. Heat olive oil and stir in above ingredients, cooking, stirring frequently, for 10 minutes. Add beans, water, salt pork and season with salt and pepper.
3. Bring to boil, reduce heat and simmer partially covered for 1 1/2-2 hours, until beans are tender. Discard salt pork and skim fat from top of soup.
4. Remove about half the beans from the soup, puree them, and then return them to the soup. Simmer over low heat, stirring constantly, for a few minutes.
5. Add the spaghetti and simmer another 10-15 minutes, until the spaghetti is tender. Taste for seasoning, and serve, sprinkled with Parmesan cheese.

Pesto alla Genovese

(Makes 1 1/2-2 cups)

2 C fresh basil leaves, strip-
ped from stems, coarsely
chopped & packed tightly
(or substitute 2 C fresh
flat-leaf Italian parsley
coarsely chopped and 2 T
dried basil leaves)
1 tsp salt
1/2 tsp ground black pepper
1-2 tsp minced garlic
2 T finely chopped pine nuts
or walnuts
1-1 1/2 C olive oil
1/2 C freshly grated romano or
Parmesan cheese

1. Combine fresh basil (or parsley and dry basil), salt, pepper, garlic, pine nuts or walnuts and 1 C olive oil in blender jar. Blend at high speed until ingredients smooth, stopping the blender every 5-6 seconds to scrape down the herbs with a rubber spatula.
2. The sauce should be thin enough to run easily off spatula. If it's too thick, blend in as much as 1/2 more oil. It can be thinned even further by adding a few tablespoons of the hot spaghetti water before mixing it with the pasta.
3. Transfer sauce to bowl and stir in grated cheese. To serve, mix sauce thoroughly into well-drained hot pasta.

Zuppa alla Pavese

As the story goes, this soup was served to Francis I of France in 1525. After he lost the battle of Pavea and before surrendering to the Spanish, he went into the town and asked a cook for a meal. She added toasted bread, raw eggs and Parmesan cheese to the pot of broth cooking over the hearth and fed it to the king. Francis ate it and said, "What you have given me was a King's soup...."

12 thick slices French bread
1/2 C butter
12 eggs
1/2 C Parmesan cheese
salt
8-9 C clear chicken stock



1. Fry bread in butter until golden on outside but still soft in the middle. Put 2 slices in each of 6 bowls.
2. Break eggs into bowls carefully. Sprinkle with cheese and salt.
3. Bring stock to boil and pour 1 C into each bowl, carefully so the yolks don't break. Keep the stock boiling as you work.
4. Serve immediately.

Crostata di Ricotta

(Rome)

(Makes 1 9" pie)

Crust

- 2 C unsifted all-purpose flour
- 12 T butter, at room temp.
- 4 egg yolks
- 1/4 C sugar
- 3 T dry Marsala
- 1 tsp freshly grated lemon peel
- 1/2 tsp salt

Filling

- 5 C ricotta cheese (2 1/2 lb)
- 1/2 C sugar
- 1 T flour
- 1/2 tsp salt
- 1 tsp vanilla extract
- 1 tsp freshly grated orange peel
- 4 egg yolks
- 1 T white raisins, rinsed & drained
- 1 T diced candied orange peel
- 1 T diced candied citron
- 2 T slivered blanched almonds
- 1 egg white mixed with 1 T water

Lightly butter bottom and sides of 9 x 1 1/2" springform pan. Preheat oven to 350 degrees.

Pastry

1. In large mixing bowl, make a well in the center of the flour. Drop butter, egg yolks, sugar, Marsala, lemon peel and salt into the well. Working with your fingers, knead the ingredients together, incorporating as much flour as possible. Then, with heels of hands, work in the rest of the flour until dough is smooth. If dough is not oily, roll out immediately. If it is, refrigerate for about an hour.
2. Break off about 1/4 of the dough, dust lightly with flour and cover with plastic wrap. Set aside in refrigerator. Reshape the remaining dough and form into a ball. Put the ball on a floured board. Flatten the ball with your hands and dust flour on both sides of the dough. Roll out until about 1/8" thick and 11" in diameter.
3. Lift pastry and drape over rolling pin. Put pin in middle of buttered pan and unfold pastry over pan, leaving some slack in the center. Gently press pastry into bottom and around sides of the pan, taking care not to stretch it. Roll pin over rim of pan, pressing down hard, to remove excess dough.
4. Unwrap remaining pastry, flatten on floured board, and roll into rectangle about 12" long. Cut into long, even strips about 1/2" wide.

Filling

1. Combine ricotta with sugar, flour, salt, vanilla, grated orange peel, and egg yolks. Beat thoroughly. Stir in the raisins and candied peels.
2. Spoon filling into partially baked pastry shell and spread evenly with spatula. Sprinkle the top with slivered nuts.
3. Weave or crisscross pastry strips across the pie to make a lattice-work pattern. Brush strips lightly with egg white and water mixture.
4. Bake on middle shelf of oven 1-1 1/4 hours.



BIBLIOGRAPHY

Boni, Ada. Italian Regional Cooking. E.F. Dutton & Co., New York. 1969.

Root, Waverly. The Cooking of Italy. Time-Life Foods of the World Series.



CLUB ACTIVITIES

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 877-7404 Wayne English	(714) 877-7602 MURIELTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 7:30-10 pm	(619) 449-4631 Joe Siggona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thur. 7-10pm Tues. 7:30-9:30	(619) 446-2785 (619) 375-7136	RIDGECREST, Los Flores School 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 Armcoast Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavilion Way.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Dick (702) 732-4871	LAS VEGAS Baker Park Com. School. 1100 E. St. Louis
FOLK DANCE CENTER	M, F, Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4849 Hawley Blvd.
FOLKARTEERS	Friday 8-10 pm	(818) 338-2929 (714) 593 2880	COVINA, Las Palmas school 8441 N. Lark Ellen Ave.
HAVERIM 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) 836-3089 (818)984-1980	WEST HOLLYWOOD, Plummer Pk 7377 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	Fri. 9 am-noon Sat. 12:30-3pm	(619)238-1771 Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
LAGUNA FOLK DANCERS	Sunday 7:00-10:00pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, Community Center 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 Iroquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Cerillo Rec. Ctr. 100 E. Cerillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 849-1570	OJAI 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. and N. Bristol
QUNJIAN'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) 794-9493	PASADENA Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park
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.
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 480-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park

SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(819) 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
SAN PEDRO BALKAN FOLK DANCE CLUB	Tues 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite	SAN PEDRO Yugoslav American Club 1639 S. Palos Verdes St.
SKANDIA DANCE CLUB		(818) 355-8383 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE, 131 S. Center st.
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805) 688-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 248 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 324-0524 (213) 316-1865	RANCHO PALOS VERDES, Pedregal School 6089 Groveoak Pl.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 842-3931 (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 Sherril	BARN STABLE, University exit Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	(714) 835-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 835-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civallo Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-8186 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, Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 am	(213) 389-5389 Pearl Rosenthal	WEST L.A., Westside Jewish Ctr. 5870 N. Olympic
WESTSIDE TANHAZ	4th Sat. 7:30-12 pm	(213) 202-9025	L.A. Hungarian House 1975 W. Washington Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 855-8539 (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 Dr.
NON-FEDERATION			
ADAT SHALOM ISRAELI DANCERS	Mon. 7:30-10pm	(213) 478-5988 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
CAFE DANSSA BALKAN DANCERS	Wed. 7:30-10:30	(213) 478-7866 Sherry Cockram	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 280-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S. San Pascual, W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Debraey Hall Parking off Del Mar
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 Karla	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karla	ALTADENA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818) 790-7383 Karla	LA CANADA 4489 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 8:45 & 8:15 pm	(819) 475-2778 Gerj Dukas	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1, and 3rd Sat 8-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 789-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.

KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(818)248-2020 Antoni (213)660-1030 Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAEL FOLK DANCE INSTITUTE	Tuesday 8:30 pm-1 am	(818)710-0298 David Paletz	VAN NUYS, Arthur Murray Studio 6383 Van Nuys Blvd.
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 Deen	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 769-3785 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	dark all summer	(714) 772-0604 Ralph and Norma Bates	IRVINE, UCI Fine Arts Village Studio 128
UCLA HILLEL ISRAELI DANCERS	Wed 7:30-11pm	(213)478-5968 (213)206-3081 Edy Greenblatt	WESTWOOD, UCLA Jewish Student Ctr. 900 Hilgard Ave.
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	(818)788-6310 (213)873-4620 Israel Yakovee Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
BEGINNERS CLASSES			
ADAT SHALOM Israeli Dancers	Mon. 7:30-8:30pm Welcome!!!	(213) 475-4985 (213)478-5988 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 6:30-10 pm	(213)467-6341 Tom Bozigitian	Different locations each evening, Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-4831 Kim 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 Barbara Rosenberg	VENTURA, Temple Beth Torah 7620 Foothill Rd. / corner Kimbal
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Memora 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Wednesday 8-10 pm	(714) 494-3302 (714) 533-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-2786	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	(619)747-1163 Fajt 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 (213)459-5314	ANAHEIM, Cultural Ctr, 931 Harbor Culver City, Peer Gym, 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, 100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:45-10:45	(213) 324-0524 (213) 316-1865	RANCHO PALOS VERDES Pedregal School 8069 Groveoak Pl.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Comejo Comm. Ctr. At Dover & Hemdrx
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9pm	(213)652-8706 Tikva Masom	ALHAMBRA, 225 S. Atlantic.
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	(818) 368-1957 Jill Michtom	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 392-3452 (213) 558-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

FOLK DANCE SCENE Wants YOU



**We NEED authors with some expertise or experience
with cultural aspects of many countries!**

We want articles on music, dance, food, costume, art forms,
crafts, and/or experiences with other cultures.

Upcoming issues include France, Italy,
Vintage Dance, and Morocco
(and/or any other subject that someone wants to
write about that would be of interest to
our readers).

Typewritten, handwritten, or dictated articles
or papers welcome (we can transcribe
tapes and return the tapes to you).

*If you or anyone you know is interested (and wants to
be published!!!), call the Editors:*

MARVIN SMITH (213) 385-7944
TERI HOFFMAN (213) 653-2923

Or mail your papers to the Editorial Office
845 N. Alfred, L.A., CA 90069 or
229 S. Catalina, #4, L.A., CA 90004

FOLK DANCE SCENE DIRECTORY

ADS & EDITORIAL MATERIALS

Teri Hoffman
(213) 653-2923
845 N. Alfred St.
Los Angeles, CA 90069

Marvin Smith
(213) 385-7944
229 S. Catalina, No. 4
Los Angeles, CA 90004

CALENDAR LISTINGS

Jay Michtom
10824 Crebs Ave.
Northridge, CA 91326
(818) 368-1957

CIRCULATION PROBLEMS & QUESTIONS

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



If you're interested in:

NEWS OF FOLK DANCE ACTIVITIES

CURRENT RESEARCH ON ETHNIC DANCE AND CULTURE

IMPORTANT FOLK DANCE TOPICS

you should be reading:

FOLK DANCE SCENE

ORDER FORM

Please enter my subscription to **FOLK DANCE SCENE** for one year, beginning with the next published issue.

Subscription rate: \$10 per year (U.S.), \$15.00 in U.S. currency (Foreign)

Published monthly except for June and August

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please mail subscription orders to the Subscription Office: 22210 Miston Dr., Woodland Hills, CA 91364
(Allow 6-8 weeks time for subscription to go into effect if order mailed after the 10th of the month)

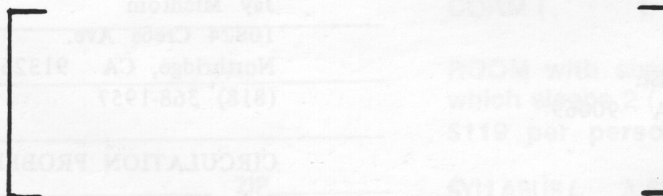
FOLK DANCE FEDERATION OF CA. SO.
22210 Miston Drive
Woodland Hills, CA 91364

NON-PROFIT ORG.

U.S. POSTAGE

PAID

Culver City CA
Permit No. 69



DATED MATERIAL